



OPERATING EUROVISION AND EURORADIO

Protocol Eurovision Documentary Development Scheme

Eurovision Documentary Development Scheme EDDS:

The EBU's governing television committee has set up the Eurovision Documentary Development Scheme ("EDDS"), to allocate EBU funding up to a maximum total of CHF 500,000 to finance up to ten **Development Projects** over the next two years, with a maximum of CHF 50,000 (fifty thousand Swiss Francs) each.

This was set out in a press release in March 2022;

"We want to take documentary development to the next level. Documentary features are an essential part of the public service media offer but, in the global streaming era, we need to rethink our traditional business models so that we can quickly respond to changing market trends.

"By bringing together the expertise and resources of the EBU and Europe's leading public broadcasters, we can fast track commissions without losing the quality and innovation that typifies public service media output. Together we are stronger."

Jean Philip De Tender, EBU Deputy Director General/Director Media, said, *"Documentaries provide opportunities to understand and connect with the world, highlighting important topics in a captivating way that also sparks dialogue, even social movements. It is a genre that public service media have always excelled in. The caliber of broadcasters involved in this project shows their appetite for great content and commitment to responding to the needs of audiences for authentic real-life stories that reflect their own lives."*

Why:

Producers have told us that if we, as EBU broadcasters, want to compete in today's market, we need to create a better, more agile working environment.

To do this, we need to:

- a) invest in **developing** projects, and
- b) make **quicker** decisions with a one stop-shop that means producers don't have to go from one broadcaster to another to raise their much-needed funding.

Aim:

EBU broadcasters will collaborate to develop, commission, and (co)produce several high-end documentary films and/or series for broadcast on a linear and non-linear basis in their respective territories.

Development is a crucial part of the production process, but most broadcasters do not have significant development money and so the EBU will provide support.

The EDDS will start out as a pilot scheme over two years. Each year, up to **5 high end, high impact documentaries or documentary series will get development funding from the scheme.** The ambition is that over the two-year period, **10 films/series will get funded development** with the longer-term ambition that 5 of these will go into production.

Criteria:

The EDDS funding will allow EBU member broadcasters to pursue projects that may not have been possible to produce otherwise. The projects will need to be unforgettable; have a Unique Selling Point (USP), and really stand out from the other high-quality projects presented at regular EBU pitches.

We are looking for:

- Documentaries and series that are universal and relevant across Europe.
- Films and series that audiences, and in particular substantial young, diverse audiences will want to watch and engage with on TV and online.
- Films and series that will have real impact, with exceptional marketing potential and the ability to create a real noise on social media and in the wider world.

The films or series might:

- push the boundaries with daring and captivating new forms of storytelling.
- be binge-worthy series, accessible crowd pleasers.
- potential A-list festival contenders.

Projects that could have been in the Big 5:

Feature documentaries

Navalny, The Mole, I am Greta, The Cleaners, The Forum, Flee, The act of Killing, For Sama, 3 identical strangers,

Series:

Once Upon a Time in Iraq, The Staircase.

What do we ask from the EBU broadcasters?

To commit to vote for 10 projects going into development over a two-year period and to support in principle 5 of these going forward into production.

Given the nature and profile of the projects we want to develop under the scheme, where projects do go into production, we ask that members (who commission them), commit to paying 25% more they would usually do.

The Application Process

- All projects must be submitted by an EBU member broadcaster. They will become the lead broadcaster.
- Each broadcaster can submit up to 3 projects for consideration in each pitching round.
- We ask broadcasters to be as pro-active as possible, actively seeking out ideas that they think would be a great fit. Projects could be from their own country or another.
- To pitch an idea, the lead broadcaster will need to submit
 - a paragraph explaining why they believe the project should qualify for EDDS (Big 5) development funding
 - a deck of no more than 4 pages
 - a 'taster' tape/ scenes/ a mood board, or other visuals
 - a development budget
 - a development plan, including a timeline for the development that extends to no more than six months after the funding has been received. The plan will include details of how the money will be spent, a timeline for the development process, details of what the deliverables will be at the end of the development period
 - a Development Agreement (Contract), signed by both the Producer and the lead broadcaster. This means that the producer will need to agree to the terms of the development contract before it is pitched.

Pitching session:

Twice a year, the EBU organizes an in-person regular pitching session for projects that are either in development or have already been commissioned by at least one member broadcaster. Linked to these sessions, there will be another meeting specifically for producers to pitch projects looking for EDDS funding.

Selection of projects to pitch:

The EBU Documentary Board will select the final projects pitching for money from the EDDS. On occasion, it may be that the Board promotes a project proposed for the regular pitching forum where a majority of the Board believe it to be appropriate to pitch it as a Big 5.

Where this does happen, the Board will liaise with the lead broadcaster who will in turn help the producer to prepare the materials they would need for the Big 5 pitch.

