

Friday 12 and Saturday 13 December 2015

2nd EUROPA INTERNATIONAL ROUNDTABLE ON RELATIONSHIPS BETWEEN SALES AGENTS AND FESTIVALS

To discuss common standards and best practices to optimize the key relationship between sales companies and festivals focused around three core areas:

- Submitting a film
- Promoting a film
- Distributing a film

I. SUBMITTING A FILM

Common entry form

Development of a common entry form through Cinando to protect interests of sales agents and festivals but simplifying the process.

The idea is to launch the common entry form in March / April 2016 in order to experiment with Karlovy Vary.

Please check with the festivals if they are interested to be part of the common entry form:

- To work with the common entry form through Cinando
- To develop internally the technical part in order to ingest the info of the common entry form (estimate 2 to 5 working days with the festivals' IT department)

Please try to have some informal agreement per email and forward it to EI

Please find enclosed a 1 page memo in order to communicate to the festivals. Please forward any commitment of the festivals to be part of it.

Agenda

Apart from Karlovy Vary as the 1st festival to experiment with, there is a need to approach all the festivals of summer, autumn and winter and to convince them to work with the common entry form. If we have enough festivals to agree to work with the common entry form this year, that would be already a big step and hopefully lots of more festivals can join in 2017 then.

Eventival

<http://www.eventival.com/en/home>

Service only available to festivals:

- To store personal, company, film, artist, event, performance and project data & files in a secure online database
- To have direct access to data from the Cinando database
- To let film submission, accreditation and other data flow

<http://www.eventival.com/en/clients/clients>

About 20 feature international festivals to be considered: Bergen, Eurasia, Cabos, Mar Del Plata, Moscow, Sofia, Tallinn, Valladolid...

Maybe smaller festivals: Durban, Mill Valley, Tous Ecrans, Visions du Réel, FID...

Please check the list of festivals part of Eventival and let us know what are the interesting festivals

Workflow overview

The workflow has changed compared to the discussion during the roundtable; it is the best and most logical workflow as of now as the control is in the hands of the sales agents and implementation very easy.

It has been confirmed that the main goal of the form would be to fill the info when the film is invited, but it could be also used for submission.

The proposed workflow is now:

The seller goes to the Festival website film page. The Festival adds at the beginning of its form a button 'Fill this form with your Cinando data'. The seller click on it, may have to enter his Cinando credentials and to select the film in his lineup. All the available data are entered in the festival form, the seller can review, update and fill the missing or specific information at the same time, and validate the form.

This new workflow is simpler, follow the manual workflow and avoid all the questions about giving access rights to the festivals. It stays under the decision of the seller.

The initial idea of festivals being able to browse sellers' line-up to extract data could be maintained for future use, but Cinando suggests to start with this solution.

In addition for Festivals not able to develop an interface, we will provide an XLS form. Before developing a complex invitation or request procedure, Cinando suggests to allow the seller only to generate this xls, and he can send it in attachment to the festival.

It will open with Karlovy Vary in April. In March Cinando and Karlovy Vary teams will work together to start implementing the API. Announcement could be done in Cannes or just before. At the same time the process should be ready in Eventival pages, and Tallinn will follow. We need to contact Toronto.

1 Technical requirements from the Festival side:

In its website, the Festival has to create a button on the first page of the submission/entry forms. This is the page where the Seller land when he click on the invitation link sent by the Festival, or when he login in the Festival website with a login given by the Festival, or when he just submit a film on the website.

When the Seller clicks on this button it opens a window where he can login in Cinando and select a film (technically it calls an applet from Cinando, so there is no development on the Festival side). When the Seller select a film, the applet returns a xml file which contains all the metadata of the film. The Festival needs to ingest the data he wants from this xml file in its own database, and display these data in the entry form (which has to be in edit mode, not in create mode anymore).

2 Workflow for the Sellers:

The Seller goes as usual on the Festival website. Instead of typing the data, he can retrieve all his lineup in the first page of the Festival website. He selects the right film, all the metadata available in Cinando are instantly copied in the form, and he just need to review the pages and complete missing information.

3 Workflow for Festival:

As usual, the information are entered in their system when the Seller validate the form.

This new proposal have many advantages:

- No need of 'ready to publich' status, invitation, requests, reports : the ingestion in the Festival system is done by the seller himself, the Festival has no possibility to browse the Seller's data.
- One step process
- Lighter development, inserting an applet is uneventful, the real development is the data integration from the xml
- The workflows are similar to the existing ones
- It can be used for submission or for entry forms

4 What's the applet

This is a kind of mini-Cinando which opens in a window in the Festival website. Therefore, everything the Seller does in this window is exactly like if he would doing it in Cinando: the festival can't catch anything. The Seller login, search and select the title in his linup and validate. See in attachment a rough mockup of how it works.

