

## **RULES OF THE 43rd EUROVISION SONG CONTEST, 1998**

### **I. PARTICIPANTS**

1. Under the auspices of the EUROPEAN BROADCASTING UNION (EBU) and as part of the television programme exchanges known as "Eurovision", the EBU member organisations of Belgium (RTBF), Croatia (HRT) Cyprus (CY/CBC), Estonia (EE/ETV), Finland (YLE), France (GRF/FT2), FYROM (MKRTV), Germany (ARD), Greece (ERT), Hungary (HU/MTV), Ireland (RTE), Israel (IBA), Malta (MT/PBS), Netherlands (NOS), Norway (NRK), Poland (PRT/TVP), Portugal (RTP), Romania (RO/TVR), Slovakia (SK/STV), Slovenia (RTVSLO), Spain (TVE), Sweden (SVT), Switzerland (SSR), Turkey (TRT) and the United Kingdom (BBC), 25 countries, hereinafter called the "participants", have decided, under the conditions of the present Rules, to take active part in the

### **43rd EUROVISION SONG CONTEST, 1998.**

2. Participants are free to withdraw up to 10 December 1997, after which date they shall be liable for their shares even if they subsequently decide not to enter a song. However, if one country decides to withdraw later than 10 December, it could be replaced by the next country on the waiting list if this is still compatible with the timing of the preparation for the contest.

### **II. AIM**

1. The purpose of this Contest is to stimulate the output of original songs of high quality in the field of popular music, by encouraging competition among authors and composers through the international comparison of their works.

2. Only works (words and music) not published as sheet music, or issued as or included in a commercial record, cassette, disc, film, videogram, etc. until after the national selection, but not before January 1<sup>st</sup> 1998, may be performed at the European Final. After that point, these works may only be released commercially in the country they represent, until after the final.
3. After March 15, only the EBU may approve the commercial release of a compilation Album to include all finalists.
4. The Contest is mainly intended for broadcast on television by Eurovision members.

### **III. ORGANIZATION**

The organisation of this Contest involves:

1. The selection by each participant - preferably by means of a national competition - of the best possible song.
2. The familiarising of the public with the songs in advance of the European Final by:
  - (a) the provision of recordings on videotape or film of all the participants' entries, which must reach the producing organization by 23 March 1998 and which shall be transmitted from the producing organisation on 7 April 1998 for simultaneous recording by all participants;
  - (b) the subsequent broadcast of these recordings by interested participants on dates convenient to each country prior to the competition.
3. The public performance before a European audience of all songs presented by the participants during a live transmission of the European Final, on the results of which shall be awarded the

**GRAND PRIX OF THE 1998 EUROVISION SONG CONTEST.**

#### **IV. NATIONAL METHOD OF SELECTION**

The national method of selection shall be decided by each participant as it thinks fit. However, the works selected and the national method of selection must conform to the present Rules, and all national competitions and selections must be completed by 15 March 1998.

#### **V. CRITERIA FOR ADMISSION TO THE EUROPEAN FINAL**

1. For 1998, the 25 participants shall be composed as follows:
  - (a) The member which presented the winning song in the previous year.
  - (b) The 17 members (other than the member at (a) above) which obtained the highest average of points over the preceding five years (total of points divided by the number of times that the country has participated). Where such average is identical between two or three members, the total number of points scored in the most recent year in which the member participated shall be decisive.
  - (c) For the remaining places, the members which were not admitted in the previous year but which have conformed with all other rules relating to participation shall qualify. The principle underlying this system of rotation is that all candidates can take part in the final at least once in every two years.
  
2. For the Eurovision Song Contest 1999, the criteria for admission shall be available to all participants by 9 May 1998. In that respect, the countries willing to participate the following year (1999), should inform the Permanent Services in writing before April 15 1998, and should broadcast the current edition (1998) as passive participants.

