

the  
**sound**  
of  
**beauty**

EUROVISION

SONG CONTEST

TURIN 2022

PRESENTED BY

MOROCCANOIL

MEDIA HANDBOOK

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# Welcome to the 2022 ESC

photo: Stijn Smulders/EBU



Last year, as the world was still in the grip of the global pandemic, we made it possible to “open up” in Rotterdam to artists from 39 countries. We brought some much-needed light into some dark times and the world’s largest live music event came back stronger than ever.

Our worthy winners in 2021, Måneskin, gave their Country its first Eurovision title in over 30 years and with it launched themselves into global stardom.

The huge success seen across the world, not just by Måneskin but many of the 2021 alumni, has underlined the power of the Eurovision Song Contest as a showcase for exciting and bold new music.

With that success strengthening us further we are excited to welcome artists, delegations and fans from around the world to a new Eurovision Host City, Turin, where the eyes and ears of millions will be focused on the three spectacular shows being produced by the Italian Host Broadcaster, Rai.

The Contest’s values of universality and inclusivity, and our tradition of celebrating diversity through music and uniting Europe on one stage have never been more appropriate this year.

Artists from 40 nations, together with audiences across the world will come together through the love of music.

Standing united we have a fantastic opportunity to, perhaps more than ever, make a difference.

My heartfelt thanks go to the public service media organisations, and especially the Host Broadcaster team in Italy, for their commitment and perseverance.

I want to personally thank Rai for creating a Eurovision Song Contest full of beauty and a special sense of good taste and style that Italy is renowned for; and the City of Turin for their warm hospitality.

We will truly hear *The Sound of Beauty* in Turin and I hope the Eurovision Song Contest will, once again, this year show what we can all achieve together in the toughest of times.

We are all looking forward to presenting three exciting shows and the best Eurovision Song Contest yet!

**Martin Österdahl**

Eurovision Song Contest Executive Supervisor  
European Broadcasting Union



# Music without frontiers

The night Måneskin won in Rotterdam, we were all there. Producers, technicians, authors, presenters: all of Rai were close to its champions. Many of us could not hold back the tears, others hugged each other, others thought, with some anxiety, of the endeavour that would await us: organising the greatest musical contest in the world, a show capable of bridging countries from Europe to Australia, hosting 39 delegations and dozens of public broadcasters and entertaining millions of spectators worldwide. Thanks to Rai's professionals, to the generosity of the City of Turin and its Mayor and to an extraordinary team of volunteers, we are still talking about it with an enthusiasm and fondness that has never faded.

Nevertheless, we are all aware that this edition comes to terms with a reality in Europe that we would have never wanted to imagine. A spirit of solidarity has increased the urgency of spreading Eurovision's founding message: to unite countries and people through the power of music.

This overflowing desire for harmony is already mentioned in our slogan. *The Sound of Beauty* has originated from the beauty that characterizes Italian landscapes, culture and lifestyle; but, slowly, in the light of current events, it has taken on a further meaning, which goes beyond our national borders, becoming a common heritage and a profound wish for the future of all.

And let us say: we are professionally and humanly proud to lead a team of women and men who have worked tirelessly on the Eurovision Song Contest 2022, the edition that from a TV show has become, day after day, a gathering to call upon peace.

Welcome to Turin, welcome to the 66<sup>th</sup> Eurovision Song Contest!

**Simona Martorelli**  
Executive Producer  
Eurovision Song Contest 2022

**Claudio Fasulo**  
Executive Producer  
Eurovision Song Contest 2022

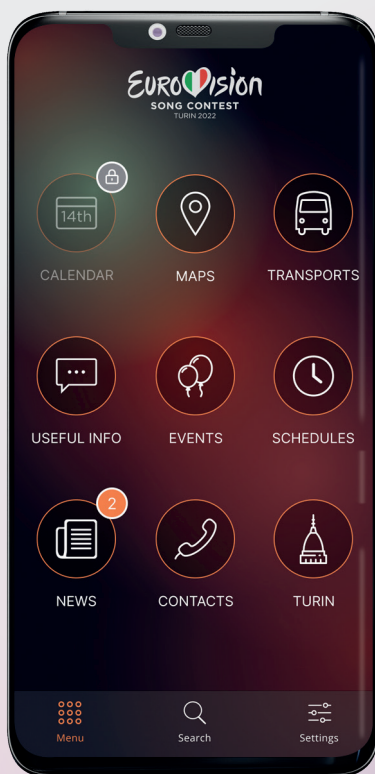


# CIAO22

CIAO22 is the official app for our visiting delegations. Here you will find up to date information on transport schedules, up to date rehearsal schedules, an overview of the key contacts you may need whilst in Turin, useful information about the city and the social programme and much more!

You can download CIAO22 in the Apple App Store, or Google Play Store. After your accreditation is approved, you will receive a unique activation code. This is personal and essential to creating an account so you can access all the relevant information specific to your role.

If you have any questions, please contact [delegations@eurovision.rai.it](mailto:delegations@eurovision.rai.it)



# Rock 'n' Roll never dies!

Since it joined the Eurovision Song Contest again in 2011, Italy has become one of the strongest contestants. After it ranked second twice and third once, and it managed to be in the top 10 four times, the expectations on Italy winning the contest for the third time – after Gigliola Cinquetti made it in 1964 and Toto Cutugno in 1990 – were pretty high. As soon as Måneskin were selected to represent Italy in Rotterdam, they were considered amongst the hot favourites of the 65<sup>th</sup> Eurovision Song Contest. Damiano's, Victoria's, Thomas' and

Ethan's energy on stage, together with their unique rock entry, made us all dream of our third victory. However, a rock song had only won the Eurovision once. At last, on May 22<sup>nd</sup>, 2021 our dream came true. Before their winning reprise of *Zitti e buoni*, Damiano celebrated their historic result by lifting the trophy and shouting "Rock 'n' Roll never dies!" in front of the enthusiastic audience of the Ahoy Arena. Then the party began, and so did the preparation for the Italian edition after more than 30 years.



photo: © Andreas Putting/EBU

# About the EBU

The European Broadcasting Union (EBU) is the world's foremost alliance of public service media (PSM). Our mission is to make PSM indispensable.

We represent 115 media organisations in 56 countries in Europe, the Middle East and Africa; and have an additional 31 Associates in Asia, Africa, Australasia and the Americas. Our Members operate nearly 2,000 television and radio channels alongside numerous online platforms. Together, they reach audiences of more than one billion people around the world, broadcasting in almost 160 languages.

We strive to secure a sustainable future for public service media, provide our Members with world-class content from news to sports

and music, and build on our founding ethos of solidarity and co-operation to create a centre for learning and sharing.

Our subsidiary, Eurovision Services, aims to be the first-choice media services provider, offering new, better and different ways to simply, efficiently and seamlessly access and deliver content and services.

We have offices in Brussels, Rome, Dubai, Moscow, New York, Washington DC, Singapore, Madrid and Beijing. Our headquarters are in Geneva.

## EBU

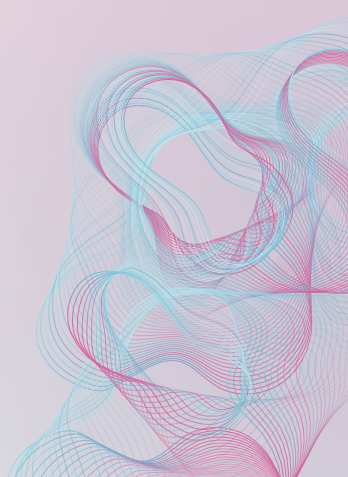
OPERATING EUROVISION AND EURORADIO

Discover more about the EBU at [www.ebu.ch](http://www.ebu.ch)



# Participating Broadcasters

Albania	RTSH	Montenegro	RTCG
Armenia	AMPTV	Netherlands	AVROTROS
Australia	SBS*	North Macedonia	MKRTV
Austria	ORF	Norway	NRK
Azerbaijan	Ictimai TV	Poland	TVP
Belgium	RTBF	Portugal	RTP
Bulgaria	BNT	Romania	TVR
Croatia	HRT	San Marino	RTV
Cyprus	CyBC	Serbia	RTS
Czech Republic	CT	Slovenia	RTVSLO
Denmark	DR	Spain	TVE
Estonia	ERR	Sweden	SVT
Finland	YLE	Switzerland	SRG SSR
France	FT	Ukraine	UA:PBC
Germany	ARD/NDR	United Kingdom	BBC
Georgia	GPB	(*) EBU Associate	
Greece	ERT		
Iceland	RÚV		
Ireland	RTÉ		
Israel	KAN		
Italy	Rai		
Latvia	LTV		
Lithuania	LRT		
Malta	PBS		
Moldova	TRM		





# History

The Eurovision Song Contest story traces back to Marcel Bezençon from the EBU. After the successful live broadcast of the FIFA World Cup 1954, the EBU was looking for a new entertainment format to test the limits of live television broadcasting technology. The inspiration for the ESC came from Italians, who successfully broadcasted for the first time on television the 5<sup>th</sup> edition of their Festival di Sanremo in 1955. In October 1955, at an EBU meeting in Palazzo Corsini alla Lungara, in Rome, the idea pushed forward by Rai's General Director Sergio Pugliese was accepted, thus paving the way for an ongoing tradition.

The first Contest was held on 24 May 1956, and seven nations participated in it. It all started with a live orchestra, which was the norm in the early years, and simple sing-along songs played on every radio station. Today, the Contest has become an actual pan-European tradition.

At the beginning, participants used to sing in their country's national language without questioning it. It was only in 1965, when the Swedish entry (i.e., *Absent Friend*) was sung in English, that the EBU set very strict rules on the language in which songs could be performed. Lyrics had to be written in participants' national languages. Song writers across Europe soon started thinking that success would only come if the judges could understand lyrics, and this resulted in entries such as *Boom Boom*, *A-Bang* and *La La La*. In 1973, the rules on language use became less strict and, in the following year, ABBA won the Contest with *Waterloo*, which was performed in English. In 1977, linguistic freedom underwent new restrictions until it was finally established again in 1999 as a permanent rule.

Voting systems have changed too throughout the years. The current system has been in place since 1975. Voters can give points ranging from 1 to 8, then 10 and finally 12 to songs from other countries,

with the favourite being given the well-known *douze* (i.e., French for 12) points. In the past, a country's set of votes was decided by an internal jury. However, in 1997 five countries (namely, Austria, Germany, Sweden, Switzerland and the United Kingdom) tried televoting, thus giving the audience in those countries the opportunity to vote *en masse* for their favourite songs. The experiment proved to be successful and, starting from 1998, all countries were encouraged to use televoting wherever possible.

Nowadays, viewers are also allowed to vote by SMS and by downloading the official App. Regardless of the voting method used (i.e., jury, telephone or SMS), countries may not vote for their own country's song.

With the end of the Cold War in the early '90s, there was a sudden increase in the number of participants, since many former Eastern Bloc countries queued up to compete for the first time. This process has been going on until today, with more and more countries joining every year. For this reason, in 2004 the EBU introduced the Semi-Final. In Eurovision Song Contest 2008, two Semi-Finals were introduced. Now, all countries except for the 'Big Five' (i.e., France, Germany, Italy, Spain and the UK), must be in the top 10 of a Semi-Final top 10 to qualify for the Final.

In 2015, the Contest celebrated its 60<sup>th</sup> anniversary. The BBC hosted a grand show in London, featuring over a dozen former participants. And since Australia has broadcasted the show since 1983, the organisers invited SBS to join in for the very first time in an attempt to honour the country's 30-year commitment to the Eurovision Song Contest.

After more than 65 years of existence, the Eurovision Song Contest is one of the biggest TV entertainment events in the world: over 180 million people watched live Måneskin lifting the trophy in Rotterdam.

# Italy: a successful history

Italy was one of the seven founders of the Eurovision Song Contest. Sanremo winner and runner-up, respectively Franca Raimondi and Tonina Torrielli, took part in the Lugano 1956 edition. In 1958, Domenico Modugno performed his famous *Nel blu, dipinto di blu*, which is well-known all around the world as *Volare*. He did not win, but his song turned into the most successful Eurovision Song Contest song ever. In 1964, Gigliola Cinquetti claimed the first Italian victory, leading to the 1965 edition, which was held in Naples' brand-new Auditorium Rai. Ups and downs followed, and in 1990 Toto Cutugno celebrated the fall of the Berlin Wall with the hope for a new, united Europe, under the flag of the

European Union. Italy won the contest for the second time: the two former winners hosted the 1991 contest in Rome at Cinecittà Studio 15. After 1997, Italy stayed away from the Eurovision for more than a decade, and only went back on stage in 2011 with a brand-new attitude. Interest in the Eurovision had grown, and Rai was committed to attract much more people year by year. Since 2011, Italy has become one of the most successful countries, scoring more points than any other countries in the following ten years. After two second places, one third place and other four top 10 placements, in 2021 Måneskin brought the trophy back to Italy, together with the honour to host the 2022 edition.

# List of Winners

City, Nation	Year	Winner	Song	Performer
Lugano, Switzerland	1956	Switzerland	<i>Refrain</i>	Lys Assia
Frankfurt, Germany	1957	Netherlands	<i>Net als toen</i>	Corry Brokken
Hilversum, Netherlands	1958	France	<i>Dors, mon amour</i>	André Claveau
Cannes, France	1959	Netherlands	<i>Een Beetje</i>	Teddy Scholten
London, United Kingdom	1960	France	<i>Tom Pillibi</i>	Jacqueline Boyer
Cannes, France	1961	Luxembourg	<i>Nous les amoureux</i>	Jean-Claude Pascal
Luxembourg	1962	France	<i>Un premier amour</i>	Isabelle Aubret
London, United Kingdom	1963	Denmark	<i>Danseuse</i>	Grethe e Jørgen Ingmann
Copenhagen, Denmark	1964	Italy	<i>Non ho l'età (per amarti)</i>	Gigliola Cinquetti
Naples, Italy	1965	Luxembourg	<i>Poupée de cire, poupée de son</i>	France Gall
Luxembourg	1966	Austria	<i>Merci, Chérie</i>	Udo Jürgens
Vienna, Austria	1967	United Kingdom	<i>Puppet on a String</i>	Sandie Shaw
London, United Kingdom	1968	Spain	<i>La, la, la</i>	Massiel
Madrid, Spain	1969	France	<i>Un jour, un enfant</i>	Frida Boccara
		Netherlands	<i>De troubadour</i>	Lenny Kuhr
		United Kingdom	<i>Boom Bang-a-bang</i>	Lulu
		Spain	<i>Vivo cantando</i>	Salomé
Amsterdam, Netherlands	1970	Ireland	<i>All Kinds of Everything</i>	Dana
Dublin, Ireland	1971	Monaco	<i>Un banc, un arbre, une rue</i>	Séverine
Edinburgh, United Kingdom	1972	Luxembourg	<i>Après toi</i>	Vicky Léandros
Luxembourg	1973	Luxembourg	<i>Tu te reconnaîtras</i>	Anne-Marie David
Brighton, United Kingdom	1974	Sweden	<i>Waterloo</i>	ABBA
Stockholm, Sweden	1975	Netherlands	<i>Ding-a-dong</i>	Teach-In
Den Haag, Netherlands	1976	United Kingdom	<i>Save Your Kisses for Me</i>	Brotherhood of Man
London, United Kingdom	1977	France	<i>L'oiseau et l'enfant</i>	Marie Myriam
Paris, France	1978	Israel	<i>A-Ba-Ni-Bi</i>	Izhar Cohen e The Alpha Beta
Jerusalem, Israel	1979	Israel	<i>Hallelujah</i>	Milk & Honey e Gali Atari
Den Haag, Netherlands	1980	Ireland	<i>What's Another Year</i>	Johnny Logan