Projects submitted for the EDDS can also be selected for the regular pitch.

Final selection of projects to receive a EDDS budget:

After the pitching session each broadcaster (not each person) will vote for the projects. Competitive broadcasters from the same country will not vote on each other's projects.

If two broadcasters from one country express an interest in the same project, they will discuss amongst themselves who will take the lead and the other broadcaster will then have preferred status in the event that the same situation arises on another project in the same or next pitching session.

Broadcasters will vote based on whether they think a project should receive EDDS funding. To be transparent, the details of each vote will be shared with all the broadcasters in the minutes of the meeting circulated by email after the event.

The lead broadcaster should share the relevant information with the Producer, including any feedback, on the provision that this information is kept confidential.

Voting sheets will contain the following information:

- No interest (0 points, ratings not to be part of the average calculations) / Not applicable
- Maybe (1 point)
- Possible acquisition (2 points)
- Possible Pre buy (3 points)
- Possible co-production (4 points)

There will be a comments section on each voting sheet where broadcasters can note any particular thoughts on a pitch.

Final Selection

- In the event of a draw, the EBU documentary board will look at the scores and suggest which projects should receive EDDS funding.
- These results will be discussed with all the EBU members present.
- The final decision lies with the EBU Television Committee.
- The development agreement (which will already have been signed by both the lead broadcaster and the producer), will be countersigned within a month by the TV Committee of the EBU.
- The EBU will pay the amount within 30 days of receipt of an invoice from the lead broadcaster. In the event that the lead broadcaster does not provide an invoice to the EBU within a six (6) months period, the EBU will no longer be obliged to pay the Development Funding, rendering the contract null and void.

Budget

- The EBU will finance, **as a loan**, the development stage with max CHF 50.000 per project. A realistic budget should be made as well as a contract on expected development deliverables.

Lead Broadcaster's Roles & Responsibilities: How do we keep up with the projects in development?

- When a project has been signed off by the TV Committee, the lead broadcaster will follow up with other broadcasters who have expressed an interest in it, sharing details of the timeline and deliverables.
- The lead broadcaster will oversee the development work.
- In the event that another broadcaster is keen to be actively involved in the development, they may be able to share the responsibility with the agreement of the lead broadcaster.
- The lead broadcaster will update the participating members on the progress of the development work bi-monthly, and earlier should the need arise.
- The lead broadcaster will aim to provide the Board with all the deliverables agreed in the development contract no later than six months after the funding has been received. If an extension to the six months is required, it can be applied if the circumstances justify it.
- For a period of two years following delivery of all the materials agreed in the development contract, the lead broadcaster will provide the Board with an update every half year as to the status of the project and whether it has been commissioned and thus when/ whether the Development funding has or will be reimbursed.

Reimbursement

The EDDS funding, conceived as a loan, shall be reimbursed as soon as the film or series is fully financed and has been commissioned by at least five members of the EDDS.

The reimbursement will constitute:

- **100%** of the Development Financing awarded if five EBU Members have commissioned the project, or
- **120%** of the Development Financing if no EBU Members are involved or if a commercial party commissions the project instead.
- **0%** of the Development Financing if for some reason the project has to be cancelled by the Lead Broadcaster. For avoidance of doubt, the Development Financing shall not be reimbursed if the project is not produced. In this case the Lead Broadcaster shall provide the EBU with all supporting documentation explaining the cancellation (i.e. no access, withdrawal of main characters, failure to have obtain the required funding).

FAQs:

What is the difference between a normal EBU pitch and a EDDS (Big 5) pitch?

A normal EBU pitch can be for a project in production or development. A Big 5 pitch is exclusively for development. A normal pitch is a good TV pitch with potential in a few countries whereas a Big 5 pitch should have the potential to work in most countries. For a regular pitch, the producers have only to present materials and speak to 15 minutes, for a big 5 pitch, they have 20 minutes to pitch and must include a development budget and plan alongside their other materials.

Can a EDDS (Big 5) pitch bid directly for production finance?

No, the EDDS is a development fund. Projects may pitch for production finance at a later stage if the circumstances are right.

Can projects also raise money from other sources?

Yes, national funds, creative media or streamers can join the project too, providing EBU members have a first right of refusal. Some producers may also have plans for festival rollouts and theatrical releases. Producers will need to be clear at the pitching stage what their financing strategy is likely to be as this could well influence EBU members when voting.

Can producers work with the EBU and streamers?

Yes, providing exclusivity in the territory for an agreed period of time.

How many contracts will Producers have to sign?

One.

Who will issue the contract?

A single development agreement will be issued by the EBU to be signed by the producers and the lead broadcaster (on behalf of the EBU).

How will producers get their development funding?

Under the terms of the contract, the funding will be paid by the EBU to the lead broadcaster who in turn will pass it on to the Producers.