**VI. PROMOTION OF THE CONTEST:  
PREVIEW PRESENTATION OF THE SONGS / TELEPHONE  
COMPETITIONS FOR THE EUROPEAN FINAL**

1. Preview presentation
  - a) All participants shall provide, free of charge, for use by all other participants, video recordings or films of up to three minutes' duration of their entries. The production shown on these recordings may be of any kind chosen by the originating organisation, but the actual singers of the songs must be the same as those appearing in the European Final.
  - b) These recordings must reach the producing organisation by 23 March 1998. All the entries, including that of the producing organisation itself, shall be transmitted by the latter on 7 April 1998 for recording by the other participants.
  - c) Participants wishing to broadcast such recordings must broadcast all of them to the same duration, provided that they respect their national laws and regulations and that they respect the moral standards of the country, but they must present them in two or more separate programmes, not in one single programme.
  - d) The songs may be shown in programmes devoted entirely to Song Contest entries or incorporated into light entertainment programmes.
  - e) The songs must be announced as entries for the 1998 Eurovision Song Contest, and in each case the names of the organisation and country entering the song must be given.
  - f) Each participant shall be exclusively responsible for all expenses incurred for the production of its song, and for the provision of the recording or film to be injected.
  - g) The cost of distributing the recordings or films over the Eurovision network for the preview presentation and the European Final (together with the possible expenses of the EBU Permanent Services and the injecting organisation) shall be shared in accordance with the existing Eurovision rules.

## 2. Telephone competition

It is the intention of the EBU, through HMC and EGTA, to place additional emphasis upon the promotion of the Eurovision Song Contest during the period between the National selection and the Grand Final. To assist in this, participants may choose to participate in the origination, promotion and television broadcast of competitions (around 30 seconds each) with viewer entry through premium rate telephone lines. Revenues generated through these competitions will be shared equally between the telephone service provider, the participant broadcaster and the EBU. Such competitions will be based upon questions related to the Eurovision Song Contest and will be originated to an agreed format. Similarly competitions may be originated using one of the individual national press publications and one television listings publications in each participant country. In each case, the revenues generated will be shared equally between the publisher, the participant and the EBU. The EBU will redistribute such revenues, less direct costs, to the host broadcaster and all participants.

## **VII. PERFORMANCE OF THE SONGS**

1. The European Final shall consist chiefly of the successive presentation by the performer or performers of the songs selected under the conditions defined in Article IV above.
2. The songs must be sung in the language or (one of the) languages of the participating country, failing which the entry shall be disqualified from the European Final.
3. Short quotations from another language are permitted on the following conditions: no longer than a single phrase, repeated a maximum of three times so as not to dominate in the performance of the song.

4. A song may be performed by a maximum of six performers. To be admitted, performers must attain the age of 16 in the year of the Contest.
5. The performance of each song must not exceed three minutes. The producing organisation shall be responsible for checking whether this provision has been observed. If, at the end of the second rehearsal, any country's song exceeds three minutes, the producing organisation shall consult the EBU Scrutineer and together they may, at their sole discretion, disqualify that country's song from the competition. In such circumstances, the head of delegation of the country concerned shall be informed in writing of any decision.
6. The producing organisation has full responsibility for the programme of the broadcast within the terms of these Rules.
7. The producing organisation shall be obliged to produce the programme within the duration specified by the EBU Television Committee (i.e. no longer than three hours).
8. The producing organisation shall present its proposed format to the Eurovision Song Contest Reference Group no later than eight weeks prior to the European Final to ensure compliance with these Rules.
9. Amplifying equipment shall not be allowed on stage.
10. A comprehensive drum-kit shall be provided by the producing organisation for use by participants. Private drums-kits shall not be allowed.
11. The score for each song may make use of part or all of the live orchestra provided by the producing organisation.
12. The use of backing tracks is permitted on condition that they are instrumental only
13. The pitch shall be 442.

## **VIII. ORCHESTRA**

1. An orchestra composed of a specified number of musicians shall be placed at the disposal of the conductors and performers by the producing organisation. The detailed composition of the orchestra shall be forwarded through the EBU Permanent Services in Geneva to all participants by 20 February 1998 for suggestions concerning any possible increase in the number of certain instruments or the addition of new instruments. Such suggestions should reach the producing organisation by 16 March 1998. After consideration of all such suggestions, the producing organisation shall decide on the final composition of the orchestra, and this information shall be forwarded through the Permanent Services to all participants on 18 March 1998. After that date, no increase can be made in the number of musicians, or in the number and type of instruments.
  
2. The use the participants intend to make of the orchestra put at their disposal and all changes to or replanning of the performance of individual entries must be determined before the first dress rehearsal.
  
3. The conductor appointed by the producing organisation shall be in charge of the preliminary run-throughs and rehearsals of the songs submitted; he/she shall be available without fee to those participants which do not send their own conductors for the orchestral accompaniment of their songs at the European Final.