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Dublin, Ireland	1981	United Kingdom	<i>Making Your Mind Up</i>	Bucks Fizz
Harrogate, United Kingdom	1982	Germany	<i>Ein bißchen Frieden</i>	Nicole
Monaco di Baviera, Germany	1983	Luxembourg	<i>Si la vie est cadeau</i>	Corinne Hermès
Luxembourg	1984	Sweden	<i>Diggi-Loo Diggi-Ley</i>	Herreys
Göteborg, Sweden	1985	Norway	<i>La det swinge</i>	Bobbysocks
Bergen, Norway	1986	Belgium	<i>J'aime la vie</i>	Sandra Kim
Brussels, Belgium	1987	Ireland	<i>Hold Me Now</i>	Johnny Logan
Dublin, Ireland	1988	Switzerland	<i>Ne partez pas sans moi</i>	Céline Dion
Lausanne, Switzerland	1989	Yugoslavia	<i>Rock Me</i>	Riva
Zagreb, Yugoslavia	1990	Italy	<i>Insieme: 1992</i>	Toto Cutugno
Rome, Italy	1991	Sweden	<i>Fångad av en stormvind</i>	Carola
Malmö, Sweden	1992	Ireland	<i>Why Me?</i>	Linda Martin
Millstreet, Ireland	1993	Ireland	<i>In Your Eyes</i>	Niamh Kavanagh
Dublin, Ireland	1994	Ireland	<i>Rock 'n' Roll Kids</i>	Paul Harrington e Charlie McGettigan
Dublin, Ireland	1995	Norway	<i>Nocturne</i>	Secret Garden
Oslo, Norway	1996	Ireland	<i>The Voice</i>	Eimear Quinn
Dublin, Ireland	1997	United Kingdom	<i>Love Shine a Light</i>	Katrina and the Waves
Birmingham, United Kingdom	1998	Israel	<i>Diva</i>	Dana International
Jerusalem, Israel	1999	Sweden	<i>Take Me to Your Heaven</i>	Charlotte Perrelli
Stockholm, Sweden	2000	Denmark	<i>Fly on The Wings of Love</i>	Olsen Brothers
Copenhagen, Denmark	2001	Estonia	<i>Everybody</i>	Tanel Padar, Dave Benton e i 2XL
Tallinn, Estonia	2002	Latvia	<i>I Wanna</i>	Marie N
Riga, Latvia	2003	Turkey	<i>Every Way That I Can</i>	Sertab Erener
Istanbul, Turkey	2004	Ukraine	<i>Wild Dances</i>	Ruslana
Kyiv, Ukraine	2005	Greece	<i>My Number One</i>	Helena Paparizou
Athens, Greece	2006	Finland	<i>Hard Rock Hallelujah</i>	Lordi
Helsinki, Finland	2007	Serbia	<i>Molitva</i>	Marija Šerifović
Belgrade, Serbia	2008	Russia	<i>Believe</i>	Dima Bilan
Moscow, Russia	2009	Norway	<i>Fairytale</i>	Alexander Rybak
Oslo, Norway	2010	Germany	<i>Satellite</i>	Lena
Düsseldorf, Germany	2011	Azerbaijan	<i>Running Scared</i>	Elli e Nikki
Baku, Azerbaijan	2012	Sweden	<i>Euphoria</i>	Loreen
Malmö, Sweden	2013	Denmark	<i>Only Teardrops</i>	Emmelie de Forest
Copenhagen, Denmark	2014	Austria	<i>Rise Like a Phoenix</i>	Conchita Wurst
Vienna, Austria	2015	Sweden	<i>Heroes</i>	Måns Zelmerlöw
Stockholm, Sweden	2016	Ukraine	<i>1944</i>	Jamala
Kyiv, Ukraine	2017	Portugal	<i>Amar pelos dois</i>	Salvador Sobral
Lisbon, Portugal	2018	Israel	<i>Toy</i>	Netta
Tel Aviv, Israel	2019	Netherlands	<i>Arcade</i>	Duncan Laurence
Rotterdam, Netherlands	2020	Contest cancelled		
Rotterdam, Netherlands	2021	Italy	<i>Zitti e buoni</i>	Måneskin



# the sound of beauty

## The Sound of Beauty

Turin's theme is a visual representation of *The Sound of Beauty*. In order to represent sound and its visual (and beautiful) properties, the design is based on the symmetrical structure and patterns of cymatics – the study of sound wave phenomena.

The term 'cymatic' was coined in the 1960s by Hans Jenny, a Swiss scientist and philosopher, derived from the ancient Greek word κῦμα (kyma), which means 'wave'. His experiments showed that if fine powders were placed on a sheet of metal and acoustic wave vibrations were applied to them, these particles were organised into specific patterns.

These patterns, also known as Chladni figures, configure, in the case of harmonic sounds, into symmetrical geometric shapes and compositions, similar to mandala configurations.

The Italian Garden (or 'giardini all'italiana') was one of the main inspirations for the set design and it was noticeable that these gardens have a structure similarly present in cymatics. Both are based on symmetry, axial geometry and seem to indicate the principle of an idea of order over nature.

The cymatics in the theme-art visually hint towards both the sun and a cosmic portal that can be opened on the idea of the sound of beauty.

## Italian Design

**Arsenica** is a serif typeface designed by Francesco Canovaro for Zetafonts and developed by a design team including Mario De Libero, Andrea Tartarelli and Cosimo Lorenzo Pancini.

The design of Arsenica takes its inspiration from Italian poster design at the beginning of the 20<sup>th</sup> century, a time when typography, lettering and illustration were closely interwoven, pushing on traditional old style letterforms often imbued with Art Nouveau and Deco sensibilities.

Artists like Giorgio Muggiani and Marcello Dudovich illustrated posters for Cinzano, Pirelli, and Rinascente and provided typographical design for newspapers.

The use of typography is key to further defining the Italian identity of this year's theme. Poster design and branding are central to the history of Italian design and through typography consolidate the overall Italian look and feel of the event.

# Online

## **The Official Site** **eurovision.tv**

The official website of the Eurovision Song Contest, with the latest news, photos, videos, participant info, voting results, the Contest's rich history and much more.

## **YouTube** **youtube.com/Eurovision**

The official Eurovision Song Contest channel on YouTube. The central place for all your Eurovision video content. Live performances, music videos, news updates, playlists and backstage videos that you've never seen before.

## **Facebook** **facebook.com/EurovisionSongContest**

Join fans from across the world who 'like' Eurovision. Our Facebook page is the place to follow all the latest news and enjoy the best digital content the Eurovision Song Contest has to offer.

## **facebook.com/EurovisionRai**

Leave your comments while watching the show on TV!

An entire section will be devoted to Italian viewers' comments, featuring information on Rai's activity and highlights available on the RaiPlay streaming platform.

## **Instagram** **instagram.com/Eurovision**

Home to all the behind-the-scenes action at the Eurovision Song Contest. Interact directly with the artists and share the fun backstage. Expect amusing memes, fun filters and the most exclusive photos that get to the heart of the world's largest live music event.

## **instagram.com/raieurovision/**

Are you ready to travel with us?

The new Eurovision Rai Instagram profile will focus on the main concept of this edition and the contents will take users from all over the world on a journey throughout Italian beauty. Prove you are a real Eurovision Fan: try out the filter and animated stickers, visit the backstage with us, and connect with your favourite artists.

## **Twitter** **twitter.com/Eurovision**

If there's any news you NEED to know about the Eurovision Song Contest, you'll find it first on Twitter. With the latest news updates, links to exclusive video content from our YouTube channel and exclusive live coverage of all three shows, keep bang up to date by following @Eurovision.

## **twitter.com/EurovisionRai**

Find out everything you need to know... right here! Here you will find preliminary updates, news on the venue, and other activities happening in Turin aside from the main stage. Don't miss live tweets from the shows, highlights from the contest and information about the artists representing Italy.

## **TikTok** **tiktok.com/@Eurovision**

Make Every Second Count with @Eurovision on TikTok! Duet with your favourite Eurovision singers, dance along to the Contest's most iconic choreography and be the first to see exclusive backstage content.

## **vm.tiktok.com/ZMLguFfQ8/**

Password: good humour!

The new RaiPlay profile will share various content, including throwbacks to previous Eurovision memories and exclusive content from this year's show in Turin!

Come and discover the backstage and the contestants and many more behind the scenes moments from the event through unique, creative and humorous short-form videos.

## **Spotify** **open.spotify.com/user/eurovision14**

Listen to all of this year's entries and classics from the past with our specially curated Eurovision playlists.

## **RaiPlay** **raiplay.it/**

RaiPlay is the official event video platform that enables you to watch the Eurovision Song Contest - either live or on-demand - as well as event clips. RaiPlay will broadcast all the performances and highlights from the show and many other exclusive contents.

# Turin, what a show!

Turin is a uniquely charming city, which is characterised by a sober, refined and still vital style. Its rich historical past goes hand in hand with the liveliness of a modern, young, and dynamic metropolitan city. Visitors get struck by the majesty of the Alps skyline surrounding Piedmont's main city. Turin, which was Italy's first capital city, is very famous in the automotive and cinema industries, and it offers a wide range of tourist attractions that can be spotted while walking in the city centre: baroque squares, ancient buildings, magnificent churches, elegant streets, refined historical cafés, residences that belonged to the Savoy family and hosted kings, queens and aristocrats from all over Europe, museums (e.g., the recently-renovated second biggest Egyptian

museum after the one in Cairo), ancient Roman Wall remains and gorgeous porticoes, where residents take walks in rainy winter days or stop to grab a coffee while sitting at a nice restaurant or bar.

Moreover, the city offers high-quality training, innovation and research. With more than 110 thousand students (including 30% off-campus students), seven university centres and 15 student housing facilities, Turin is among Italy's most prestigious academic hubs.

The city, which is among the greenest cities of Europe, offers lovely parks, such as Parco del Valentino alongside the Po river. Thanks to its beautiful theatres and cinemas, Turin has also become a leading centre for cultural events.



photo: Municipality of Turin

# Transport

A free shuttle service running from/to Porta Susa Station, Porta Nuova Station, Pala Olimpico, Eurovillage and Piazza Castello will be available for accredited participants from:

- 30 April to 6 May (from 8:00 a.m. to 9:00 p.m.)
- 7 May to 9 May (from 8:00 a.m. to 12:00 a.m.; on May 8, service not provided).
- 10 May to 14 May (from 8:00 a.m. to 12:00 a.m.; on May 14, last departure from Pala Olimpico at 2:00 a.m.)

There will be a shuttle every hour.

## **Opening Ceremony at Venaria Reale 8 May 4:00 p.m.**

A free shuttle service running from piazza Castello (at the 'Shuttle Bus Eurovision' stop) will be available at 12.30 a.m. Service must be booked in advance at Welcome Desk in the Press Area.



# Saturday 30 April

## 1<sup>ST</sup> REHEARSAL SEMI-FINAL 1 (FIRST HALF)\*

Country	Arrival at the venue - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing room	Eurovision TV/ Eurovision social/ HB Digital	Press Meet & Greet	Make-up & Hair styling consultation	Host Broadcaster activities
	30 min	30 min	15 min	30 min	20 min	35 min	20 min	20 min	20 min
SF1.01 Albania	08:40	09:10 09:40	09:45	10:00 10:30	10:40 11:00	11:15 11:50	12:00 12:20	12:35 12:55	13:05 13:25
SF1.02 Latvia	09:20	09:50 10:20	10:25	10:40 11:10	11:20 11:40	11:55 12:30	12:40 13:00	13:15 13:35	13:45 14:05
SF1.03 Lithuania	10:00	10:30 11:00	11:05	11:20 11:50	12:00 12:20	12:35 13:10	13:20 13:40	13:55 14:15	14:25 14:45
SF1.04 Switzerland	10:40	11:10 11:40	11:45	12:00 12:30	12:40 13:00	13:15 13:50	14:00 14:20	14:35 14:55	15:05 15:25
Lunch				12:30 13:30					
SF1.05 Slovenia	12:20	12:50 13:20	13:25	13:40 14:10	14:20 14:40	14:55 15:30	15:40 16:00	16:15 16:35	16:45 17:05
SF1.06 Ukraine	13:00	13:30 14:00	14:05	14:20 14:50	15:00 15:20	15:35 16:10	16:20 16:40	16:55 17:15	17:25 17:45
SF1.07 Bulgaria	13:40	14:10 14:40	14:45	15:00 15:30	15:40 16:00	16:15 16:50	17:00 17:20	17:35 17:55	18:05 18:25
Break				15:30 15:50					
SF1.08 Netherlands	14:45	15:15 15:45	15:45	16:00 16:30	16:40 17:00	17:15 17:50	18:00 18:20	18:35 18:55	19:05 19:25
SF1.09 Moldova	15:20	15:50 16:20	16:25	16:40 17:10	17:20 17:40	17:55 18:30	18:40 19:00	19:15 19:35	19:45 20:05

\*Performers are required to wear their full costumes for the 1<sup>st</sup> rehearsal

# Sunday 1 May

## 1<sup>ST</sup> REHEARSAL SEMI-FINAL 1 (SECOND HALF)\*

Country	Arrival at the venue - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing room	Eurovision TV/ Eurovision social/ HB Digital	Press Meet & Greet	Make-up & Hair styling consultation	Host Broadcaster activities
	30 min	30 min	15 min	30 min	20 min	35 min	20 min	20 min	20 min
SF1.10 Portugal	08:40	09:10 09:40	09:45	10:00 10:30	10:40 11:00	11:15 11:50	12:00 12:20	12:35 12:55	13:05 13:25
SF1.11 Croatia	09:20	09:50 10:20	10:25	10:40 11:10	11:20 11:40	11:55 12:30	12:40 13:00	13:15 13:35	13:45 14:05
SF1.12 Denmark	10:00	10:30 11:00	11:05	11:20 11:50	12:00 12:20	12:35 13:10	13:20 13:40	13:55 14:15	14:25 14:45
SF1.13 Austria	10:40	11:10 11:40	11:45	12:00 12:30	12:40 13:00	13:15 13:50	14:00 14:20	14:35 14:55	15:05 15:25
Lunch				12:30 13:30					
SF1.14 Iceland	12:20	12:50 13:20	13:25	13:40 14:10	14:20 14:40	14:55 15:30	15:40 16:00	16:15 16:35	16:45 17:05
SF1.15 Greece	13:00	13:30 14:00	14:05	14:20 14:50	15:00 15:20	15:35 16:10	16:20 16:40	16:55 17:15	17:25 17:45
SF1.16 Norway	13:40	14:10 14:40	14:45	15:00 15:30	15:40 16:00	16:15 16:50	17:00 17:20	17:35 17:55	18:05 18:25
Break				15:30 15:50					
SF1.17 Armenia	14:45	15:15 15:45	15:45	16:00 16:30	16:40 17:00	17:15 17:50	18:00 18:20	18:35 18:55	19:05 19:25

\*Performers are required to wear their full costumes for the 1<sup>st</sup> rehearsal

# Monday 2 May

## 1<sup>ST</sup> REHEARSAL SEMI-FINAL 2 (FIRST HALF)\*

Country	Arrival at the venue - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing room	Eurovision TV/ Eurovision social/ HB Digital	Press Meet & Greet	Make-up & Hair styling consultation	Host Broadcaster activities
	30 min	30 min	15 min	30 min	20 min	35 min	20 min	20 min	20 min
SF2.01 Finland	08:40	09:10 09:40	09:45	10:00 10:30	10:40 11:00	11:15 11:50	12:00 12:20	12:35 12:55	13:05 13:25
SF2.02 Israel	09:20	09:50 10:20	10:25	10:40 11:10	11:20 11:40	11:55 12:30	12:40 13:00	13:15 13:35	13:45 14:05
SF2.03 Serbia	10:00	10:30 11:00	11:05	11:20 11:50	12:00 12:20	12:35 13:10	13:20 13:40	13:55 14:15	14:25 14:45
SF2.04 Azerbaijan	10:40	11:10 11:40	11:45	12:00 12:30	12:40 13:00	13:15 13:50	14:00 14:20	14:35 14:55	15:05 15:25
Lunch				12:30 13:30					
SF2.05 Georgia	12:20	12:50 13:20	13:25	13:40 14:10	14:20 14:40	14:55 15:30	15:40 16:00	16:15 16:35	16:45 17:05
SF2.06 Malta	13:00	13:30 14:00	14:05	14:20 14:50	15:00 15:20	15:35 16:10	16:20 16:40	16:55 17:15	17:25 17:45
SF2.07 San Marino	13:40	14:10 14:40	14:45	15:00 15:30	15:40 16:00	16:15 16:50	17:00 17:20	17:35 17:55	18:05 18:25
Break				15:30 15:50					
SF2.08 Australia	14:45	15:15 15:45	15:45	16:00 16:30	16:40 17:00	17:15 17:50	18:00 18:20	18:35 18:55	19:05 19:25
SF2.09 Cyprus	15:20	15:50 16:20	16:25	16:40 17:10	17:20 17:40	17:55 18:30	18:40 19:00	19:15 19:35	19:45 20:05