Material

Whenever a DCP or other format arrives damaged at a festival it is usually the sales agent who has to pay for the costs to have it replaced, as festivals are not always insured for damages. If there is an error it is sometimes reported less than 24 hours prior to a screening, leaving extremely little time for a sales agent to help out due to the short time frame, on top of time difference. This is very frustrating for sales agents if they have provided materials on time. If the print traffic was between festivals, it should be their responsibility together.

One way to avoid problems so close to a screening is to make sure the print traffic managers test the DCP's once more at the end of the festivals and send the report along with the DCP's when shipping it. If

there is an issue with a DCP, both Sales Agent and the next festival need to be informed immediately so they can take the necessary action from their side.

Another solution can be to send open DCP's instead, but this depends on the piracy level of the country and one the company policy with directors and producers (terms of the contracts). To have an open DCPs for the festival circuit might be a good idea but who will pay for it?

Thirdly, an extra DCP or extra KDMs made by the festivals can be an idea. If the festivals pay for the DCP and for the lab, the sales agent could consider waiving the screening fee.

Finally, it could be worth exploring options to ship films with Aspera. More and more festivals (and cinema's) can handle film this way and it avoids long waiting at customs when a film is stuck again. However, this solution will only be for those festivals that have proper bandwidth and enough storage space to keep all these big files on their server.

Need to make a memo deal with regulations on how handling the film (technical procedure for the material, ingestion, fees, shipping...)

Regulation: Premiere statuts

Regional premieres for festivals are still sometimes problematic. For instance, when a Belgian film has premiered in Toronto and released in Belgium afterwards, is it then still a European premiere for Tallinn? In other words, in what way are screenings in country of production influencing premiere status for other festivals?

Context:

Sarajevo IFF demanding regional premiere for their competition program (the region includes such countries as Balkan countries, Slovakia, Bulgaria, Romania, Georgia, Kazakhstan, Turkey, Austria and more; at the same time the film shouldn't be screened at Karlovy Vary film festival).

This situation is very problematic mainly for films from Sundance, Rotterdam and Berlin as a confirmation as "regional" premiere in Sarajevo automatically means the exclusion of the films from important festivals such as Sofia, Istanbul, Transilvania Cluj, Karlovy Vary, etc.

The problem is the lack of communication between the festival with sales agents; while Sarajevo IFF is in contact with the producers of the film trying to make them confirm the competition participation before even getting in contact with the sales agents.

FIAPF position:

FIAPF demands from the festivals to define their "region" and to follow the rules they make; once there is a region definition FIAPF will just take care that the rule defined by the festival is kept; as long as the festival does this there is nothing that FIAPF can officially do.

In case of Sarajevo IFF, FIAPF will bring up the subject regarding regional premiere and mainly the communication with the sales agent about it in their next meeting with them (this will be only a friendly advise to the festival to pay more attention to their communication/relation with the sales agents).

Nevertheless FIAPF encourages the sales agents to let them know immediately in case of problems that occur with any festival the sales agents are working with as they would like to have an overview and they offer to be some kind of middle man / intermediate between festivals and sales agents.

<http://www.fiapf.org/>

To invite FIAPF as a guest for the next festival work session so that FIAPF can understand better important issues between sales and festivals in order to try to develop their position as a middle man and to see how FIAPF could be of help for different problems

II. PROMOTING A FILM

FBO Festival Box Office

See FBO presentation attached

III. DISTRIBUTING A FILM

Online platforms

See Draken Film presentation attached

Online platforms of festivals are important as festivals are curating the film and driving the audience, which is the main difference between festivals VoD platforms and classical VoD platforms. The festivals are working on audience development (pushing the film, using editorial angle).

- For films with distributors: Use of the national subtitles
- For films without distributors: Use of English subtitles as during the festivals they are using English subtitles because the audience is used to it.

Windowing is up to the right holders of the film for the time window between festivals release and VoD release (note that in the future more and more Day-and-Date releases).

Institutional rights (such as schools, hospitals, etc) will need to be discussed per film per company.