## **IX. SCORES - RECORDINGS - TEXTS AND PERFORMERS OF THE SONGS - OFFICIAL REPRESENTATIVES**

Each of the participants must make available to the producing organization:

1. By 23 March 1998 at the latest:
  - (a) The score of the song to be performed, adapted to the composition of the orchestra made available by the producing organisation; this material shall be returned after the Contest.

- (b) A sound recording of its entry, and the appropriate backing track where applicable.
  - (c) The text of the song in its original language, together with English and French translations, which are free but correspond to the original text, for duplication and distribution to the commentators. A copy of the text and translations should also be sent by the same date to the EBU Permanent Services in Geneva, which shall duplicate them for the relaying organisations and the juries.
2. From 3 May to 9 May 1998:
- (a) The performer or performers designated by it to present the song, and its own conductor if desired. The producing organisation shall draw up a staggered timetable for rehearsals so as to make the stay of foreign conductors and performers in its country as short as possible.
  - (b) An official representative appointed by it to attend the European Final. He/she shall be responsible for liaison with the producing organisation and the EBU Scrutineer and should be empowered to take last-minute decisions on behalf of his/her organisation.

## **X. ORDER OF PRESENTATION OF THE SONGS**

The order of presentation of the songs for the European Final shall be determined by a drawing of lots among the participants (cf. Article V) on 13 November 1997 in the presence of a representative of the EBU Permanent Services.

## **XI. VOTING PROCEDURE : TELEVOTING AND JURY**

For the voting procedure during the European Final, each participant should use televoting, unless there are exceptional reasons not to. Participants requiring assistance in establishing televoting should seek advice through the Permanent Services.



## 1. Televoting Procedures

The countries using televoting for their voting sequence must respect the following conditions:

- a) Countries which have not successfully conducted a national telepoll within the last 3 years must seek advice from the permanent services.
- b) Countries wishing to use televoting must be able to accommodate 24 different telephone numbers with the numbers ending with digits between 01 and 25.
- c) For all countries, a stand-by jury of 8 people (constituted as the traditional jury) must be in place.
- d) The broadcaster must work closely with the main national telephone network operator and receive assurances from them that the televote will not cause disruption to Emergency Services calls.
- e) To minimize the risk of national lobby groups voting for their own song in other countries, telephone numbers must be used that cannot be dialed across frontiers (or for which international calls can be excluded from the total count). Each home could not vote more than three times.
- f) The broadcaster shall run at least one spot check during the voting window to check that the ratio of calls made during the first 3 minutes is the same as the ratio delivered by the overall result. This checks that lobby groups are not distorting the result. If there are any changes in the order of the top 10 position, then the result given by the initial surge of calls must be taken and not the final result.
- g) The televote must be capable of being run and completed within 5 minutes, including running the spot check at 3 minutes
- h) The lines provided to answer calls must be equally accessible to any of the twenty four numbers being rung.
- i) The telephone network must ensure that callers from all round the country concerned stand an equal chance of getting their call through.
- j) The broadcaster must keep the result of calls made to all numbers and provide these results to the EBU after the contest. These results must be checked and certified by a notary.

- k) The broadcaster must be sure that they can announce the result within the tight six minute time window. It is recommended that this element is rehearsed before the Eurovision Song Contest.
- l) Each country using televotes must promote the benefits of the system within their country with positive P.R.
- m) The start and cut-off time for counting the votes must be the exact same moment for all numbers used in the televote within any country. In particular, the call count (the logger) must be zeroed at the point that the public are invited to start ringing after they have heard all entrants. Any calls made before this moment must be discounted.
- n) Within each country, the cost of voting or the rate at which calls are charged must be the same for all people. Use of a national premium rate code or other non-geographic code will ensure this. It is accepted that the cost of registering a televote will vary from one country to the next.
- o) Each country running a televote will have to comply with the recommendation of the host country on how the televote should be presented (graphics, commentators,...).
- p) The revenues generated by televoting shall be shared as explained in Art. XVIII sec. 2 para d.

## 2. Jury Procedures

In the exceptional circumstances that televoting is not possible, the following jury rules shall apply. The same rules shall apply for the backup jury (apart from the number of jurors).