\*Performers are required to wear their full costumes for the 1<sup>st</sup> rehearsal

# Tuesday 3 May

## 1<sup>ST</sup> REHEARSAL SEMI-FINAL 2 (SECOND HALF)\*

Country	Arrival at the venue - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing room	Eurovision TV/ Eurovision social/ HB Digital	Press Meet & Greet	Make-up & Hair styling consultation	Host Broadcaster activities
	30 min	30 min	15 min	30 min	20 min	35 min	20 min	20 min	20 min
SF2.10 Ireland	08:40	09:10 09:40	09:45	10:00 10:30	10:40 11:00	11:15 11:50	12:00 12:20	12:35 12:55	13:05 13:25
SF2.11 North Macedonia	09:20	09:50 10:20	10:25	10:40 11:10	11:20 11:40	11:55 12:30	12:40 13:00	13:15 13:35	13:45 14:05
SF2.12 Estonia	10:00	10:30 11:00	11:05	11:20 11:50	12:00 12:20	12:35 13:10	13:20 13:40	13:55 14:15	14:25 14:45
SF2.13 Romania	10:40	11:10 11:40	11:45	12:00 12:30	12:40 13:00	13:15 13:50	14:00 14:20	14:35 14:55	15:05 15:25
Lunch				12:30 13:30					
SF2.14 Poland	12:20	12:50 13:20	13:25	13:40 14:10	14:20 14:40	14:55 15:30	15:40 16:00	16:15 16:35	16:45 17:05
SF2.15 Montenegro	13:00	13:30 14:00	14:05	14:20 14:50	15:00 15:20	15:35 16:10	16:20 16:40	16:55 17:15	17:25 17:45
SF2.16 Belgium	13:40	14:10 14:40	14:45	15:00 15:30	15:40 16:00	16:15 16:50	17:00 17:20	17:35 17:55	18:05 18:25
Break				15:30 15:50					
SF2.17 Sweden	14:45	15:15 15:45	15:45	16:00 16:30	16:40 17:00	17:15 17:50	18:00 18:20	18:35 18:55	19:05 19:25
SF2.18 Czech Republic	15:20	15:50 16:20	16:25	16:40 17:10	17:20 17:40	17:55 18:30	18:40 19:00	19:15 19:35	19:45 20:05

\*Performers are required to wear their full costumes for the 1<sup>st</sup> rehearsal

# Wednesday 4 May

## 2<sup>ND</sup> REHEARSAL SEMI-FINAL 1\*

Country	Arrival at the venue	Hair and Makeup	Backstage Area	2nd Rehearsal		Viewing room		Press Conference	
	45 min	TBD	15 min	20 min		20 min		20 min	
SF1.01 Albania	09:00		09:45	10:00	10:20	10:30	10:50	11:10	11:30
SF1.02 Latvia	09:25	-	10:10	10:25	10:45	10:55	11:15	11:35	11:55
SF1.03 Lithuania	09:50	-	10:35	10:50	11:10	11:20	11:40	12:00	12:20
SF1.04 Switzerland	10:15	-	11:00	11:15	11:35	11:45	12:05	12:25	12:45
SF1.05 Slovenia	10:40	-	11:25	11:40	12:00	12:10	12:30	12:50	13:10
Lunch				12:00	13:00				
SF1.06 Ukraine	12:05	-	12:50	13:05	13:25	13:35	13:55	14:15	14:35
SF1.07 Bulgaria	12:30	-	13:15	13:30	13:50	14:00	14:20	14:40	15:00
SF1.08 Netherlands	12:55	-	13:40	13:55	14:15	14:25	14:45	15:05	15:25
SF1.09 Moldova	13:20	-	14:05	14:20	14:40	14:50	15:10	15:30	15:50
SF1.10 Portugal	13:45	-	14:30	14:45	15:05	15:15	15:35	15:55	16:15
Break				15:05	15:25				
SF1.11 Croatia	14:35	-	15:20	15:35	15:55	16:05	16:25	16:45	17:05
SF1.12 Denmark	15:00	-	15:45	16:00	16:20	16:30	16:50	17:10	17:30
SF1.13 Austria	15:25	-	16:10	16:25	16:45	16:55	17:15	17:35	17:55
SF1.15 Greece	15:50	-	16:35	16:50	17:10	17:20	17:40	18:00	18:20

\*Performers are required to wear their full costumes and hair/make-up for the 2<sup>nd</sup> rehearsal

# Thursday 5 May

## 2<sup>ND</sup> REHEARSAL SEMI-FINAL 1 - 1<sup>ST</sup> REHEARSAL BIG 5\*

Country	Arrival at the venue	Hair and Makeup	Backstage Area	2nd Rehearsal		Viewing room		Press Conference	
	45 min	TBD	15 min	20 min		20 min		20 min	
SF1.14 Iceland	09:00		09:45	10:00	10:20	10:30	10:50	11:10	11:30
SF1.16 Norway	09:25	-	10:10	10:25	10:45	10:55	11:15	11:35	11:55
SF1.17 Armenia	09:50	-	10:35	10:50	11:10	11:20	11:40	12:00	12:20
SF2.01 Finland	10:15	-	11:00	11:15	11:35	11:45	12:05	12:25	12:45
SF2.02 Israel	10:40	-	11:25	11:40	12:00	12:10	12:30	12:50	13:10
Lunch				12:00	13:00				
SF2.03 Serbia	12:05	-	12:50	13:05	13:25	13:35	13:55	14:15	14:35
SF2.04 Azerbaijan	12:30	-	13:15	13:30	13:50	14:00	14:20	14:40	15:00
SF2.05 Georgia	12:55	-	13:40	13:55	14:15	14:25	14:45	15:05	15:25
SF2.06 Malta	13:20	-	14:05	14:20	14:40	14:50	15:10	15:30	15:50
SF2.07 San Marino	13:45	-	14:30	14:45	15:05	15:15	15:35	15:55	16:15
Break				15:05	15:25				

Country	Arrival at the venue - Safety instruction	In-Ear Monitoring Rehearsal		Backstage Area	1st Rehearsal		Viewing room		Eurovision TV/ Eurovision social/ HB Digital		Press Meet & Greet	Make-up & Hair styling consultation		Host Broadcaster activities		
	30 min	30 min		15 min	30 min		20 min		35 min		20 min	20 min		20 min		
SF1.BIG 1 France	14:15	14:45	15:15	15:20	15:35	16:05	16:15	16:35	16:50	17:25	17:35	17:55	18:10	18:30	18:40	19:00
SF1.BIG 2 Italy	14:55	15:25	15:55	16:00	16:15	16:45	16:55	17:15	17:30	18:05	18:15	18:35	18:50	19:10	19:20	19:40
SF2.BIG 1 United Kingdom	15:35	16:05	16:35	16:40	16:55	17:25	17:35	17:55	18:10	18:45	18:55	19:15	19:30	19:50	20:00	20:20
SF2.BIG 2 Spain	16:15	16:45	17:15	17:20	17:35	18:05	18:15	18:35	18:50	19:25	19:35	19:55	20:10	20:30	20:40	21:00
SF2.BIG 3 Germany	16:55	17:25	17:55	18:00	18:15	18:45	18:55	19:15	19:30	20:05	20:15	20:35	20:50	21:10	21:20	21:40

\*Performers are required to wear their full costumes and hair/make-up for the 2<sup>nd</sup> rehearsal

# Friday 6 May

## 2<sup>ND</sup> REHEARSAL SEMI-FINAL 2\*

Country	Arrival at the venue	Hair and Makeup	Backstage Area	2nd Rehearsal		Viewing room		Press Conference	
	45 min	TBD	15 min	20 min		20 min		20 min	
SF2.08 Australia	09:00		09:45	10:00	10:20	10:30	10:50	11:10	11:30
SF2.09 Cyprus	09:25	-	10:10	10:25	10:45	10:55	11:15	11:35	11:55
SF2.10 Ireland	09:50	-	10:35	10:50	11:10	11:20	11:40	12:00	12:20
SF2.11 North Macedonia	10:15	-	11:00	11:15	11:35	11:45	12:05	12:25	12:45
SF2.12 Estonia	10:40	-	11:25	11:40	12:00	12:10	12:30	12:50	13:10
Lunch				12:00	13:00				
SF2.13 Romania	12:05	-	12:50	13:05	13:25	13:35	13:55	14:15	14:35
SF2.14 Poland	12:30	-	13:15	13:30	13:50	14:00	14:20	14:40	15:00
SF2.15 Montenegro	12:55	-	13:40	13:55	14:15	14:25	14:45	15:05	15:25
SF2.16 Belgium	13:20	-	14:05	14:20	14:40	14:50	15:10	15:30	15:50
SF2.17 Sweden	13:45	-	14:30	14:45	15:05	15:15	15:35	15:55	16:15
Break				15:05	15:25				
SF2.18 Czech Republic	14:35	-	15:20	15:35	15:55	16:05	16:25	16:45	17:05

\*Performers are required to wear their full costumes and hair/make-up for the 2<sup>nd</sup> rehearsal

# Saturday 7 May

## 2<sup>ND</sup> REHEARSAL BIG 5\*

Country	Arrival at the venue	Hair and Makeup	Backstage Area	2nd Rehearsal		Viewing room		Press Conference	
	45 min	TBD	15 min	20 min		20 min		20 min	
SF1.BIG 1 France	09:00		09:45	10:00	10:20	10:30	10:50	11:10	11:30
SF1.BIG 2 Italy	09:25	-	10:10	10:25	10:45	10:55	11:15	11:35	11:55
SF2.BIG 1 United Kingdom	09:50	-	10:35	10:50	11:10	11:20	11:40	12:00	12:20
SF2.BIG 2 Spain	10:15	-	11:00	11:15	11:35	11:45	12:05	12:25	12:45
SF2.BIG 3 Germany	10:40	-	11:25	11:40	12:00	12:10	12:30	12:50	13:10

\*Performers are required to wear their full costumes and hair/make-up for the 2<sup>nd</sup> rehearsal

# Sunday 8 May

## VENUE CLOSED

Opening Ceremony at Venaria Reale.



# Monday 9 May

## SEMI-FINAL 1 - DRESS REHEARSALS 1 & 2

Commentary briefing SF1	11:30	13:00	45 min show
Semi Final 1 - dress rehearsal 1	15:00	17:25	145 min run
Hosts Press Conference	18:00	19:00	
Pre-show	20:00	20:45	45 min show
Semi Final 1 - dress rehearsal 2	21:00	23:25	145 min run

# Tuesday 10 May

## SEMI-FINAL 1 - DRESS REHEARSAL 3 & BROADCAST

Heads of Delegation Breakfast	09:30	11:30	
Heads of Press Brunch	12:00	13:30	
Pre-show	14:00	14:45	45 min show
Semi Final 1 - dress rehearsal 3	15:00	17:15	135 min run
Pre-show	20:00	20:45	45 min show
Semi Final 1 - live Broadcast	21:00	23:15	135 min run
Press conference 10 finalists + draw for the Grand Final	23:40	00:25	

# Wednesday 11 May

## SEMI-FINAL 2 - DRESS REHEARSALS 1 & 2

Commentary briefing SF2	11:30	13:00	
Semi Final 2 - dress rehearsal 1	15:00	17:27	147 min run
Press Conference EBU/Rai/JESC	18:00	19:30	
Pre-show	20:00	20:45	45 min show
Semi Final 2 - dress rehearsal 2	21:00	23:27	147 min run

# Thursday 12 May

## SEMI-FINAL 2 - DRESS REHEARSAL 3 & BROADCAST

Pre-show	14:00	14:45	45 min show
Semi Final 2 - dress rehearsal 3	15:00	17:17	137 min run
Pre-show	20:00	20:45	45 min show
Semi Final 2 - live Broadcast	21:00	23:17	137 min run
Press conference 10 finalists + draw for the Grand Final	23:40	00:25	

# Friday 13 May

## GRAND FINAL - DRESS REHEARSALS 1 & 2

Grand Final Flag parade	09:30	11:00	
Commentary briefing	10:30	12:00	
Grand Final - dress rehearsal 1	13:00	16:50	230 min run
Big 5 Press Conference FR IT DE ES UK	17:00	17:45	
Hosts Question Time	18:00	19:00	
Pre-show	20:00	20:45	45 min show
Grand Final 1 - dress rehearsal 2	21:00	00:50	230 min run

# Saturday 14 May

## GRAND FINAL - DRESS REHEARSAL 3 & BROADCAST

Pre-show	12:30	13:15	45 min show
Grand Final - dress rehearsal 3	13:30	17:20	230 min run
Pre-show	20:00	20:45	45 min show
Grand Final - live Broadcast	21:00	00:50	230 min run
Winner press conference	01:15	02:00	

# Press accreditation

Accreditation is a joint operation between the European Broadcasting Union (EBU) and the Host Broadcaster (Rai). Its purpose is to both identify accredited individuals and their role or function at ESC 2022 and to grant accredited individuals access to specific areas of the premises, determined by the category (and where applicable, the subcategory) under which they are accredited. All accreditations shall be submitted through EBU's accreditation system ACCREDION.

The process of collecting, processing, and documenting personal data via the accreditation system must be fully in accordance with the EU General Data Protection Regulation (GDPR), which ensures and guarantees the protection of personal data within the European Union. This means that each individual shall apply for accreditation personally.

As accreditation also plays a role in keeping the Eurovision Song Contest secure, a vetting process is a fundamental part of the procedure. By applying for accreditation, you automatically agree that the EBU and the Host Broadcaster may share your personal information with local authorities.

The Accreditation Card is strictly personal, not transferrable and not valid as a show ticket. It is mandatory to carry the card visibly at all times within the venue/premises. Only performing artists are allowed to take off their card within the vicinity of, or on the stage, upon instruction of the production crew. The card is the property of ESC 2022 and the EBU reserves the right to withdraw or deactivate a card should it be deemed necessary. By carrying the card, you accept the Terms & Conditions for accredited individuals, as available on

[eurovision.tv](https://eurovision.tv). You also agree to follow instructions from Safety and Security staff.

## Access

Access is only permitted with a valid Accreditation Card, on which the Category is clearly indicated. Accreditation issued for a specific Category may not be used by anyone who does not meet the requirements applicable to that Category. If accreditation is linked to the performance of a specific function, the person using such accreditation must be qualified accordingly and must perform that function.

Access to specific areas of the premises is determined by the Category and the respective entitlements. Within the venue, the Accreditation Card is scanned upon arrival and departure of the premises, and/or visually checked by designated security staff to ensure that accredited individuals' access is limited to the areas to which they are entitled.

Access to (a) particular area(s) may change during the event, without prior notice, at the discretion of the EBU and/or the Host Broadcaster, for production, logistical or security reasons. The EBU is in charge of the implementation and accreditation process and may increase or decrease the quotas within any Category at any time, including during the event weeks.

## Press access

- Press Working Area
- Press Conferences Area
- Access to open rehearsals
- First Dress Rehearsal of each show
- Turquoise Carpet Press Area. Please note: access will be appointed by the Head of Press of each delegation.

Filming during the event is reserved for Accredited Press and designated persons of the delegations only. Use of wireless equipment (e.g., microphones and cameras) is strictly prohibited on the premises at all times and may be confiscated by the Host Broadcaster or EBU staff. It shall be returned, upon request of the owner of the equipment, when leaving the premises. The EBU and/or Host Broadcaster shall have no responsibility for the storage of the confiscated equipment and shall have no responsibility to return any unclaimed equipment.

#### **Damage or loss**

Loss or damage of the Accreditation Card should be reported immediately to the Accreditation Centre. In such a case, the EBU and/or the Host Broadcaster may impose a charge of maximum €50 on the replacement Card, as indicated in the ESC 2022 [Terms and Conditions](#). If you find an Accreditation Card, please hand it in to the Accreditation Centre immediately.

#### **Health & Safety**

To minimize the risk of Covid-19 spread, a regular testing procedure for all accredited individuals will be implemented. A negative Covid-19 ESC test result is mandatory to access the event from the beginning to the end of it.

When you get to the Accreditation Centre, you must present proof of a negative Covid-19 rapid test taken up to 48h or a PCR test taken up to 72h before entry.

You can collect your Accreditation Card at the Accreditation Centre. It will not be active until you must present proof of a new negative Covid-19 test first.

Covid-19 testing takes place at the Covid

Test Point (you can find location and opening hours on the Online Press Centre). As soon as you provide proof of a negative Covid-19 test result, your Accreditation Card is activated for 72 hours.