Netflix book on pre selection of films on Netflix

Sales agents are working more and more as distributors: If they cannot sell the film they will aggregate it, and festivals are becoming distributors. Festival tours with a film can be interesting, but is more suitable for films that have lesser chance to sell. 6-8 festival tour screenings for such films is acceptable, but only against decent payment. Bigger films are problematic as there is still a chance on selling. Tours such as done by Quinzaine and Venice for example is therefore not always desired as it can jeopardize theatrical deals.

Distribution label

The Karlovy Vary International Film Festival, in association with Czech Television and the distribution company Aerofilms, has created a new distribution label, KVIFF Distribution, which will facilitate the release of attractive international film productions in Czech cinemas throughout the course of the year.

The idea behind this activity is to secure domestic distribution for original and artistically valuable distribution and television films that would have a hard time reaching audiences through standard channels. Individual businesses may actively support the domestic release, for example through marketing campaigns, providing media visibility, special premiere events and cinema placement or financial co-operation in purchasing film rights, thereby giving audiences the opportunity to see high-quality films outside of mainstream distribution.

The first such film, which will be released in cinemas on October 8, is Paolo Sorrentino's Youth, which won the Právo Audience Award at the 50th KVIFF. Why this particular film was selected was explained by Karlovy Vary IFF president Jiří Bartoška. "This was a clear-cut case. Youth was literally an iconic film of the 50th anniversary of the Karlovy Vary festival, it received a rapturous response from audiences across generations, it won the Audience Award, which was accepted by one of the main performers, Harvey Keitel. Moreover, we have a very friendly relationship with Paolo Sorrentino and Karlovy Vary audiences regularly take exceptional interest in his films," said Jiří Bartoška.

Director Paolo Sorrentino is one of the most interesting contemporary filmmakers and is considered by many to be a successor to the legendary Federico Fellini, with whose style of filmmaking Sorrentino's work communicates from across half a century. For the occasion of the general-release premiere of Youth, the company Aerofilms will be showcasing Sorrentino's other films in Prague's Kino Aero. The programme begins on October 5 with the Oscar-winning The Great Beauty, which was the most visited European film in Kino Aero in the last five years. On October 6 the cinema will be showing Sorrentino's breakthrough film The Consequences of Love, and lastly Il Divo, which took the Jury Prize at the Cannes Film Festival.

YOUTH went very well, some 60.000 went to watch the film which is a very high number for Czech Republic.

<http://www.kviff.com/en/news/1231-kviff-distribution-presents-sorrentinos-youth>

Participants of the 2nd roundtable

Guests

KARLOVY VARY / Karel Och – Festival Director (Czech Republic)
GÖTEBORG / Marit Kapla – Head of Programming & VoD (Sweden)
CPH PIX / Jacob Neiiendam – Festival Director (Denmark)
ROTTERDAM INTL FILM FESTIVAL / Laura Talsma – Intl PR (Netherlands)
TALLINN / Sten-Kristian Saluveer – Industry Director (Estonia)
YMAGIS / Arnaud Denoual – Post Production Sales Manager (France)

Sales agents companies

AUTLOOK / Youn Ji – Festival Manager (Austria)
BE FOR FILMS / Claire Battistoni – Sales Assistant (Belgium)
DOC & FILM INTL / Hannah Horner – Festival Manager (France)
EASWEST FILMDISTRIBUTION / Octavia Peyrou – Festival Executive (Austria)
EUROPA INTERNATIONAL / Daphné Kapfer – Managing Director (Belgium)
FANDANGO SALES / Alessandra Angelucci – Material & Festival Manager (Italy)
FILMS BOUTIQUE / Valeska Neu – Festival Manager (Germany)
FILMS DISTRIBUTION / Sanam Madjedi – Head of Festivals (France)
FORTISSIMO FILMS / Jindra Span – Festival Services Manager (Netherlands)
GAUMONT / Ariane Buhl - Festival Manager – Digital Sales (France)
LEVEL K / Gerda Binkyte – Digital Manager (Denmark)
NEW EUROPE FILM SALES / Ewa Bojanowska – Festival Coordinator (Poland)
PYRAMIDE INTL / Ilaria Gomasasca – Festivals & Markets Manager (France)
REEL SUSPECTS / Alberto Alvarez Aguilera – Festival Manager (France)
SOUL FOOD / Miroslav Mogorovic – CEO (Serbia)
TRUSTNORDISK / Ida Storm – PR & Marketing (Denmark)
URBAN DISTRIBUTION INTL / Arnaud Belangeon-Bouaziz – Festivals (France)
VERSATILE / Alexandre Moreau – Festival Manager (France)
WIDE MANAGEMENT / Matthias Angoulvant – Head of Festivals (France)