- (a) The participant shall appoint a national jury of 16 (8 in the backup jury) members. The names of the members of the national juries must not be disclosed until the day of the European Final at the earliest, that is not before 9 May 1998. Each national jury must be composed 50% of persons able to demonstrate their interest in popular music and representative of the public of their country, and 50% of professionals. There should be an equal number of men and women on each jury, with 8 jurors (4 in the backup jury) aged below 30 and eight above 30 years of age. The 8 professional jurors (4 in the backup jury) can be composers, authors, singers, musicians, conductors,

journalists in the light music sphere, or radio/TV producers, but only two of them (one in the backup jury) may be connected with a record company or music publisher. Members of staff of participants, or any person currently on contract with those organisations in the field of light entertainment, must be excluded from the jury.

The composition of these juries may be completely different from that of the jury or juries appointed by participants for their national contests (cf. Article IV) organised for the purpose of selecting the song to be presented.

- (b) Each member of each national jury shall award from 1 to 10 votes to each song, excluding the song presented by the participant which has appointed him/her. Abstentions shall not be allowed.
- (c) The members of the national juries shall register their votes for each song, as soon as it has been sung, on secret voting papers which shall be collected by the secretary.
- (d) Each jury shall have a chairperson, appointed by the relevant participant from its own staff, who shall be responsible for counting the votes after each song has been performed, and for allocating points accordingly for the European Final results, after the last song has been sung. He/she shall be assisted by a secretary who shall act as spokesperson and be responsible for communicating the jury's final points, clearly and distinctly in English or in French, when requested to do so by the producing organisation's presenter.
- (e) Each participant should offer its national jury the possibility of viewing the TV transmission of the European Final on TV sets giving the best possible reception. Each participant undertakes to cut off reception of the programme sound and vision while the points of other national juries are being announced until after its own jury's final points have been transmitted. Only the secretary to the jury may listen to the international programme sound on headphones in order to hear when the presenter calls on his/her country to allocate its points.
- (f) Each national jury must sit in its own country in the presence of a notary, or similar official, whose task shall be to ensure respect of the above rules and to collect the completed ballot papers and send them to the EBU Permanent Services in Geneva, where they shall be filed in the archives. This should not apply for the backup jury if its results are not used.

- (g) After 15 minutes of voting, the last five organisations in voting procedure shall deliver their votes off air, in order to facilitate the verification of the final result. These votes shall be announced on air according to normal procedure.

## **XII. FINAL DRESS REHEARSAL - VOTING**

The final dress rehearsal shall be produced in full and under the same conditions as the European Final.

1. Each participant shall make a recording of the final dress rehearsal.
2. Each participant shall be required to order the circuits for the voting procedure as specified by the EBU Operations Department in agreement with the producing organisation.
3. Each participant spokesperson shall hold a rehearsal of the voting procedure according to instructions issued by the EBU Permanent Services.
4. The national jury (real or back-up) shall assemble for the final dress rehearsal on 9 May 1998, the actual day of the Contest.
5. The juries (real or back-up) shall receive the sound and vision of the final dress rehearsal of each song presented. They shall then hold a rehearsal of the voting procedure according to instructions issued by the EBU Permanent Services.
6. During the break between the end of that rehearsal and the broadcast, the juries may view/listen to this recording if they wish.

### **XIII. FINAL VOTE BY THE PARTICIPATING COUNTRIES**

1. There shall be an interval of at least three minutes after the performance of the last song. In these three minutes, a secretary in charge in each country (whether the results were obtained by the jury or through televoting) shall add up the number of votes obtained by each song. He/she shall allocate 12 points to the song gaining the most votes, 10 points to the song gaining the second highest number of votes, 8 points to the song gaining the third highest number of votes, 7 points to the next, and so on down to 1 point for the song gaining the tenth highest number of votes. The spokesperson shall stand by to make the public announcement of these results.
  
2. For countries using a jury, should there be a tie for any of the above positions, the order of the tying songs shall be ascertained by show of hands by the 16 jury members. If two or more songs tie for the same place, and if there is still a tie after the show of hands, the final order shall be decided by the vote of the youngest member of the jury.  
 For countries using televoting, should there be a tie in the 5 minute check, then the 3 minute check should be used and vice versa.
  
3. A song shall be disqualified:
  - (a) if more than a single phrase is sung in any language other than the language or one of the languages of the country of the participant presenting it (cf. Article VII);
  - (b) if the performer(s) depart(s) from the planned transmission as rehearsed at the final rehearsal, and thereby cause(s) disturbance to the programme.

The decision of disqualification is taken by the EBU Scrutineer after consultation with the executive producer.

Such disqualification shall mean that the country in question shall not be allowed to vote, and the song itself shall receive no votes from the other participating countries.