We will do our best to reduce waiting times as much as possible. However, plan to spend ±30 minutes at the Covid Test Point.

For further information on health & safety, please check the Online Press Centre.

#### **Accreditation Centre**

You can only collect your Accreditation Card with a valid ACCREDION voucher and identification, that matches your application form. In order to avoid long queues, it is strongly advised to collect your Accreditation Card on time.

The ESC2022 Accreditation Centre is located at Fondazione Teatro Ragazzi, next to Pala Olimpico, and it is open daily from 10 April to 14 May, 8:00 a.m. to 00:00 a.m.

Further and detailed information, including the Accreditation Handbook 2022, is available on

[eurovision.tv/mediacentre/accreditation](https://eurovision.tv/mediacentre/accreditation)

#### **Access to and schedules of rehearsals and press conferences**

For a final and up-to-date daily schedule of rehearsals and press conferences, please consult the Online Press Centre.

Full Reporting Access Rules available on [eurovision.tv/mediacentre](https://eurovision.tv/mediacentre)

The first stage rehearsals (Semi-Finalists and Finalists), as well as the second and third Dress Rehearsals, in addition to the Live Shows, are not open to journalists, who can follow them on monitors in the Press Centre.

Follow the link for a Summary of the Access Rules, including the limitations on filming. The full detailed copy of the ESC 2022 Access Rules is also available on the official website.

Press Accreditation is granted in one of five categories:

P 1 - FAN COMMUNITY MEDIA (outlets solely dedicated to coverage of the Eurovision Song Contest)

P 2 - REGIONAL & LOCAL MEDIA (outlets that serve communities in a specific part of a participating country)

P 3 - NATIONAL MEDIA (outlets that serve the entirety of a participating country)

P 4 - INTERNATIONAL MEDIA (outlets with a global reach and/or from a non-participating country)

P 5 - ONLINE PRESS CENTRE ACCESS ONLY

Those with accreditations P 1-4 will be able to access the event onsite in Turin and the Online Press Centre.

P 5 accreditation gives offsite access to the Online Press Centre only.

### **Opening Ceremony – access to Turquoise Carpet**

Ten accreditations will be available for each country to access the Turquoise Carpet.

The Head of Press of each country will collect the stickers for access to the Turquoise Carpet at the Delegation Desk in the Bubble and will distribute them to accredited media representatives.

### **Pool photographers**

The EBU organises two photo pools:

A-pool: Selection of 10 international photo/news agency photographers with access to a photopool area on the venue floor (equipped with power and wired LAN), during the live shows and all Dress Rehearsals. The special A-pool badge will be provided by the EBU latest three days before the first Semi-Final along with further instructions.

B-pool: Given this year's particular situation there won't be a B-pool. Photos will be made available via a photo pool, which will be made available through [Eurovision.tv](https://eurovision.tv).

# Security

## Forbidden items

The Eurovision Song Contest 2022 Security Department supervises the planning and implementation of all the security measures defined for this event, by cooperating and coordinating with all the Italian security authorities to ensure that the main as well as side events are held in a safe area, where everyone feels secure at all times. In order to enter the main venue, everyone will be searched at the entry points.

No person will be admitted to the venue, if they are in possession of any of the items listed below:

- Animals, except guide dogs
- Glass bottles
- Fireworks
- Firearms
- Weapons
- Dangerous objects
- Alcoholic drinks
- Drugs
- Any racist, xenophobic or discriminatory material or that which contains political and/or religious views
- Tools e.g., hammers; screwdrivers; adhesive tape; demolition bars; saw blades; drill bits; pliers; extension cords or tool pouches
- All liquids must be stored in containers sized less than 100 ml.

## How to contact us

If you need any help or assistance:

- in Pala Olimpico, please contact the Press Desk or a member of security;
- outside Pala Olimpico and for non-emergencies: you can find contacts on the Online Press Centre;
- outside main and side venues, and for emergencies: call 112.

## How can you help us?

Always follow the instructions of police officers, Security Staff and health and safety Officers. Wear your Accreditation Card at all times in all official Eurovision Song Contest venues.

If you see anything suspicious (e.g., unattended luggage), please let us know. Do not leave baggage or personal belongings (e.g., hotel key cards or documents with your address written on them) unattended.

## Cameras & surveillance

Venues will be kept under surveillance for security reasons. The footage will be monitored by the police and can be used by the authorities at a later stage, if deemed necessary.

## Luggage

Our strict entrance policy for the venues is already being implemented. As a result, thorough security checks will be carried out and the forbidden items mentioned above will not be admitted.

Luggage no bigger than 60cm x 45cm shall pass through the X-ray at the entrance. If luggage is bigger than that, it shall be checked manually. This is a very time-consuming process and it can lead to long waiting times. Carrying any liquid

over 100ml is forbidden. If your luggage contains any liquid over 100ml (e.g., shampoo, perfume etc.), you will have to leave them at the entrance.

## Safety & health

When you will first arrive at Pala Olimpico, you will be provided a mandatory introduction on health and safety.

Your Health & Safety team is available every day:

Maurizio Cenni – Head of Security

[maurizio.cenni@rai.it](mailto:maurizio.cenni@rai.it)

Paola Cipollone – Safety Liaison and Coordinator

[paola.cipollone@rai.it](mailto:paola.cipollone@rai.it)

Giulia Lisena – Safety Manager

[giulia.lisena@rai.it](mailto:giulia.lisena@rai.it)

Paolo Bianco – Health Manager

[paolo.bianco@rai.it](mailto:paolo.bianco@rai.it)

## Drinking

Water and other soft drinks are permitted. Alcoholic drinks are not permitted in working areas. Being under the influence of alcohol anywhere in the venue is not permitted.

## Smoking

In public buildings, such as venues, tents etc., smoking is strictly prohibited, except for designated smoking areas. This also means that smoking on stage is not allowed.

## What are the rules regarding drug use and possession of drugs?

In Italy, it is illegal for anyone to possess, supply or produce drugs. Therefore, purchasing and possessing drugs is punishable and the authorities have a zero-tolerance policy. You are therefore not permitted to possess or use drugs anywhere inside the venue.

## First Aid Post

For any non-life threatening situation and in case you do not need the First Aid Post: you can find contacts on the Online Press Centre.

A qualified paramedic with basic medical supplies can be found at Pala Olimpico.

## Hospitals

Pala Olimpico's nearest hospitals are:

Ospedale Maurizio Umberto I - Largo Filippo Turati, 62, Turin

Ospedale Molinette - Corso Bramante, 88, Turin

## Anti Covid-19 measures

Inside the Main Venue wearing an FFP2 mask is mandatory.

When you collect your Accreditation Card, you can also collect your Covid-19 Safety Kit.

Depending on the current pandemic situation and Italian legislation, you may be required to show your Covid Pass (i.e., Italian 'Green Pass') as a proof of vaccination or recovery from Covid-19.

## Life-threatening situations

Call 112.



# Covid-19 testing

While you are inside Pala Olimpico or any other official Eurovision venue you must have proof of a negative Covid-19 test taken within the previous 72 hours.

When your 72 hours end, your accreditation badge will be temporarily deactivated, and you will be unable to enter the venue before being tested again and receiving a negative result.

Due to the constant changes in the situation, rules for Covid-19 testing could change.

You can find the Covid-19 testing site opening hours, location and any other important notice about Covid-19 testing rules on the Online Press Centre.

# Reporting Access Rules



## 1. PREAMBLE

The Eurovision Song Contest (the “**ESC**”) is an international coproduction by broadcasting organisations having the status of Members of the European Broadcasting Union (the “**EBU**”) and which is carried out under the auspices of the European Broadcasting Union, L’Ancienne-Route 17 A, 1218 Le Grand Saconnex, Geneva, Switzerland, as part of the television programme exchange known as Eurovision.

These ESC Reporting Access Rules (the “**Rules**”) define the extent to which

- Non-Rights Holders are allowed the use of audio-visual images and audio sounds of **the 2022 ESC Shows, the Jury Rehearsals and the Ancillary Materials** – as defined in Section 7 of these Rules – (the “**ESC Material**”);
- On-Site Accredited Press are allowed to film/record content at the Venue – (the “**Filmed/Recorded Content**”).

The 2022 ESC (including all ESC Material and Filmed/Recorded Content) is subject to, and protected by, copyright and related rights.

Any transmission or filming outside the scope of these Rules by Non-Rights Holders must be authorised by the EBU.

The Broadcast, transmission or making available On-Demand of the ESC Material, in part or in whole, is strictly and exclusively reserved to the Rights Holders. Additionally, no live access to the ESC Material shall be granted to Non-Rights Holders.

Except as foreseen under these Rules, Non-Rights Holders shall not be allowed to Broadcast, stream and/or make available and/or otherwise exploit, on a live, delayed or On-Demand basis, via any transmission methods the ESC Materials, in whole or in part, even if no Rights Holder has been granted rights in the Non-Rights Holder’s territory.

Insofar as news reporting is concerned, these Rules are subject to applicable national laws and regulations on news access practices.

In specific cases, the EBU may agree with the Participating Broadcasters in their particular territories to issue supplemental news access rules for such territories, which shall supersede these Rules.

Terms capitalised hereunder shall have the meaning set out in the Definitions listed under Section 6 hereafter.



## 2. ESC MATERIAL ACCESS RULES FOR NON-RIGHTS HOLDERS

Any use of ESC Material is subject to the following:



### 2.1 AUDIOVISUAL ACCESS RULES

- **2.1.1** Non-Rights Holders may use, on a free of charge basis, (except for technical costs, if any, and for the usual rights payments to national music collecting societies) **materials from the Jury Rehearsals & the Live Shows** as follows:

Non-Rights Holders	For Eurovision News Members	For other media
Length restriction	3 minutes per Jury Rehearsal /Live Show	2 minutes per Jury Rehearsal/Live Show
<b>No song can be used in its entirety and no more than ten (10) seconds of each song can be used</b>		
Platforms allowed	<ul style="list-style-type: none"><li>- Broadcast use strictly in the news context on TV/Radio in general current affairs bulletins.</li><li>- On-Demand Use of the general current affairs bulletins possible only on Fully Owned Websites (i.e. operated under the editorial control of the Non-Right-Holder) and on Social Media Platforms</li></ul>	<ul style="list-style-type: none"><li>- Broadcast use strictly on news bulletins on TV/Radio.</li><li>- On-Demand Use of the News Bulletins possible only on Fully Owned Websites (i.e. operated under the editorial control of the Non-Right Holder) and on Social Media Platforms.</li></ul>
Usage allowed until	<ul style="list-style-type: none"><li>- Broadcast allowed within 48 hours of the Semi-Finals and Final respectively.</li><li>- On-Demand Use of the general current affairs bulletins possible for no more than for one month after the Final</li></ul>	<ul style="list-style-type: none"><li>- Broadcast allowed within 24 hours of the Semi-Finals and Final respectively.</li><li>- On-Demand Use of the News Bulletins possible for no more than for one month after the Final.</li></ul>

- **2.1.2 In addition, the following conditions shall be respected**
  - a) No stand-alone use can be made;
  - b) No song must be used in its entirety and no more than ten (10) seconds of each song may be used;
  - c) The mention “**COURTESY OF RAI AND EBU**” shall be included as an on-screen credit for the whole duration of the material used;
  - d) Use of material is subject music rights clearance as described under Section 5 f) below;
  - e) Use of the extracts from the Live Shows with national commentaries can be used only with the written permission of the relevant Rights Holder in the particular country and in accordance with these Rules.
  - f) Embedding of the live streams of the Live Shows in any form or way is prohibited.
  - g) ESC Material shall not be exploited, distributed, shared, transferred or otherwise be made available or provided to any third party.

• **2.1.3 OBTAINING ACCESS TO EXTRACTS FROM LIVE SHOWS AND DRESS REHEARSALS**

Non-Rights Holders may contact individual Participating Broadcasters (if their country is represented in the ESC) to get access to content.

In addition, the EBU will make available selected edited extracts that can be used subject to the above-mentioned rules and can be obtained by sending a request to [press@eurovision.tv](mailto:press@eurovision.tv).



**2.2 RADIO ACCESS RULES**

Non-Rights Holder radio stations may use the audio track of the Live Shows and the Jury Rehearsals in their News Bulletins in their respective territories subject to the following conditions:

- a) Non-Rights Holders shall not Broadcast or include their own commentary or similar coverage of any Show of Jury Rehearsals, whether on a live or delayed basis, or any other material obtained while inside the Venue, including interviews.
- b) Commentaries of the ESC events taped from the television coverage of the Rights Holder in the particular territory can only be used with the express written permission of the Rights Holder.
- c) All other conditions listed in Section 2.1 above apply *mutatis mutandis* to this Section 2.2.



**2.3 ANCILLARY MATERIAL**

• **2.3.1 TURQUOISE CARPET MATERIAL (if made available) - 8 May 2022 (SUNDAY EVENING)**

On-site Accredited Press/ Non-Rights Holders	For EVN Members	For non-EVN Members
Platforms allowed	All platforms (Broadcast and On-Demand subject to 2.3.3)	All platforms (Broadcast and On-Demand subject to 2.3.3)
Usage allowed until	Unlimited	Unlimited

• **2.3.2 PRESS CONFERENCES MATERIAL - 30 April-15 May 2022**

On-site Accredited Press/ Non-Rights Holders	For EVN Members	For non-EVN Members
Platforms allowed	All platforms (Broadcast and On-Demand subject to 2.3.3)	All platforms (Broadcast and On-Demand subject to 2.3.3)
Lengthrestriction	Upload and use in entirety prohibited	Upload and use in entirety prohibited
Usage allowed until	Unlimited	Unlimited

### • 2.3.3 CONDITIONS

In addition, when using the above-mentioned Ancillary Materials, the following conditions shall always be respected

- a) Non-Rights Holders must give an on-screen credit to read as follows “**COURTESY OF RAI AND EBU**” for the whole duration of the use of the Ancillary Material.
- b) Embedding the Live stream of the Ancillary Material provided by the EBU on YouTube is permitted only on proprietary channels or Websites. No live streaming on Social Media Platforms is permitted.
- c) No use of Ancillary Material made available/live streamed on the Online Press Centre (“**Online Ancillary Content**”) is allowed to be downloaded or live streamed in any manner whatsoever. The EBU will make available on the Online Press Centre a link to Ancillary Materials that can be used subject to the above-mentioned rules.

### • 2.3.4 CLIPS ON OFFICIAL EUROVISION SONG CONTEST YOUTUBE CHANNEL

- All Non-Rights Holders may always embed on their Fully Owned Websites non-live ESC clips published on the official ESC YouTube channel.
- All other uses are fully restricted.
- In particular, but not limited to, embedding live ESC clips and live streams of the Live Shows is strictly prohibited in all cases; On-Demand and Broadcast use, as well as publication, reproduction on non-proprietary platforms, e.g. YouTube or Social Media Platforms are strictly restricted.



## 3. FILMING RULES FOR ON-SITE ACCREDITED PRESS

Only On-site Accredited Press (P passes) shall be authorised to film/record at the First Dress Rehearsals at the Venue (“**Rehearsal Content**”) and to use the content filmed/recorded by them (“**Filmed/Recorded Rehearsal Footage**”) as described hereafter.

For the avoidance of doubt, it shall be strictly prohibited to use, reproduce, film, record, disseminate, live stream in any manner whatsoever, any rehearsal content that may be made available/live streamed through the Online Press Centre (“**Online Rehearsal Content**”).



### 3.1 FILMING AT THE VENUE

#### • 3.1.1 FIRST and SECOND DELEGATION REHEARSALS 30 April to 7 May 2022

No filming/recording is allowed. These are closed rehearsals, and therefore no press access is permitted. Filming of screens or distribution of any live streamed material from rehearsals either in the Online or On-site Press Centre is expressly prohibited.