#### XIV. FINAL CLASSIFICATION

1. The points allocated by each country must be announced in ascending order, beginning with the minimum number of points (1) and ending with the maximum (12). Thus, the attribution of points shall take place in the following order: 1, 2, 3, 4, 5, 6, 7, 8, 10, 12.
2. When called upon to announce the final points allocated by country, the spokesperson shall state, in English or in French, the name of the country for which he/she is speaking and shall announce, in ascending order, how the points have been awarded.
3. The spokespersons are not necessarily called in the same order in which the songs were presented.
4. The producing organisation shall provide a suitable scoreboard in full view of the audience on which the cumulative points for each song shall be displayed as they are announced by the secretaries for the national juries.
5. The total number of points and the final classification of the songs shall be established when the announcements of all the national votes have been completed.
6. A representative of the EBU Permanent Services, in the capacity of Scrutineer for the European Jury, shall satisfy himself/herself as to the correctness of the voting operations leading up to the final classification. He/she shall have the responsibility of making any required decisions in the course of the ballot and of giving any necessary instructions to the presenter and the scoreboard operator(s).

## XV. "GRAND PRIX"

1. The song obtaining the highest number of points is awarded the  
  

GRAND PRIX OF THE 1998 EUROVISION SONG CONTEST.
2. Should there be a tie for the first place, the Grand Prix shall be awarded to the song that has obtained the highest score (12 points) the most often. If the winner cannot be determined using this procedure, then the number of times 10 points have been awarded shall be the deciding factor.
3. Should two or more songs still tie for the first place, even after this calculation, both/all such songs shall share the Eurovision Grand Prix.
4. The final result shall be announced immediately, and the transmission of the European Final shall end with a further performance of the winning song or songs.
5. The member organisation having presented the winning song shall produce the Eurovision Song Contest the following year. Should there be a tie, the organisations concerned shall agree among themselves, in consultation with the Eurovision Song Contest Reference Group and the EBU TV Committee, on the producer of the next Eurovision Song Contest. If no agreement is possible, lots shall be drawn.
6. For the 1999 edition and the following years, the host broadcaster will, in conjunction with the Reference Group and HMC, determine the specification for the hosting of the Eurovision Song Contest week and for the broadcast. This specification will be submitted through the host broadcaster, with reference to EBU and HMC, to Cities/Towns expressing interest in "hosting" of the Eurovision Song Contest and meeting the specification by way of a formal sealed bid/tender process to include City/Town/Region originated sponsorship and funding. This process will commence during June of the year preceding the

Contest and will be completed and submitted by the host broadcaster/HMC to the EBU for approval by the end of September of the year preceding the Contest.

7. Trophies shall be designed by the producing organisation and presented to the composer(s) and the author(s) having created the winning song(s). A trophy shall also be presented to the performer(s) of the winning song(s).

## **XVI. FINANCING**

1. All participants (other than the producing organisation) shall pay to the EBU Permanent Services, as a contribution to the producing organisation's production costs as well as to the EBU coordination costs, a participation fee fixed by the Eurovision Song Contest Reference Group and approved by the Television Committee.
2. The countries that have not paid their contribution, by August 31<sup>st</sup> following the contest could be excluded for the following year, following a recommendation of the Eurovision Song Contest Reference Group approved by the Television Committee.
3. The members which were not admitted in 1998 but have announced their desire to participate in 1999 have to broadcast the 1998 Contest and therefore are obliged to pay a participation fee corresponding to 50% of what their fee would have been in case of participation in the 1998 Contest.
4. Any other television organisations entitled to broadcast the European Final shall pay to the EBU a broadcast fee, agreed with the EBU Permanent Services.



5. All expenses incurred in organising and broadcasting the European Final, over and above the total participation and broadcast fees, shall be borne by the producing organisation, with the exception of:
  - (a) All the expenses incurred by each participant for its own participation (such as fees and travel and subsistence costs for the conductor, performer or performers, commentator, jurors, official representatives, etc.), which shall be the full responsibility of each respective participant and cannot be refunded.
  - (b) The cost of relaying the European Final over the Eurovision network (together with the corresponding expenses incurred by the EBU Permanent Services), which shall be divided in accordance with the existing sharing rules.
  