#### • 3.1.2 TURQUOISE CARPET 8 May 2022 AND PRESS CONFERENCES 30 April-15 May 2022

**Filming/recording allowed**, subject to applicable health & safety restrictions. **Same restrictions as under 2.3 above.**



#### • 3.1.3 FIRST DRESS REHEARSALS - 9/11/13 MAY 2022 (AFTERNOON)

Subject to Section 3.3 below and to applicable health & safety restrictions, open to On-site Accredited Press with the opportunity to film/record these rehearsals only within designated areas and to use Filmed/Recorded Rehearsal Footage as follows:

On-Site Accredited Press	For EVN Members	For non-EVN Members
Length restriction	3 minutes per rehearsal	2 minutes per rehearsal
<b>It is not allowed to make available (i) full individual song performances rehearsed during the First Dress Rehearsals and (ii) the First Dress Rehearsals in full.</b>		
Platforms allowed	- Television/Radio Broadcast - Social Media Platforms - Websites	- Television/Radio Broadcast - Social Media Platforms - Websites
Usage allowed until	16 May 2022 (23.59 CEST)	15 May 2022 (23.59 CEST)
Live streaming from the Venue is prohibited		

• **3.1.4 SECOND (JURY) DRESS REHEARSALS – THIRD (FAMILY SHOW) DRESS REHEARSALS – LIVE SHOWS:**



Access to these Rehearsals/Live Shows is not permitted without a ticket. Press shall not be allowed to film and/or record inside the Arena during the Rehearsals/Live Shows (even if they are in possession a ticket). For the use of material from the second dress rehearsals and from the Live Shows, please refer to Section 2.1 of these Rules.



• **3.1.5 FILMING AT THE VENUE**

Filming and taking photos at the Venue is permitted in expressly authorized areas provided that content filmed, recorded or photographed

- respects the ESC core Values i.e. universality, inclusivity, diversity and unity.
- does not intrude on the privacy of individuals and especially contestants, artists and staff.
- does not infringe intellectual property rights or other rights of the EBU, the Host Broadcaster and its Members.
- does not bring into disrepute or interfere with the preparations, the rehearsals, the Live Shows and any ancillary ESC activity.
- does not violate the security measures and Health & Safety Protocol for the ESC.
- is not for commercial and/or advertising purposes.
- respects the limits set out for filming under these Reporting Access Rules.
- adheres to established good media practices.
- is not made with the aim to politicize or instrumentalize the ESC or to convey any political, religious or commercial message.
- is respectful and not discriminatory, offensive, hateful or defamatory.



**3.2 PHOTOGRAPHY RULES FOR ON-SITE ACCREDITED PRESS**

**A-pool:** International photo/news agency photographers

A selection of international photo/news agency photographers will be granted access to a photo pool area on the venue floor (equipped with power and wired LAN) during Dress Rehearsals and Live Shows.

Agency photographers wishing to access the photo pool can apply via [press@eurovision.tv](mailto:press@eurovision.tv).

Notice whether the application has been approved will be given as soon as possible. Not all applications can be granted.

A special A-pool sticker will be provided by the EBU with further specific instructions in due time before the respective Live Shows/Dress Rehearsals for which access is granted;

Photographers will be guided to the photo pool area by a member of EBU staff.

Conditions set out under Section 3.1.5 above shall apply similarly to photographs.

**3.3 SPECIFIC CONDITIONS TO BE RESPECTED FOR FILMING/TAKING PHOTOGRAPHS**

In addition to the conditions laid down above, filming at the venue and use of Filmed/Recorded Rehearsal Footage is subject to the following conditions:

- a) Live streaming Rehearsal Content from the Venue is prohibited.
- b) Screens and security are not allowed to be filmed at any time.
- c) Press filming and uploading content need to clear the music rights with the relevant music collecting societies (see Section 5 g hereafter).
- d) Press filming or recording Rehearsal Content and uploading Filmed/Recorded Rehearsal Footage do so with the understanding that they shall respect the artistic image of the contestants and their personality rights. Should there be any Filmed Rehearsal Footage which is deemed discriminatory, harmful or damaging, the press member shall promptly remove the Footage in question upon the EBU's/Rai's request.
- e) The number of crew members from a single media outlet attending the First Dress Rehearsals should be kept to a minimum.
- f) Use of wireless equipment in the Venue (including the Arena and the Press Centre) is strictly forbidden.
- g) Photographers and videographers take full responsibility for all their equipment. Damage and theft thereof are not the responsibility of the EBU and/or Rai.
- h) No storage of any kind can be provided onsite prior to or between filming sessions.

- i) Press filming are fully responsible for all damages to the Pala Olimpico occurring as a result of their activities, and for paying for all repairs deemed necessary.
- j) Rehearsal Content and Filmed/Recorded Rehearsal Footage shall not be exploited, distributed, sold, shared, transferred or otherwise be made available or provided to any third party except for Non-Rights Holders international News Agencies, which may make Filmed/Recorded Rehearsal Footage available to their regular customers, in accordance with their standard distribution procedures and the present Rules, with the prior written consent of the EBU.
- k) Any and all health & safety restrictions as may be applicable from time to time.
- l) The provisions of the Accreditation Handbook (including Terms and Conditions for accreditation).
- m) In case of non-compliance with the above provisions, accreditation rights may be withdrawn.



## **5. GENERAL UNDERTAKINGS**

- a) ESC Material and/or Filmed/Recorded Rehearsal Footage shall be used only in strict accordance with these Rules.
- b) It is prohibited to embed the live streams of the Live Shows in any form or way.
- c) It is prohibited to use, download, reproduce, film, live stream and/or disseminate in any manner whatsoever Online Rehearsal and Live Show Content and Online Ancillary Content (other than that which is made explicitly available for download by the EBU).
- d) No advertising or other message or promotion (including any broadcast sponsorship) shall be placed before, during or after the broadcast of ESC Material or Filmed/Recorded Rehearsal Footage, in such a manner as to imply an association or connection between any third party, or any third party's product or service, and the ESC, the EBU or the Participating Broadcasters.
- e) Availability of ESC Material, Rehearsal Content, Filmed/Recorded Rehearsal Footage, Online Rehearsal Content or Online Ancillary Content shall not be advertised, marketed or promoted on websites or on any other platform controlled by the Non-Rights Holders.
- f) The ESC or EBU trademarks shall not be used so as to suggest an endorsement and/or a partnership with the EBU and/or the ESC.
- g) Non-Rights Holders and On-site Accredited Press using ESC Material and/or Filmed/Recorded Rehearsal Footage (hereafter "They") represent to the EBU that, in respect of rights in all musical works and sound recordings which are used in the ESC Material and/or the Filmed/Recorded Rehearsal Footage, They have appropriate licence agreements or arrangements with, and be liable for and pay all fees due to, the appropriate music collecting societies, organizations or similar bodies to enable them to exercise the use authorised by these Rules. For the avoidance of doubt, they shall have for sole liability to clear those rights as are normally controlled by a performing rights collective administration society, or similar performing rights music collecting societies. By using ESC Material/ Filmed/Recorded Rehearsal Footage, they acknowledge and agree that They shall hold the EBU, the Host Broadcaster, the Rights Holders harmless and fully indemnified against any claim arising out from any use made in breach of the present Rules and shall defend, indemnify and hold harmless all the Rights Holders, the EBU and the Host Broadcaster) from and against and loss, damages, costs and expenses arising out such claims.

## **6. APPLICABLE LAW AND JURISDICTION**

The present Rules are submitted to Swiss Law and the courts of Geneva (Switzerland) shall have exclusive jurisdiction.

## 7. DEFINITIONS

**Ancillary Materials** shall mean the Press Conference/Meet and Greet Material and the Turquoise Carpet Material.

**Arena** shall mean the area where the Live Shows and all official rehearsals take place at the Venue.

**Broadcast** shall mean the distribution or transmission of audio and/or audio-visual programmes for reception on a television receiver, computer monitor, mobile device, radio or other devices now known or hereafter devised.

**ESC** shall mean the Eurovision Song Contest.

**ESC Material** shall mean the Live Shows, the Jury Rehearsals and the Ancillary Materials.

**ESC venues** shall mean all venues which require an accreditation card or ticket to gain access, including the Press Conference room, the Delegation Bubble, the Commentators Lounge, the Turquoise Carpet.

**EVN Members** shall mean those broadcasters who are Members of the EBU, and which participate in the Eurovision News Exchange (EVN/EVS).

**Filmed/Recorded Rehearsal Footage:** shall mean the Rehearsal Content that has been filmed/recorded by On-site Accredited Press and which can be used according to these Rules.

**Host Broadcaster** shall mean the EBU Member entrusted with the organisation and production of the ESC, which for 2022 shall be **Rai**.

**Internet** means the on-line global communications matrix which interconnects, using TCP/IP protocol and/or related protocols, individual computers and/or computer networks.

**Jury Rehearsals** shall mean the second dress rehearsals due to take place on the evenings preceding each live Show and during which the national juries shall vote.

**Live Shows** shall mean the live signal of the Semi Finals 1 and 2 as well as of the Final which shall be held, produced and transmitted in the city/country and on the dates indicated above.

**News Agencies** shall mean bona fide media organization whose primary business or only business is the reporting and syndicating of news worldwide.

**News Bulletins** shall mean daily regularly-scheduled general news programmes in which the main feature of such programme is news.

**Non-Rights Holders** shall mean any broadcaster and/or media outlet (including for the avoidance of doubt any EVN Member which is not a Rights

Holder or News Agencies) which do not hold any audiovisual media rights in the ESC.

**On-Demand** shall mean the set-up whereby individual users may choose the time and the place of reception through access to the signal of their choice made available for that purpose on an electronic database.

**Online Press Centre** shall mean the online platform "Let's Get Digital" operated by EventInsight BV 'upon instruction of the Host Broadcaster and which shall be accessible by each entitled accredited individual in the P Category thanks to a unique username and a password and enabling them to have access to the press conferences and other ESC related content through streaming.

**Online Ancillary Content** shall mean any Ancillary Materials that may be made available/streamed live through the Online Press Centre from time to time and which use shall be strictly prohibited

**Online Rehearsal Content** shall mean the rehearsals that may be made available/streamed live through the Online Press Centre from time to time and which use shall be strictly prohibited.

**On-site Accredited Press** shall mean the members of the press who have been granted an on-site accreditation at the ESC.

**Participating Broadcasters** shall mean the EBU Members participating actively in the ESC (i.e., those broadcasters entering a contestant in the ESC).

**Press Conference Material** shall mean any interviews/interventions filmed and recorded during the press conferences.

**Radio** shall mean a linear audio only transmission service on any type of radio system by any technical means (including transmission or re-transmission by satellite, wire, fibre or cable systems or any other system of telecommunication).

**Rights Holders** shall mean those broadcasters who have been granted a licence to broadcast the Live Shows by the EBU or authorised to broadcast the ESC Material by the EBU (including the Participating Broadcasters).

**Rehearsal Content** shall mean the content from the First Dress Rehearsal that On-site Accredited Press may film and/or record in accordance with these Rules.

**Social Media Platforms** shall mean any web- or IP-based platform, administered and branded by a third-party, enabling communication to the public of content by its end-users; this covers the Non-Rights Holders' own accounts on platforms



that require registration of end-users and a log-in process prior to use [e.g. Facebook]. For the avoidance of doubt, use of the Live Shows and of the Jury Rehearsals on YouTube is reserved to the EBU.

**Television** shall mean the Broadcast of a linear audiovisual programming for simultaneous reception by the public, in private or public places, by any technical means in whatever technical standard for reception and display on any type of device, irrespective of the mode of financing of the service (such as free of charge or against payment). Notwithstanding the foregoing and for the avoidance of doubt, Television shall specifically exclude, without

limitation, Internet, video downloading, video streaming, computer network exhibition, Mobile Platform exhibition, home video, future media and Radio.

**Turquoise Carpet Material** shall mean the artists and delegations filmed and recorded at their arrival on the Turquoise Carpet for the ESC.

**Venue** shall mean all the premises of the venue where the ESC will be held.

**Websites** shall mean fully owned websites or websites operated under the editorial control of the Non-Right Holder

# Press Centre

## Welcome Area

Upon entering, Press are welcomed at the Press Welcome Desk by a team of communications officers from the EBU, Rai and volunteers. They will help accredited Press with information requests, interview bookings and related enquiries.

Inside this area you can find:

- welcome desk;
- city of Turin desk;
- cafeteria, restaurant and lounge area;
- lockers;
- studios: three Interview rooms, two radio studios for one-to-one interviews for all accredited media, Heads of Delegation and Heads of Press under bookings;
- partners area.

A high-speed Wi-Fi connection, provided by the City of Turin, is available in the whole of the Press Working Area, Press Conference Room and the Accreditation Centre. Each accredited person will be provided with a card showing their personal user number and the password to be used for access, along with the instructions to connect. The card with the credentials can be picked up at the Host City Info Desk.

## Working Area

500 workstations are placed inside the Working Area. High speed internet connection via Wi-Fi, delivered by the City of Turin, as well as printing and copy stations will be available.

Accredited media can book a workstation at the Working Area Desk and can follow rehearsals and the live shows on the monitors on the wall; each group of desks is also equipped with a single monitor.

*Note:*

Media is kindly required to bring their own computers/devices. There will be no computers for hire or loan. Equipment has to be clearly identified by having a name and mobile number (with country code) on all belongings.

Inside this area you can find:

- 500 workstations;
- working area & Online Press Centre Desk;

- ICT & printing desk.

## Press Conference Room

The Press Conference Room has space for 350 people and several camera teams. The Press Conference Room will be used for:

- 30 April - 3 May: the Virtual Meet & Greets (available in the Online Press Centre)
- 4 -14 May: the 'in person' Meet & Greets of the Big 5 and Press Conferences of all the participating countries, Semi-Final qualifiers and Winner as well as EBU/Rai and other ad hoc Press Conferences.

Inside this area you can find:

- 350 seats (first come first served except for larger Press Conferences. Specific details, if different, to be announced);
- stage with table and big screen;
- TV & radio platform;
- delegations area;
- moderators' offices.

There are two backstage areas to welcome delegations and allow them to prepare before entering the Press Conference Room and where each Delegation can also meet the moderators before Meet & Greets and press conferences.

After every Semi-Final there will be a Press Conference with all the qualifiers and, after the Grand Final, with the winner. Each Press Conference will include a photo opportunity.

## Press Conference with the winner of the Eurovision Song Contest 2022

Because of limited capacity, details on access to this press conference will be confirmed nearer the time.

All accredited press of the winning country can attend the winner's press conference.

Other members of the press who cannot access the press conference can follow it on the screens in the working area or via

## MEDIA HANDBOOK 2022

the online press centre.

### Facilities at the venue

The Eurovision Song Contest 2022 host broadcaster Rai, Eurovision News Events TV and Euroradio will offer a wide range of HDTV broadcast facilities onsite in Turin from 7 May till 14 May.

**Contact 1:** Bruno Beeckman

[beeckman@eurovision.net](mailto:beeckman@eurovision.net)

and [bookings@eurovision.net](mailto:bookings@eurovision.net)

for unilateral requests (5 May onsite).

**Contact 2:** Elena Pinardi

[pinardi@eurovision.net](mailto:pinardi@eurovision.net)

and [evn@eurovision.net](mailto:evn@eurovision.net)

for News packages, EVN and World Feed requests (8 May onsite).

- Exclusive Interior Live stand-up positions with a view of the stage (restrictions may apply to non-rights-holders, accreditation required)
- Live position inside the Delegation Bubble Area within easy reach of the artists for pre-arranged interviews
- Tailored broadcast solutions within Turin with the help of local partners
- Multi format Playback
- Possibility to record HB signal during Semi-Finals and the Grand Final for rights holders only
- Connectivity to the Eurovision Global Network
- Daily News Packages provided by EBU EVN/Rai crews
- Fully equipped radio studio service with Visual radio capabilities, live transmission, editing, up to 4 x mics, fixed and pan-zoom cameras, live transmission and/or file recording

### Radio Studios

Two fully equipped Radio Studios, managed by Euroradio, will be available for hire on a per-hour basis from 9 May till 14 May (early morning 15 May).

Radio studio time slots are available on request and can be booked at the Welcome Desk. Please contact [radio-ops@ebu.ch](mailto:radio-ops@ebu.ch).

### Interview and photo rooms for one-to-one interviews

All accredited media, Heads of Delegation and Heads of Press are welcome to book an interview room at the Welcome Desk

or in the online press centre.

These rooms are all equipped with chairs or sofas, backdrops, power outlets and proper lighting and can be booked, on a first come first served basis.

### Lockers

At the entrance of the press centre, you will find lockers for accredited media to store belongings. You can ask information about lockers at the Welcome Desk.

### Cafeteria and restaurant

In the press centre there will be a cafeteria where accredited press can buy snacks and beverages. Outside the press centre you can find restaurants with several options for lunch, dinner or supper.

### Press Centre Manager

Gianluca De Virgiliis

[press@eurovision.rai.it](mailto:press@eurovision.rai.it)

### Health and Safety

For more information on health and safety you are referred to the Health & Safety Code and Health & Safety Protocol that all accredited press must read and follow.

### Press Centre opening hours (subject to change)

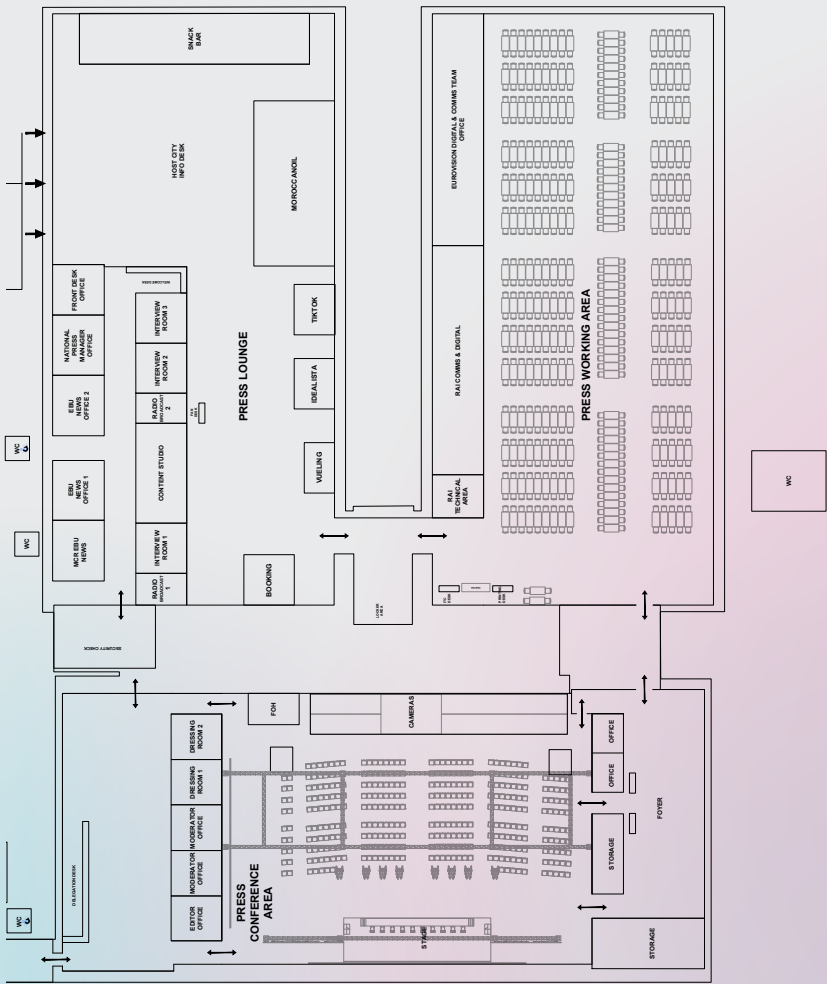
Date	Open	Close
Wed 4 May	09:30	19:00
Thu 5 May	09:30	21:00
Fri 6 May	09:30	18:00
Sat 7 May	09:30	14:00
Sun 8 May	CLOSED	
Mon 9 May	14:00	00:00
Tue 10 May	14:00	01:00
Wed 11 May	14:00	00:00
Thu 12 May	14:00	01:00
Fri 13 May	12:00	01:00
Sat 14 May	12:30	03:00

### Eurovision.tv Media Centre

All media can find a wealth of resources online in the Media Centre on [eurovision.tv](https://www.eurovision.tv) including rights-free photographs to use with credit, press releases, contact details for Heads of Press, Access and Filming Rules, on-site information and much more.

[www.eurovision.tv/mediacentre](https://www.eurovision.tv/mediacentre)

# Press Centre map



# Online Press Centre

Press that cannot attend the event in person can make use of the online press centre, a platform that offers the opportunity to report on the Eurovision Song Contest remotely.

1,000 accredited media representatives can access the Online Press Centre. A further 500 journalists with on-site access in Turin can also use the service.

All media representatives are accredited for this by the Head of Press of their own country and through the International Group.

The interactive platform offers to accredited media not in Turin the opportunity to experience and report on the Eurovision Song Contest.

Accredited media representatives will be sent details on how to create a profile and log-in to the Online Press Centre.

In the Online Press Centre, accredited press can:

- **follow selected rehearsals via a live stream**

As in the physical press centre, accredited media can follow selected rehearsals in the online press centre via a live stream. Here too, footage is provided with a watermark and it is forbidden to record the stream or publish any streamed content on any digital platform. Please also pay attention to the access rules and filming rights in this handbook.

- **follow press conferences via a live stream**

The Meet and Greets and press conferences can also be followed via a live stream. Questions can be asked via the chat function. For each press conference, questions are asked from both those present physically and press watching online. Selected material will be available for download via the online press centre on a separate platform.

- **schedule one-to-one interviews or organise a meeting**

The platform makes it possible to schedule one-to-one interviews or to organise a meeting or event with several journalists. Please note meetings can take place within the platform but recordings are not possible and must be arranged via another tool.

- **check participant profiles**

Each participant/country has its own page within the platform. This contains information about the artist and the contact details of the Head of Press. There is also the possibility to leave messages for the delegation.

**REHEARSAL AND PRESS CONFERENCE ACCESS FOR ACCREDITED MEDIA**

Date	Activity	Access Inside Arena	Viewable in On-Site Press Centre	Viewable in Online Press Centre
Sat 30 April	Artist 1 <sup>st</sup> Rehearsals	NO	NO	NO
	Meet and Greet	n/a	NO	YES
Sun 1 May	Artist 1 <sup>st</sup> Rehearsals	NO	NO	NO
	Meet and Greet	n/a	NO	YES
Mon 2 May	Artist 1 <sup>st</sup> Rehearsals	NO	NO	NO
	Meet and Greet	n/a	NO	YES
Tue 3 May	Artist 1 <sup>st</sup> Rehearsals	NO	NO	NO
	Meet and Greet	n/a	NO	YES
Wed 4 May	Artist 2 <sup>nd</sup> Rehearsals	NO	YES	YES
	Artist Press Conferences	n/a	YES	YES
Thu 5 May	Artist 2 <sup>nd</sup> Rehearsals	NO	YES	YES
	Big 5 1 <sup>st</sup> Rehearsals	NO	NO	NO
	Big 5 Meet and Greet	n/a	YES	YES
	Artist Press Conferences	n/a	YES	YES
Fri 6 May	Artist 2 <sup>nd</sup> Rehearsals	NO	YES	YES
	Artist Press Conferences	n/a	YES	YES
Sat 7 May	Big 5 2 <sup>nd</sup> Rehearsals	NO	YES	YES
	Big 5 Press Conferences	n/a	YES	YES
Sun 8 May	OPENING CEREMONY	n/a	PRESS CENTRE CLOSED	NO

Mon 9 May	1 <sup>st</sup> Semi-Final – Dress Rehearsal 1	YES	YES	YES
	1 <sup>st</sup> Hosts Press Conference	n/a	YES	YES
	1 <sup>st</sup> Semi-Final – Jury Show (Dress Rehearsal 2)	Access for ticket holders ONLY or A Pool Photographers	YES	YES
Tue 10 May	1 <sup>st</sup> Semi-Final – Family Show (Dress Rehearsal 3)	Access for ticket holders ONLY or A Pool Photographers	YES	YES
	1 <sup>st</sup> Semi-Final LIVE SHOW	YES	YES	YES
	1 <sup>st</sup> Semi-Final Qualifiers Press Conference	n/a	YES	YES
Wed 11 May	2 <sup>nd</sup> Semi-Final – Dress Rehearsal 1	YES	YES	YES
	EBU / Rai / JESC Press Conference	n/a	YES	YES
	2 <sup>nd</sup> Semi-Final Jury Show (Dress Rehearsal 2)	Access for ticket holders ONLY or A Pool Photographers	YES	YES
Thu 12 May	2 <sup>nd</sup> Semi-Final – Family Show (Dress Rehearsal 3)	Access for ticket holders ONLY or A Pool Photographers	YES	YES
	2 <sup>nd</sup> Semi-Final LIVE SHOW	YES	YES	YES
	1 <sup>st</sup> Semi-Final Qualifiers Press Conference	n/a	YES	YES
Fri 13 May	GRAND FINAL – Dress Rehearsal 1	YES	YES	YES
	Big 5 collective Press Conference	n/a	YES	YES
	Question Time Hosts	n/a	YES	YES
	GRAND FINAL– Jury Show (Dress Rehearsal 2)	Access for ticket holders ONLY or A Pool Photographers	YES	YES



Sat 14 May	GRAND FINAL - Family Show (Dress Rehearsal 3)	Access for ticket holders ONLY or A Pool Photographers	YES	YES
	GRAND FINAL - Live Show		YES	YES
	Winner's Press Conference	n/a	YES	YES

# Press Centre Team

## Host Broadcaster

Communications	
Pierluigi Colantoni	Head of Communications
Roberto Bagatti	Art Director
Stefania Todisco	Head of Communications Assistant & Communications Plan Manager
Daniela Bronzini	Operation Manager
Sebastiano Marcolin	Online Manager
Carlo Casoli Dante Fabiani	National Press Managers
Max Lazzari	Community Manager
Eva Pierdominici	Visual Identity Coordinator
Florenza Marino	Venue Dressing Coordinator
Matteo Lanzi	Postcards Director
Nara Giulitti	Postcards Producer
Rosa Vitarelli Federica Ricca	National Press Officers

Press Centre	
Gianluca De Virgiliis	Press Centre Manager
Giorgia Cazzorla	Welcome Desk Coordinator
Federica Mangiapane	Welcome Desk Assistant National Press Office Social Media Manager
Alessia Meloni	Welcome Desk Assistant & App CIAO22 Coordinator
Alice Dimartino	Fan Desk Coordinator
Michele Trobbiani	Press Working Area & Online Press Centre Coordinator
Francesca Cavaliere	Press Delegation Desk Coordinator
Giorgiana Pagliari	Handbooks Coordinator & Press Delegation Desk Coordinator
Gabriella Martinori, Fabiola Sanesi	Press Conference Room Coordinators
Matteo Lanzi	Postcards Director
Nara Giulitti	Postcards Producer
Rosa Vitarelli Federica Ricca	National Press Officers

Press Conferences	
Mario Acampa, Laura Carusino, Carolina Di Domenico	Press Conferences Hosts
Vincenzo Faccioli Pintozzi	Author
Maria Iginia Baratta	Director
Maria Teresa Teodorani Francesco Baggetta	Press Centre Production Coordinators
Tommaso Crupi Massimiliano Madeddu	Production
Michele Trobbiani	Press Working Area & Online Press Centre Coordinator

### Contact

Host Broadcaster Press Welcome Desk  
[press@eurovision.rai.it](mailto:press@eurovision.rai.it)

## Host City

### Contact

Host City Info Desk  
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## EBU

Dave Goodman	Communications Lead - Eurovision Song Contest
Claire Rainford	EBU Manager of Communications
Jo Waters	Senior Communications Officer
Alexandra Osvath	EBU Social Media Officer
Christina Joyce	Communications Support

### Contact

For questions regarding the Eurovision Song Contest, please contact our dedicated press team.  
 E-mail: [press@eurovision.tv](mailto:press@eurovision.tv)  
 Phone: +41 22 717 2500

Come to see us at the Press Welcome Desk or contact us in the Online Press Centre. EBU corporate media enquiries can be sent directly to the EBU Communications team [communications@ebu.ch](mailto:communications@ebu.ch). Before contacting us we invite you to take a look at our Frequently Asked Questions on the Media Centre at [Eurovision.tv](http://Eurovision.tv)

For more information about the European Broadcasting Union, organisers of the Eurovision Song Contest, please visit [www.ebu.ch](http://www.ebu.ch)

# Press Centre Hosts



**Laura Carusino**

Laura Carusino was born in Milan. After performing in many successful musicals such as *Grease*, *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat* and *Scooby Doo*, she landed at Rai as a host and actress for the popular children's TV show, *L'Albero Azzurro* and for many other Rai Ragazzi weblogs. In 2016 and 2017, she was the official host of the Junior Eurovision Song Contest.



**Carolina Di Domenico**

Carolina Di Domenico was born in Naples and lives in Rome. She is a television and radio presenter, as well as an actress. Her brilliant career started on MTV, and she is now one of Rai's best-known faces in the music industry. Apart from hosting her own programme on Rai Radio 2, *Rock And Roll Circus*, she was part of the artistic commission of Sanremo Festival. In 2018, she also hosted the *Dopofestival*. The Eurovision world is not new to her. As a matter of fact, she was the commentator of 2018 and 2021 Semi-Finals, and also 2021 edition's spokesperson. Together with her colleague Mario Acampa, she presented this year's Allocation Draw, that is the draw ceremony of the Eurovision 2022 Semi-Finals.



**Mario Acampa**

Mario Acampa is a presenter, actor and director. In 2017, he became the Italian commentator of the Junior Eurovision Song Contest. He is a popular name on Rai Ragazzi, since he is the well-known author and presenter of numerous TV and radio programmes, including *La Banda dei FuoriClasse* on Rai Gulp and *Commessi Viaggiatori* on Rai Radio 2. On Rai 2, he narrates stories of inclusion in the programme *O anche no!* and hosts *Italian Green*, a format on sustainability and ecological transition. Mario is also the curator and director of Milan's Teatro alla Scala educational seasons.

# Heads of Press

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# Live-on-tape and Voting

## Live-on-tape backup videos

In many ways, the Eurovision Song Contest 2022 is a unique edition, where having a creative mind and can-do attitude is essential. Everyone will be involved and do their best to host three incredible television shows live from Pala Olimpico, where all the 40 participating countries will be performing live on stage. In the unfortunate event that an artist or act is not able to perform live on stage, 'live-on-tape' backup videos will be used. These recordings are a 'plan B' conceived by the EBU and the Host Broadcaster. In 2021, together with all the 40 delegations, it was agreed to introduce backup performance tapes to make sure the competition could go on in any case whatsoever. If an artist or act is not able to travel to Turin, or if they have to quarantine or isolate during their stay, their live-on-tape backup video will be used during the live show. In this way, all entries will have their chance to shine during the Eurovision Song Contest 2022. After all, the show must go on!

## Voting

Starting from 2016, both professional juries and televoters from participating countries are entitled to vote for contestants by giving them points ranging from 1 to 8, 10 and 12. Starting from 2019, the order in which the televoting results are revealed is determined by the ranking of the jury. The presenters announce the televotes starting from the country that was ranked last by the jury and working their way up to the country that was ranked first.

## Voting in the Semi-Finals

Professional juries, together with viewers from home, determine the outcome of the two Semi-Finals of the Eurovision Song Contest. Seventeen contestants in the first Semi-Final and eighteen in the

second Semi-Final will compete for one of the ten tickets giving access to the Grand Final.

## Televoters

Viewers from all countries taking part in one of the Semi-Finals are invited to vote using the official app, or by telephone and/or SMS. Moreover, the Big Five countries (i.e., France, Germany, Italy, Spain and the United Kingdom) will vote in one of the Semi-Finals. France and Italy will have the chance to vote in the first Semi-Final, while Spain, the United Kingdom and Germany will vote in the second Semi-Final. Televoters can start voting after the last song is performed and approximately for 15 minutes after that. Televoters will determine 50% of the final result.

## Professional juries

Professional juries in all countries, which will take part in or are designated for one of the Semi-Finals, are required to vote. They will determine the remaining 50% of the final result. The jury, which consists of five members (including a chairperson), will be the same jury that will vote in the Grand Final. The ten qualified countries will be announced at the end of each Semi-Final in a random order, which will be decided by the Executive Supervisor of the Eurovision Song Contest. This order does not reflect the actual ranking on the scoreboard.

## Voting in the Grand Final

In all participating countries, both televoters and professional juries will be able to give from 1 to 8, 10, and 12 points. Televoters can vote using the official app, telephone and/or SMS. Televoters can start voting after the last song is performed and approximately for 35 minutes after that. These votes will determine 50% of the final result and will be counted by Digame, the EBU's voting



partner. The vote of the professional juries will determine 50% of the final result. The jury, which consists of five members (including a chairperson), will be the same jury that voted in one of the Semi-Finals. They will be watching the show live and will rank all songs based on the second Dress Rehearsal, the so-called Jury Final. At the end of televoting, the results of the juries are presented in the usual format by national spokespersons. During this time, the EBU, its voting partner and an independent observer will count and

verify the televoting results.