6. Each participant bears its own costs related to the national contest.

## **XVII. BROADCASTS OF THE EUROPEAN FINAL**

1. The European Final, produced in accordance with the applicable Eurovision rules (especially as regards advertising and sponsorship), shall be transmitted on 9 May 1998 from 19.00 to approx. 22.00 GMT in its entirety as a live continuous programme over the Eurovision network, unless emergency procedure interrupt the programme in which case the producing organization could broadcast the dress rehearsal.
2. The host Broadcaster has to broadcast the EBU Logo before and after the programme and each participant have to broadcast it.
3. All participants shall broadcast the European Final live.
4. The same shall apply to candidates for participation the following, except that if for imperative scheduling reasons a live broadcast should not be possible, a deferred broadcast shall be carried out within 24 hours.

5. Thereafter, within 30 calendar days of the date of the European Final, all participants and candidates for 1999 shall be entitled to repeat the broadcast wholly or in part, an unlimited number of times, either on their terrestrial or 100% owned satellite channels.
6. Subject to payment of a broadcast fee (cf. Article XVI), the European Final may also be broadcast live or as a deferred relay by Eurovision members in other countries and by EBU associate members located in the European Broadcasting area. The deferred transmissions must take place within 30 calendar days of the date of the European Final.
7. Notwithstanding the foregoing, all Eurovision members shall be entitled to news access for the purpose of reporting in their regularly scheduled news bulletins on the result of the European Final.
8. Sound broadcasting organisations throughout the world may broadcast the European Final live or deferred. However, in countries where the EBU has an active member organisation or organisations, this applies only to such organisation or organisations. If in a given country no EBU member organisation chooses to broadcast, another broadcaster in the same country may be authorized to do so.
9. In agreement with the producing organisation, the European Final may also be broadcast, live or deferred, by television organisations located outside the European Broadcasting area, whether EBU members or not.
10. Organisations choosing to make a commercial break between the end of the last song performed and the beginning of the voting procedure are not entitled to broadcast, wholly or in part, the entertainment act presented by the producing organisation during the interval.
11. After the deadline referred to in 10 above, participants as well as any other members which did not qualify for participation under the conditions laid down in Article V above and/or which have declared their intention to participate in the

following year's Contest shall continue to be entitled, without any limitation in time, and in accordance with the applicable Rules on Use of the Eurovision Signal, to use extracts from the European Final not exceeding five minutes' total duration (but no more than two minutes per song) in any of their television programmes.

## **XVIII. COMMERCIAL EXPLOITATION**

It has been agreed that in view of the increasing costs associated with producing the Eurovision Song Contest that such additional costs will need to be recovered in most cases by commercial exploitation.

The EBU Television Committee has appointed, on an exclusive basis, a British Company, Henley Marketing Consultants (“HMC”) to control and co-ordinate commercial exploitation opportunities of the Eurovision Song Contest across all participants, within the strict EBU guidelines and in agreement with the Reference Group and the EBU Permanent Services. HMC will work closely with the host broadcaster, the Reference Group and the EBU Permanent Services in the achievement of commercial exploitation in order to ensure the development and continuation of the positive image of the Song Contest.

In pursuance of this, each participant and the host broadcaster agrees to respect the following rules, subject to European and national Law and regulations, and to collaborate with HMC accordingly. The host broadcaster and all participants will be obliged to honour all commercial exploitation and sponsorship agreements entered into by the EBU. In accordance with this, all participants will not add or cancel any sponsor visibility.

All revenue, after direct costs, generated through all activities contained in these rules related to the commercial exploitation of the Eurovision Song Contest will be under the control of the EBU and will be redistributed to the host broadcaster and the participants.

## 1. Rules related to the Event

### a) Overall Sponsor

A service provider or sponsoring company may be allowed to become Overall Sponsor of the Eurovision Song Contest EVENT. This will NOT include the provision of becoming a Title Sponsor unless agreed by the EBU Television Committee.

Such an Overall Sponsor may be allowed identification in each, any or all of the following locations or element of the venue:

- The City/Town
- The Auditorium/Venue
- The Green Room

In each of these locations, the following terms will have to be respected:

- The logo or brand of the sponsor will be in fixed, non-fluorescent, non-illuminated format (i.e. “perimeter” banner,...);
- The sponsor’s logo or brand will be of an appropriate size so as to legible to the audience;
- The sponsor’s logo will be faithfully reproduced.
- A banner cannot be positioned between the camera and/or the audience, and/or the occupants of the Green Room.

The Overall Sponsor will benefit from a minimum of two verbal credits made by the presenter(s) or host(s) during the broadcast and one written credit in the end credits.