After all the jury points are given, the total points from the televote for each country are added up. These totals are then added to the scoreboard, from the bottom to the top. The country at the top of the scoreboard is the winner.

Televoters and juries cannot vote for the country they represent. The final results, including televoting and jury results for every participating country will be published on [eurovision.tv](https://eurovision.tv) after the Grand Final.

# A spectacular stage with a kinetic sun



Francesca Montinaro: "We are the ones with the sun within, and this is our way to be in this world".

For the 66<sup>th</sup> edition of the Eurovision Song Contest, multimedia artist and stage designer Francesca Montinaro wants to welcome the world to her country with a brand-new iconic stage machinery: a kinetic sun moving endlessly. This will be the trademark of the scene that will greet each artist in a different and unique way. After creating *The Ripped Backdrop* for Sanremo Italian Song Festival in 2013 and *The Trampoline in the clouds* for the 2019 edition, this time Francesca Montinaro will present *The Sun Within*.

"The kinetic sun, source of spectacular movements and tricks of light, rules the stage and represents our Italian attitude: always on the move, rebellious, creative, welcoming, passionate, intuitive. We are the ones with the sun within, and this is our way to be in this world", Montinaro says. "Our Country is a huge stage in which we are both protagonists and spectators at the same time. We could have just been happy that we live in the most beautiful

Country in the world and instead Italian artists and creators have added even more wonder to the beauty: monuments, urban planning, architecture, sculpture, painting, which have always enhanced the natural beauty of our Country. We are the perfect alchemy between nature and culture", continues the stage designer. "The cascade of water that frames the stage, allegorically represents the sea surrounding us, which symbolises our millennial and complex culture. The stage is our peninsula: a Country where each contestant is more than welcomed, no matter where they come from. Finally, the teams will be hosted in a lush Italian garden, where vegetation mingles with rays of light suspended between reality and illusion, which will take them to a playful and architectural dimension."

Those who will enjoy the 66th edition of Eurovision Song Contest will get lost in a world of wonders. In the grand stage machinery, which will be traditional and modern at the same time, digital and analogic features will be perfectly mixed in order to create one of the most iconic editions of the show to date. During this edition, where 40 different countries will compete, Italian will participate with the duo Mahmood & BLANCO and their song Brividi, who recently won the 72nd edition of the Sanremo Italian Song Festival. Eurovision Song Contest 2022 will be broadcasted live on Rai 1 and Rai Radio 2, and will be also available on Rai Play.

Ministry of Tourism and Enit - Italian National Tourist Board in partnership with Rai Com, Piedmont Region, and the Municipality of Turin, together in a wide-ranging international event to promote Italy. Music consolidates the travellers' relationship with the land, thus providing a unique opportunity to develop quality tourism and involve foreign visitors passing through cultural phenomena.

# A journey to discover the beauty of Italy

This year's postcards will be a journey to discover the beauty of Italy, through the wonders of flight to capture breath-taking views of the Italian landscape.

Thanks to the FPV drone shooting technique combined with a stabilised drone, as well as CGI and postproduction graphics, the postcards will be portrayed through the curious and fervent eyes of our drone Leo, which will be called in by the presenters every time a new contestant is on stage.

Its mission will be very thrilling: at first, it will show its surroundings, then the flight will be normalised so that viewers can admire the location.

Leo will wander around the location and pictures showing the participants and their artistic world will appear as if by magic.

Leo will curiously observe such images and it will then decide when to stop. Eventually, a beam of light will come out of his body, and it will show unreleased videos by the contestants, who will interact with Leo on camera.

At the end, shots of our Leo filming his flight over the skies of Italy will be shown, as the live show from the Pala Olimpico starts again.



photo: Matteo Lanzi



MEDIA HANDBOOK 2022

# The Hosts of Beauty

photo: Giulio Rustichelli IG: @giuliochelli



# Laura Pausini

Grammy Award and Latin Grammy Award and Golden Globe winner, Oscar nominee Laura Pausini is the most important Italian female artist around the world from 1993. After 70 million albums sold, tours in all continents, host TV programs in many Countries and involved in numerous charity projects, she is finally our female host this year!

She launched her new global project and her latest single *Scatola* (*Caja* for the spanish version), presented at Sanremo, is the soundtrack to her first film, *Laura Pausini: Piacere di Conoscerti*, that had its international streaming release in April worldwide.

"I'm pleased that Eurovision has finally returned to Italy and honoured to host such an important event, together with my friends Ale and Mika. Together, we want to show Europe and the world just how extraordinary our country is. My 2022 started with new music and the beginning of a year of great events. I want to take on Eurovision, Europe's music event par excellence and one of the world's most important TV shows, with the same energy I've been bringing throughout my career of nearly thirty years. We're here, and we're ready... In fact, we can't wait!"



photo: Giulio Rustichelli | IG: @giuliochelli



# Alessandro Cattelan

Alessandro Cattelan celebrates a 20-year TV career this year. From his TV debut, alongside his daily live radio experience, he has been at the helm of major large-scale international shows in which he has interviewed some of the world's biggest stars. He is the creator and host of late and prime-time entertainment shows and new formats and has also presented the Italian version of *X Factor*, the most famous of the music talent shows, for ten years. *Alessandro Cattelan: One Simple Question*, a six-episode docu-show, of which he is the creator and star, made its streaming-platform debut in March and is available in 190 countries. An innovator and an exceptional interpreter of the tastes of the coming generation, Cattelan will bring his personal style to one of the most important shows in the world.

"It's an honour to be asked to host ESC 2022. It's one of the world's most followed and well-known shows and organising it in Italy this year represents an extraordinary opportunity and a historic event for our country. I've known Laura Pausini and Mika for some time. We've already worked together and always had a great time. And I'm sure it will be the same this time, too."



photo: Giulio Rustichelli (IG: @giuliochelli)



# Mika

Since his 2007 debut with *Grace Kelly*, Mika has made freedom from barriers of any artistic genre or geographical or social boundary one of the key facets of his eclectic artistic journey, becoming a world-famous pop star in an extremely short space of time. Singer-songwriter, theatrical TV and radio entertainer, designer, illustrator and above all an irresistible live performer, Mika has just started a tour that is taking his music to the world's most prestigious venues. The first leg in North America has just been completed with two shows at the Coachella Festival, and his recently announced Italian tour with two different shows in each of the five cities to highlight his more intimate and more spectacular sides: two forms of expression specially designed for his Italian audience.

"More than ever I believe in the importance of an international community, in our common values. I believe in the union of people, in breaking down the walls to celebrate our similarities as much as our differences. We can do it thanks to music, which is the most universal form of expression. Eurovision is this and so much more! I've been watching it since I was a kid, the whole family would reunite for the finale. Once a

year, about forty countries live the same emotions, regardless of History, the political situation: music reunites them. It's an exciting honour to be one of the masters of ceremony of these fantastic nights."

photo: Giulio Rustichelli IG: @giuliorustichelli



# First Semi-Final

Italian genius and creativity will be the main theme of the show for the First Semi-Final, which will start from an imaginary inventor lab, where a flying machine will turn on Pala Olimpico's stage. *The Sound of Beauty* will increase its BPM rate, with a journey through Italian Dance music featuring Dardust,

Benny Benassi, Sylvia Catasta and Sophie and the Giants. With his performance, Diodato, who held an emotional and moving 2020 performance in an empty Arena di Verona, will symbolise the return to live music after its interruption in the spring of two years ago.

photo: Matteo Lanzi

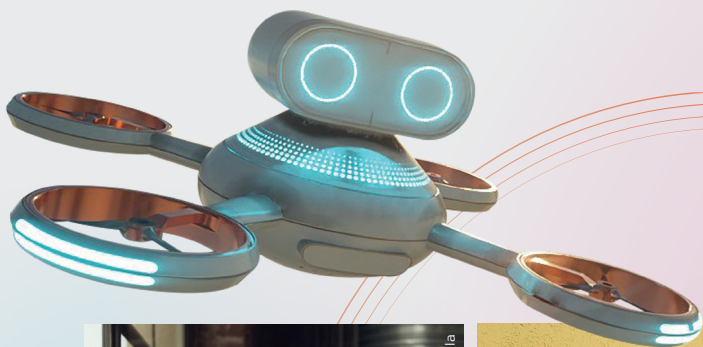


photo: @Giuseppe Gradella



photo: Emilio Tini

# Second Semi-Final

The second Semi-Final will be opened by Alessandro Cattelan, who will introduce us to the Italian art of getting by. Later in the evening, we will try to teach our audience all over Europe and Australia how to speak Italian even if they do not one single word, by taking inspiration from Bruno Munari's *Supplemento al dizionario italiano* (or *Supplement to the*

*Italian Dictionary*). Gianluca Ginoble, Ignazio Boschetto and Piero Barone, the operatic pop trio Il Volo, will surprise the Eurovision audience eight years after Vienna. Finally, in a world premiere, the unprecedented and long-awaited duet between our international stars Laura Pausini and Mika will be unveiled.

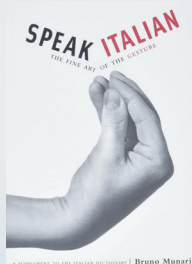


photo: Giulio Rustichelli IG: @giuliochelli



photo: Giulio Rustichelli IG: @giuliochelli



photo: Daniele Barraco

# Grand Final

The Grand Final opening sequence will stage the power of music to evoke peace, featuring the Rockin' 1000 is a group of rock musicians primarily from Italy, which is made up of a thousand musicians playing and singing all together. Laura Pausini will recall her long-lasting career through a medley of her greatest hits, by presenting her life journey through music in a great show that starts from her debut at Sanremo Festival and ends with her last single *Scatola*. Straight from Los Angeles, California, where they are currently recording their latest album and getting ready for their upcoming

sold-out world tour. After a year of resounding success, Måneskin will shine once again on the Eurovision stage, which will be located in Pala Olimpico this time. After the last winners, the first Italian Eurovision champion Gigliola Cinquetti will return to the Eurovision stage, 58 years after her victory in 1964. Finally, Mika's performance will continue to stress on the importance to combine the word peace with the word love. After that, the traditional '12 points' parade will lead to the announcement of the Eurovision Song Contest 2022 winner.



photo: Giulio Rustichelli IG: @giuliochelli

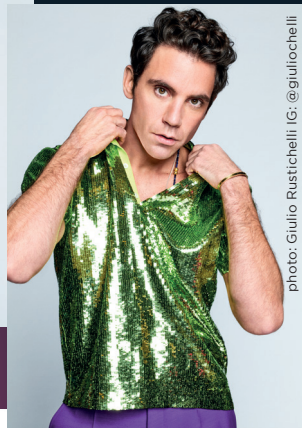


photo: Giulio Rustichelli IG: @giuliochelli



photo: Ermanno Labianca



photo: François Delacroix

# First Semi-Final

10 MAY

## The Sound of Albania

**Song:** Sekret

**Artist:** Ronela Hajati

**Music & lyrics by:** Ronela Hajati



## The Sound of Latvia

**Song:** Eat Your Salad

**Artist:** Citi Zēni

**Music by:** Jānis Jačmenkins (JJ Lush), Roberts Memmēns

**Lyrics by:** Jānis Pētersons, Dagnis Roziņš



## The Sound of Lithuania

**Song:** Sentimentai

**Artist:** Monika Liu

**Music & Lyrics by:** Monika Liu





## The Sound of Switzerland

**Song:** Boys Do Cry

**Artist:** Marius Bear

**Music & Lyrics by:** Martin Gallop, Marius Bear



## The Sound of Slovenia

**Song:** Disko

**Artist:** LPS

**Music & Lyrics by:** Filip Vidušin, Žiga Žvižej, Gašper Hlupič, Mark Semeja, Zala Velenšek



## The Sound of Ukraine

**Song:** Stefania

**Artist:** Kalush Orchestra

**Music by:** Ihor Didenchuk, Vitalii Duzhyk, Tymofii Muzychuk

**Lyrics by:** Ivan Klymenko, Oleh Psiuk

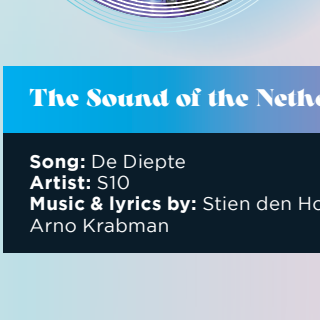


## The Sound of Bulgaria

**Song:** Intention

**Artist:** Intelligent Music Project

**Music & lyrics by:** Milen Vrabevski, MD



## The Sound of the Netherlands

**Song:** De Diepte

**Artist:** S10

**Music & lyrics by:** Stien den Hollander, Arno Krabman



## The Sound of Moldova

**Song:** Trenulețul  
**Artist:** Zdob și Zdub & Advahov Brothers  
**Music & lyrics by:** Iagupov Roman,  
Gincu Mihail, Advahov Vitalie, Advahov Vasile



## The Sound of Portugal

**Song:** saudade, saudade  
**Artist:** MARO  
**Music by:** MARO, John Blanda  
**Lyrics by:** MARO



## The Sound of Croatia

**Song:** Guilty Pleasure  
**Artist:** Mia Dimšić  
**Music & lyrics by:** Mia Dimšić, Damir Bačić,  
Vjekoslav Dimter



## The Sound of Denmark

**Song:** The Show  
**Artist:** REDDI  
**Music by:** Chief 1, Siggy Savery, Ihan Haydar,  
Remee Jackman  
**Lyrics by:** Siggy Savery, Ihan Haydar, Julia Fabrin



## The Sound of Austria

**Song:** Halo  
**Artist:** LUM!X feat. Pia Maria  
**Music & lyrics by:** Luca Michlmayr,  
Gabry Ponte, Anders Nilsen, Rasmus Flyckt,  
Sophie Alexandra Tweed-Simmons





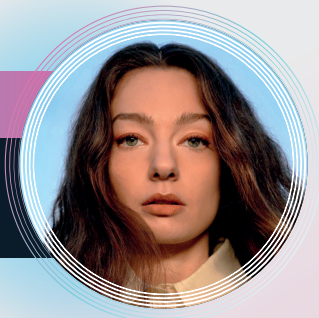


### The Sound of Iceland

**Song:** Með hækkandi sól

**Artist:** Systur

**Music & lyrics by:** Lovísa Elísabet Sigrúnardóttir



### The Sound of Greece

**Song:** Die Together

**Artist:** Amanda Georgiadi Tenfjord

**Music by:** Amanda Georgiadi Tenfjord,  
Bjørn Helge Gammelsæter

**Lyrics by:** Amanda Georgiadi Tenfjord



### The Sound of Norway

**Song:** Give That Wolf A Banana

**Artist:** Subwoolfer

**Music & lyrics by:** Jim, Keith and DJ Astronaut

# Second Semi-Final

12 MAY

## The Sound of Finland

**Song:** Jezebel

**Artist:** The Rasmus

**Music & lyrics by:** Lauri Ylönen, Desmond Child



## The Sound of Israel

**Song:** I.M

**Artist:** Michael Ben David

**Music & lyrics by:** Lidor Saadia, Chen Aharoni, Asi Tal

## The Sound of Serbia

**Song:** IN CORPORE SANO

**Artist:** KONSTRAKTA

**Music by:** Ana Đurić, Milovan Bošković

**Lyrics by:** Ana Đurić



## The Sound of Azerbaijan

**Song:** Fade To Black

**Artist:** Nadir Rustamli

**Music & lyrics by:** Andreas Stone, Anderz Wrethov, Sebastian Schub, Thomas Stengaard

## The Sound of Georgia

**Song:** Lock Me In  
**Artist:** Circus Mircus  
**Music & lyrics by:** Circus Mircus



## The Sound of Malta

**Song:** I Am What I Am  
**Artist:** Emma Muscat  
**Music & lyrics by:** Stine Kinck, Julie Aagaard, Dino Medanhodzic, Emma Muscat



## The Sound of San Marino

**Song:** Stripper  
**Artist:** Achille Lauro  
**Music by:** Mattia Cutolo (Banf), Marco Lanciotti (Lancs), Gregorio Calculi (Greg), Matteo Ciceroni (Gow Tribe)  
**Lyrics by:** Lauro De Marinis, Federico De Marinis, Davide Petrella, Simon Pietro Manzari, Daniele Dezi, Daniele Mungai Francesco Viscovo