The Overall Sponsor will be associated with and accredited in all press conferences co-organised by the host broadcaster, the EBU, and/or the city/town. The Overall Sponsor’s logo or brand will be featured in all printed communication materials including posters, leaflets, banners and print-based advertising originated by or on-behalf of the host broadcaster, and/or the city/town.

**b) Local Sponsorship**

The host broadcaster will allow for a number of local sponsors and/or service providers to facilitate and augment the venue and Eurovision Week.

This may include the provision of revenue and/or “value-in-kind” for such as:

- Corporate Hospitality
- A Eurovision Week Exhibition with general public paid-for access
- A Eurovision Week Exhibition for Eurovision delegates
- The Delegate Services and Delegates Entertainment Programme
- Public Relations and Press facilities
- Ancillary services such as transport, catering, VIP dining, security, computing and telephony services, betting etc.

Such local sponsors and service providers will be given written accreditation in all publications related the Eurovision Song Contest such as Official Programmes/ Souvenir Brochures, Press and Delegate packs but NOT on-screen unless separately negotiated.

**c) The Scoreboard (The Venue)**

The Scoreboard shall at all times remain the property of the EBU. The host broadcaster will be obliged to use such a physical scoreboard as an integral part of the staging of the voting procedure. Such a scoreboard may carry, faithfully reproduced, the logo or brand of the Company providing the scoreboard service. The Company providing the scoreboard service may not be the overall Sponsor. Such a logo may only be included providing it is in proper proportion to the scoreboard itself and is non-illuminated, non-fluorescent and fixed in a discrete position on the scoreboard not between the scoreboard and the audience.

**d) Merchandising**

All participants, through HMC and with the approval of the EBU, are strongly encouraged to sell approved merchandise in support of the Eurovision Song Contest in their own territory. The Eurovision Song Contest, Eurovision and EBU in words and logo (and translations of such) are registered Trade Marks of the EBU. Profits made through the sale of merchandise will be shared equally between the participant and the EBU. The EBU will redistribute such profits, less direct costs, to the host broadcaster and the participants

The host broadcaster will be obliged to honour all sponsorship and service provision agreements related to the Venue entered into by the EBU, subject to European and National Laws and regulations.

## 2. Rules related to the Broadcast

Each participant and/or broadcaster of the Eurovision Song Contest agrees to respect and comply with the following rules subject to European and National Laws and regulations.

The host broadcaster may choose to use two feeds of the Eurovision Song Contest broadcast. In the instance that the host broadcaster should choose to provide two feeds, it is acknowledged that one feed shall be for the host broadcaster use only in order to comply with National Law or regulation whilst one feed will be the International feed for all other participants.

### a) **The Scoreboard (The Broadcast)**

On-screen identification of the provider of the scoreboard computing, graphic display and data transmission will be permitted on the following conditions:

- Identification of the scoreboard service provider may only appear at the same time as the picture of the scoreboard
- There shall be a maximum of 60 seconds of identifications in total during the voting sequence, but no more than 6 seconds each.
- The service providers' logo may be faithfully reproduced in the original lettering and typeface and colours
- The maximum number of television lines utilised for the identification shall be 10 half-lines (20 lines in total) in 625 lines standard. The identification shall appear at the bottom of the screen.
- Such identifications may be made by insertion into the telecast feed.

### b) **Jury Rooms**

One non-telecommunication or IT services provider or sponsor (not the service providers to the scoreboard or data transmission /computing/ graphics) may be allowed identification within each location from which the secretaries announce the points awarded to each song on the following terms:

- The logo or brand of the sponsor may be identified within each location in full view of the television audience
- The sponsor logo may appear in one insertion of 5 seconds into the feed to the host broadcaster as a part of the Voting Procedure.
- Only one such sponsor will be allowed for all Jury Rooms

**c) Overall Sponsor (Classical TV Sponsorship)**

The Overall Sponsor will be allowed on-screen accreditation by way of all participants acceptance to broadcast two billboards of a maximum of five seconds in the opening and closing credits in the original feed. The billboards will contain the sponsor's animated logo and verbal accreditation.

This Classical TV Sponsorship will be in accordance with European and National Law and regulations and subject to strict EGTA/EBU guidelines.