## The Sound of Australia

**Song:** Not The Same  
**Artist:** Sheldon Riley  
**Music by:** Sheldon Riley Hernandez, Cam Nacson  
**Lyrics by:** Sheldon Riley Hernandez



## The Sound of Cyprus

**Song:** Ela  
**Artist:** Andromache  
**Music & lyrics by:** Alex Papaconstantinou, Arash, Eysel Mirzazadeh, Fatjon Miftaraj, Filloreta Raci Fifi, George Papadopoulos, Robert Uhlmann, Viktor Svensson, Yll Limani

## The Sound of Ireland

**Song:** That's Rich

**Artist:** Brooke

**Music & lyrics by:** Brooke Scullion, Karl Zine, Izzy Warner



## The Sound of North Macedonia

**Song:** Circles

**Artist:** Andrea

**Music by:** Aleksandar Masevski

**Lyrics by:** Aleksandar Masevski, Andrea Koevska



## The Sound of Estonia

**Song:** Hope

**Artist:** STEFAN

**Music by:** Stefan Airapetjan, Karl-Ander Reismann

**Lyrics by:** Stefan Airapetjan



## The Sound of Romania

**Song:** Llámame

**Artist:** WRS

**Music by:** Andrei Ursu, Costel Dominteanu, Cezar Gună, Alexandru Turcu

**Lyrics by:** Andrei Ursu, Cezar Gună



## The Sound of Poland

**Song:** River

**Artist:** Ochman

**Music by:** Krystian Ochman, Adam Wiśniewski, Mikołaj Trybulec, Ashley Hicklin

**Lyrics by:** Krystian Ochman, Ashley Hicklin





## The Sound of Montenegro

**Song:** Breathe

**Artist:** Vladana

**Music by:** Vladana, Darko Dimitrov

**Lyrics by:** Vladana

## The Sound of Belgium

**Song:** Miss You

**Artist:** Jérémie Makiese

**Music & lyrics by:** Manon Romiti, Silvio Lisbonne, Mike BGRZ, Jérémie Makiese



## The Sound of Sweden

**Song:** Hold Me Closer

**Artist:** Cornelia Jakobs

**Music & lyrics by:** Cornelia Jakobs, David Zandén, Isa Molin

## The Sound of Czech Republic

**Song:** Lights Off

**Artist:** We Are Domi

**Music by:** Dominika Hašková, Casper Hatlestad, Abigail Frances Jones, Benjamin Rekstad, Einar Eriksen Kvaløy

**Lyrics by:** Abigail Frances Jones, Dominika Hašková, Benjamin Rekstad



# Grand Final

14 MAY

## The Sound of France

**Song:** Fulenn

**Artist:** Alvan & Ahez

**Music by:** Alexis Morvan Rosius

**Lyrics by:** Marine Lavigne



## The Sound of Germany

**Song:** Rockstars

**Artist:** Malik Harris

**Music & lyrics by:** Malik Harris, Marianne Kobylka, Robin Karow



### The Sound of Italy

**Song:** Brividi

**Artist:** Mahmood & BLANCO

**Music by:** Alessandro Mahmoud, Riccardo Fabbriconi, Michele Zocca (Michelangelo)

**Lyrics by:** Alessandro Mahmoud, Riccardo Fabbriconi



### The Sound of Spain

**Song:** SloMo

**Artist:** Chanel

**Music by:** Arjen Thonen, Ibere Fortes, Leroy Sánchez, Keith Harris, Maggie Szabo

**Lyrics by:** Leroy Sánchez, Ibere Fortes, Maggie Szabo

### The Sound of the United Kingdom

**Song:** SPACE MAN

**Artist:** Sam Ryder

**Music & lyrics by:** Sam Ryder, Amy Wadge, Max Wolfgang



# Eurovillage at Parco del Valentino

FROM 7 TO 14 MAY

From 7 to 14 May, Eurovillage lights will light up the historic Parco del Valentino.

This public park, which is located on the left bank of the river Po and covers more than 420,000 square metres stretches from the city centre - the Arco Monumentale all'Arma di Artiglieria being at the northern entrance - to the municipality of Moncalieri.

This charming green park, a favourite among Turin's citizens, is home to numerous art and architectural creations. Among them, the Fontana dei Dodici mesi designed by the architect Carlo Ceppi, which consists of a large Rococo basin surrounded by twelve statues representing the months of the year, and the Borgo Medievale, an open-air museum on the banks of the river.

The park is being transformed, renovated and improved, together with the city, and is getting ready to host eight days of shows and performances thanks to which people will be able to enjoy some good music and share the emotions that only the Eurovision Song Contest 2022 *The Sound of Beauty* held in Turin can cause.

A real village will be set up at the Valentino and, thanks to the participation of the event's sponsors and institutional partners, citizens and guests will be offered an engaging and

exciting experience.

Two big screens will be used to follow the Semi-Finals on Tuesday 10 May and Thursday 12 May, and the Grand Final on Saturday 14 May.

In addition, from 7 to 14 May, from 5 p.m. to 11 p.m., a big stage, which will be the very heart of the Eurovillage, will host artists from Turin's music scene, who have become famous all over Italy, as well as Italian and international artists attending the Eurovision while supporting the European identity, world music and the LGBTQIA+ community.



photo: AdobeStock



# Technical facts and figure

**overall**

24 cameras  
480 m Cable trays  
3.8 Km Speaker cables

**rigging**

450 Rigging points  
150 tons Weight in the ceiling  
+1.8 Km Trussing

**lighting**

2821 Automated lamps  
14 Processing light tables

**video**

727 m2 LED in total  
22.476.721 Pixel, of which  
100+ Monitors  
2 Media Server Stage Positioning  
6 Media server LED driving  
8x4K Feeds  
10x4K Media servers Output

**audio**

10 Mixing Consoles  
400+ Audio sources  
86 In-Ear monitors  
78 Wireless mics

39

5.1 Audio Crew  
440 Surround Audio  
Speakers

**decor**

5.8 Km LED strips  
516 m2 Gloss sheet material  
380 m Green hedge  
1500 m2 Black felt

# Special Press Tour: sharing emotions

Turin and Piedmont, more than meets the eye!

How can Turin be best described in just a few words? Think about art, beauty, food! Italy's original capital city has an innate and creative energy. To best enjoy what Turin has to offer during the Eurovision Song Contest 2022, you need to actually live and breathe in its spirit... you can be sure it will surprise you!

Lively, elegant, and always on the move; Turin boasts many wonderful green areas: nestled gently into hills and surrounded by the winding course of the Po River.

Come and discover Turin's multiple souls with tailor-made, exquisitely planned secure tours through the Social Programme. These tours are specially tailored for Eurovision delegations and guarantee a truly extraordinary experience! Your trip to Turin will be a journey filled with a wide range of tastes and experiences designed with your enjoyment and

pleasure at heart. When sunset warms the city and the evening lights switch on, then it is time to discover the magic 'blue hour': Turin by night is waiting for you!

After taking part in these tours, you will truly be able to say that you want to share the beauty of this territory with the world!

Enjoy the delights of the city and visit its incredible surroundings, by choosing among more than twenty striking experiences in Turin and six must-sees in Piedmont.

Exclusively for you:

A dedicated tourist information desk will be set up in the Press Centre at the Pala Olimpico for your every need and a registration form will be available to book your tours in Turin and Piedmont online.

The Torino Piemonte Media Centre located in Palazzo Madama will provide information and host meetings and tastings to discover the excellencies of this amazing territory.

# Good to know

## **Italian voltage and power plugs**

The standard Italian electricity voltage is 220V (50Hz). Whilst this is the standard voltage for Europe, it is significantly higher than that of many other countries. Therefore, we suggest you check if your appliances can be used safely. In Italy, as well as much of Europe, the two-pin and three-pin plugs are used.

## **Water**

In Italy, there is high-quality, safe and drinkable tap water. Please make sure you customise your bottle so as not to mistake it for someone else's.

## **Tipping**

There are no specific rules for tipping in Italy.

Tipping a person who provided a service to you shows that you appreciated their help.

So, basically, you decide whether to tip or not. In many cases, people do not even expect it, but they appreciate it for sure. Tipping is only possible in cash.

# Marcel Bezençon Awards

Apart from people at home and professionals of the music industry who will decide who the winner of the Eurovision Song Contest will be, the press, commentators and composers also award additional prizes, such as the Marcel Bezençon Awards.

The awards are named after the founder of the Eurovision Song Contest and were first granted in 2002 on the initiative of Christer Björkman (i.e., Sweden's representative in the Eurovision Song Contest 1992) and Richard Herrey (i.e., member of the Herreys, winner of the Eurovision

Song Contest 1984 from Sweden).

The awards are divided into three categories: the Press Award, which is given to the best entry voted by the accredited media; the Artistic Award, which is given to the best artist voted by the commentators; and the Composer Award, which is given by a jury consisting of the participating composers who vote for the most original composition.

The awards are traditionally handed out in the backstage, shortly before the Grand Final.

## Press Award

Year	Country	Song	Performer
2002	France	<i>Il faut du temps</i>	Sandrine François
2003	Turkey	<b><i>Everyway That I Can</i></b>	<b>Sertab Erener</b>
2004	Serbia and Montenegro	<i>Lane moje</i>	Željko Joksimović
2005	Malta	<i>Angel</i>	Chiara
2006	<b>Finland</b>	<b><i>Hard Rock Hallelujah</i></b>	<b>Lordi</b>
2007	Ukraine	<i>Dancing Lasha Tumbai</i>	Verka Serdutchka
2008	Portugal	<i>Senhora do mar (Negras águas)</i>	Vânia Fernandes
2009	<b>Norway</b>	<b><i>Fairytale</i></b>	<b>Alexander Rybak</b>
2010	Israel	<i>Milim</i>	Harel Skaat
2011	Finland	<i>Da Da Dam</i>	Paradise Oskar
2012	Azerbaijan	<i>When the Music Dies</i>	Sabina Babayeva
2013	Georgia	<i>Waterfall</i>	Nodiko Tatishvili & Sophie Gelovani
2014	<b>Austria</b>	<b><i>Rise Like a Phoenix</i></b>	<b>Conchita Wurst</b>
2015	Italy	<i>Grande amore</i>	Il Volo
2016	Russia	<i>You Are the Only One</i>	Sergey Lazarev
2017	Italy	<i>Occidentali's Karma</i>	Francesco Gabbani
2018	France	<i>Mercy</i>	Madame Monsieur
2019	<b>Netherlands</b>	<b><i>Arcade</i></b>	<b>Duncan Laurence</b>
2021	France	<i>Voilà</i>	Barbara Pravi

In bold, Marcel Bezençon Awards' winners who won the Eurovision Song Contest.

### Artistic Award

Voted by previous winners

Year	Country	Performer	Song
2002	Sweden	Afro-dite	<i>Never Let It Go</i>
2003	Netherlands	Esther Hart	<i>One More Night</i>
2004	<b>Ukraine</b>	<b>Ruslana</b>	<b><i>Wild Dances</i></b>
2005	<b>Greece</b>	<b>Helena Paparizou</b>	<b><i>My Number One</i></b>
2006	Sweden	Carola	<i>Invincible</i>
2007	<b>Serbia</b>	<b>Marija Šerifović</b>	<b><i>Molitva</i></b>
2008	Ukraine	Ani Lorak	<i>Shady Lady</i>
2009	France	Patricia Kaas	<i>Et s'il fallait le faire</i>

### Voted by commentators

Starting from 2010, winners have been decided by the show commentators instead of the previous winners.

Year	Country	Performer	Song
2010	Israel	Harel Skaat	<i>Milim</i>
2011	Ireland	Jedward	<i>Lipstick</i>
2012	<b>Sweden</b>	<b>Loreen</b>	<b><i>Euphoria</i></b>
2013	Azerbaijan	Farid Mammadov	<i>Hold Me</i>
2014	Netherlands	The Common Linnets	<i>Calm After the Storm</i>
2015	<b>Sweden</b>	<b>Måns Zelmerlöw</b>	<b><i>Heroes</i></b>
2016	<b>Ukraine</b>	<b>Jamala</b>	<b><i>1944</i></b>
2017	<b>Portugal</b>	<b>Salvador Sobral</b>	<b><i>Amar pelos dois</i></b>
2018	Cyprus	Eleni Foureira	<i>Fuego</i>
2019	Australia	Kate Miller-Heidke	<i>Zero Gravity</i>
2021	France	Barbara Pravi	<i>Voilà</i>

**In bold, Marcel Bezençon Awards' winners who won the Eurovision Song Contest.**

### Composer Award

This award was first presented in 2004, replacing the Fan Award.

Year	Country	Song	Writer(s) and composer(s)	Performer
2004	Cyprus	<i>Stronger Every Minute</i>	Mike Konnaris	Lisa Andreas
2005	Serbia and Montenegro	<i>Zauvijek moja</i>	Slaven Knezović and Milan Perić	No Name
2006	Bosnia and Herzegovina	<i>Lejla</i>	Željko Joksimović, Fahrudin Pecikoza and Dejan Ivanović	Hari Mata Hari
2007	Hungary	<i>Unsubstantial Blues</i>	Magdi Rúzsa and Imre Mózsik	Magdi Rúzsa
2008	Romania	<i>Pe-o margine de lume</i>	Andrei Tudor, Andreea Andrei and Adina Şuteu	Nico & Vlad
2009	Bosnia and Herzegovina	<i>Bistra voda</i>	Aleksandar Čović	Regina
2010	Israel	<i>Milim</i>	Tomer Hadadi and Noam Horev	Harel Skaat
2011	France	<i>Sognu</i>	Daniel Moyne, Quentin Bachelet and Jean-Pierre Marcellesi, Julie Miller	Amaury Vassili

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<b>2012</b>	<b>Sweden</b>	<b><i>Euphoria</i></b>	<b>Thomas G:son</b> and Peter Boström	<b>Loreen</b>
<b>2013</b>	Sweden	<i>You</i>	Robin Stjernberg, Linnea Deb, Joy Deb and Joakim Harestad Haukaas	Robin Stjernberg
<b>2014</b>	Netherlands	<i>Calm After the Storm</i>	Matthew Crosby and Jake Etheridge	The Common Linnets
<b>2015</b>	Norway	<i>A Monster Like Me</i>	Kjetil Mørland	Mørland & Debrah Scarlett
<b>2016</b>	Australia	<i>Sound of Silence</i>	Anthony Egizii and David Musumeci	Dami Im
<b>2017</b>	<b>Portugal</b>	<b><i>Amar pelos dois</i></b>	<b>Luísa Sobral</b>	<b>Salvador Sobral</b>
<b>2018</b>	Bulgaria	<i>Bones</i>	Borislav Milanov, Trey Campbell, Joacim Persson, Dag Lundberg	Equinox
<b>2019</b>	Italy	<i>Soldi</i>	Charlie Charles, Dario Dardust Faini, Alessandro Mahmoud	Mahmood
<b>2021</b>	Switzerland	<i>Tout l'univers</i>	Gjon Muharremaj, Xavier Michel, Wouter Hardy, Nina Sampermans	Gjon's Tears

**In bold, Marcel Bezençon Awards' winners who won the Eurovision Song Contest.**

### Fan Award

The Fan Award was awarded in 2002 and 2003, and the members of OGAE, the Eurovision international fan club, used to be the ones deciding who it should be given to. It was no longer awarded and it was then replaced by the Composer Award in 2004.

In 2008, a special award, called the Poplight Fan Award, was introduced and Eurovision fans (see above) would vote for it. It has not been awarded since then.

<b>Year</b>	<b>Country</b>	<b>Performer</b>	<b>Song</b>
<b>2002</b>	Finland	Laura Voutilainen	<i>Addicted to You</i>
<b>2003</b>	Spain	Beth	<i>Dime</i>
<b>2008</b>	Armenia	Sirusho	<i>Qélé, Qélé</i>

# Official merchandise



Zip Hoodie



Mini Trophy



Socks



Cotton Gym Bag



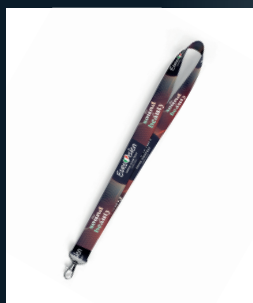
T-shirt ESC 2022



T-shirt Event Design



Cap



Lanyard



Mug "the sound of beauty"

Browse and purchase all the official merchandise  
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