The Overall Sponsor will enjoy sector exclusivity in respect of the Classical TV Sponsorship (see Art XVIII sec. 2 para f). The Overall sponsor will enjoy the "right of first refusal" in respect of the sales by participants and/or their sales houses (in accordance with regulations and guidelines) of additional on-screen benefits and concerning the commercial airtime immediately before, during and after the broadcast of the Eurovision Song Contest.

**d) "Postcards"**

The host broadcaster may choose to obtain sponsorship for the "Postcards", broadcast by way of introduction of each song. Sponsorship of such "Postcards" will be limited to the promotion of local (to the host broadcaster nation) tourism or products or services which can only be accessed locally to ensure no conflict with other aspects of sponsorship either negotiated through the EBU or through individual participant programme sponsorship.

**e) Televoting Revenues**

All participants using televoting will remit to the EBU 30% of the gross revenues generated through the use of premium rate televoting procedures (in accordance with the rules contained under section XI) collected by the EBU. The sum of all these televoting revenues will be reinvested in the Song Contest.

**f) Individual Participant Broadcast Sponsorship**

It is strongly recommended that the individual participants and/or their sales houses do not seek additional locally negotiated sponsorship. In case the participant decides to do so, it could only be broadcast outside of the host

broadcaster feed (before, after or during their advertising break) . Such sales must respect the sector exclusivity granted to the Overall Sponsor, the scoreboard service provider and the service provider for data transmission, computing service and graphics display. The information related to the relevant sector will be forwarded to the participants by the end of the month of January preceding the Contest.

All sponsors with the approval of the EBU shall have the right of first refusal to use the Eurovision name and logo, the registered Trade Marks (as described above) in the promotion of their products and services in accordance with European and National Law. All use of the Trade Marks must be supported by the written approval of the EBU to ensure the image of the Eurovision Song Contest is maintained.

## **XIX. GUARANTEE**

Each participant, by the very fact of entering a song in the Contest as a whole, shall guarantee that it has obtained all the necessary authorisations from all the rightholders concerned, including broadcast live on the Internet . Accordingly, it shall indemnify all organisations concerned against any claim whatsoever from authors, performers, publishers, producers or any other persons or entities in respect of any of the broadcasts or other uses of the songs referred to in Articles VI, XVII and XVIII.

## **XX. FINAL CLAUSES - SANCTIONS**

1. By the fact of entering a song for the European Final of this Contest, each participant thereby accepts these Rules, which apply to the event as a whole.
2. A participant may be sanctioned if it:
  - does not comply with the present Rules (e.g. not respecting duration or original language of the song); or
  - withdraws from the 1998 Eurovision Song Contest later than 10 December 1997; or



- does not broadcast the European Final in accordance with Article XVII para. 2; or
  - inserts advertising items or sponsorship messages - other than those envisaged under Article XVIII - during the broadcast, except in the section of the programme between the end of the performance of the last song and the start of the voting procedure (cf. Article XVII para. 8); or
  - is one of the final 5 voting countries and does not pre-submit a fax of his results in accordance with the rules (cf. Article XI para 2g).
3. Any sanction shall be pronounced by the TV Committee, following a proposal by the Eurovision Song Contest Reference Group. It shall be proportionate to the damage or prejudice caused to the EBU, the producing organisation and/or the reputation of the Song Contest and shall have a deterrent effect, and could amount to the exclusion from the Song Contest for the following year.

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DEADLINES FOR THE 1998 EUROVISION SONG CONTEST

- |     |   |                                  |
|-----|---|----------------------------------|
| 1.  | Dispatch of the 1998 Rules  | November                         |
| 2.  | Draw for running order  | 13 November                      |
| 3.  | Date from which selected songs can be published<br>as sheet music, issued as a commercial record,<br>cassette, etc., or included in a VTR, film,<br>videogram, etc. | National Selection / January 1st |
| 4.  | Dispatch of the suggested composition of the orchestra  | 20 February                      |
| 5.  | National competitions and selections completed<br>before  | 15 March                         |
| 6.  | Members' suggestions for the orchestra  | 16 March                         |
| 7.  | Final composition of the orchestra  | 18 March                         |
| 8.  | Sound recordings, scores and texts to reach<br>the producing organization at the latest by  | 23 March                         |
| 9.  | VTRs or films to reach the producing<br>organization for injection  | 23 March                         |
| 10. | Recordings injected from origin to active<br>participants   | 7 April                          |
| 11. | Performers to be available for rehearsal from   | 3 to 9 May                       |
| 12. | Final dress rehearsal and European Final  | 9 May 1998                       |