

### **3<sup>rd</sup> EUROPA INTERNATIONAL ROINDTABLE ON RELATIONSHIPS BETWEEN SALES AGENST AND FESTIVALS**

To continue the discussion engaged during the previous 1<sup>st</sup> and 2<sup>nd</sup> editions and to create a closer working relationship between two main actors in the industry, the sales agents and the festivals, key players for the career of the films, focused around three core areas:

- Submitting a film // Common entry form
- Getting info // Festival Box Office
- Sending material // CineConductor
- Re Using material // Crowdsourcing Subtitling

During this worksession, conclusions, concrete solutions and future projects have be presented, such as the common entry form between Europa International and Cinando, the Festival Box Office, the CineConductor delivery system and a new project regarding the subtitling.

#### **I. SUBMITTING A FILM // Common entry form (CEF)**

The common entry form (CEF) is a a service that allows Europa International member sales agents to easily import information of their films (film metadata) from Cinando to the entry forms of festival's registered to the service. The service allows easy export of metadata that has been entered to Cinando about respective titles and permits sales agent to the entry forms of festivals, but not screeners nor pictures. Thus the aim of the CEF is to save time for sales agents and minimize constant "copy and paste" of information to different festival's entry forms.

Cinando provides the technical service for the data import-export to entry forms and to connect authorized festivals to the service, however it is not responsible for the marketing or implementation of the service amongst festivals, which needs to be done by the EI.

What has been done so far?

- Implementation of the CEF on Cinando
- Development of technical requirements for Cinando
- Presentation of the CEF to potential festivals at Berlinale 2016
- Coordination of EI fest managers to target on festivals not on Eventival
- 1<sup>st</sup> festivals agreed to test the implementation

<b>The sales agent and the festivals need to promote the CEF</b>
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### **“Update film data in Cinando” = Sales agents job**

Sales agents need to **put as much info and data** as they can on the CEF, completely. The workflow is very simple and there is existing presentation by Cinando how to use the service properly.

**Danger: if there are mistakes in the data or the info has been partially filled, it will spread and generate problems down the process (i.e. credential mistakes printed in the catalogue)**

### **Working group**

**List of 5 to 10 festivals = Average of all the entry forms = Update of the CEF**

### **“Festival own online submission form” = Festivals job**

The festivals need a basic technical capacity, they need to have their **own database / in-house system** to collect the info (i.e. if the festival is collecting info by emails there is no need to use the CEF). The integration and the technical development are not hard to do (approximately 1 day of programming work). Each festival keep its own database / system. The CEF is a plug-in to take the info and to integrate in in-house festival system.

**Necessity to involve the festivals** with their own database / in-house system and which are part of Eventival to use the CEF.

*Presentation of EI Cinando submission form attached*

Results and feedbacks:

- Luxembourg City FF (see case study below)
- Tribeca (on going testing)

#### Case study with Luxembourg City Film Festival

Luxembourg City FF is the 1<sup>st</sup> festival to use the CEF.

½ day to integrate the CEF. Easy going process.

CEF works perfectly, clearly efficient.

*Technical feedbacks upon request*

Contact: Alexis Juncosa - Luxembourg City FF - [alexis@luxfilmfest.lu](mailto:alexis@luxfilmfest.lu)

Interested festivals:

- Karlovy Vary IFF for 2017
- Melbourne IFF
- Fribourg IFF for 2018
- Göteborg IFF for 2018

### **Task sharing between EI fest managers:**

- to contact key festivals
- to follow up on interested festivals
- to get them on board to implement and test the CEF Cinando applet
- to set up a time schedule for Berlinale and Cannes 2017

**=== Let us know if you want to help us with this work!**

**A template letter to send to all your festivals contacts will be provided by Sten ASAP**

**Contacts to be involved actively / to get access to the google drive documents:**

- ❖ Claire Battistoni - Be For Films Festival [festival@beforfilms.com](mailto:festival@beforfilms.com)
- ❖ Octavia Peyrou - EastWest Filmdistribution - [octavia@eastwest-distribution.com](mailto:octavia@eastwest-distribution.com)
- ❖ Youn ji - Outlook [youn@autlookfilms.com](mailto:youn@autlookfilms.com)

**“Festival’s Eventival submission form”**

Eventival is a festival management and planning software used by festivals in the back office of their existing websites. Eventival is used by approximately 120 film festivals around the world. The tool simplifies film submissions and after the selection workflow.

Examples of festivals using Eventival: Mar del Plata IFF, Moscow IFF, Reykjavik IFF, Tallinn Black Nights FF, Vilnius IFF, etc.

Eventival festivals have direct access to data from Cinando database. Those festivals can already use the CEF. There is no need of technical develop or integration of the tool.

General list of Eventival festivals: <http://www.eventival.com/en/references/clients>

But about 20 festivals have been considered by EI members.

*Eventival festivals list selected by EI attached*

**Update of the Eventival festivals list to work with**

Case study with Tallinn Black Nights Film Festival

2016 = 3200 submissions

Contact: Sten Saluveer – Tallinn Black Nights FF - [sten.saluveer@poff.ee](mailto:sten.saluveer@poff.ee)

**Main concerns regarding:**

- Other services’ legal duties, contracts’ obligations and mandatory licences such as Withoutabox, Film Freeway, etc = Update on those licences. CEF is a complimentary service that allows only EI members to submit information, thus its “added value” and not competing with other submissions systems – point to be emphasized.
- Too many submissions = from the festivals and from the sales agents
- Losing personal contact to sales agents

**Feedbacks and needs of updates:**

- ✓ **Accurate** CEF = average of the entry forms of 5 to 10 festivals
- ✓ Possibility to update some data such as the life of the film (world premiere, European premiere, etc) or such as some mistakes made during the filling of the form
- ✓ Possibility to get an **excel sheet** of the list of submissions
- ✓ Link to the **screeners** (Cinando or Vimeo) with high security level
- ✓ For the 1<sup>st</sup> stage it would be appropriate **to give an exclusive use to EI sales agents only** for the use of the CEF. At least it will keep into an internal working group, allowing the sales agents, the festivals and Cinando in one hand to discuss and fix the issues encountered in the beta version (1<sup>st</sup> to 2<sup>nd</sup> level of experimentations and testing the CEF) and in the other hand to avoid too many submissions during the beta version.

### **Future developments:**

- In a general way, it could be appropriate to extend the exclusive use to sales agents all of them in order to avoid indie producers and filmmakers. Otherwise why not an access fees for companies not member of EI?
- All the festivals have to try the CEF. Every film will have own issues (i.e. various directors, sound format, etc). We need to try and to use the CEF in order to make a list of specific issues and to adapt the CEF according to this list. This dialogue will be possible thanks to the exclusive use of EI members, targeted festivals, Eventival festivals and Cinando with regulars talks and meetings and EI festivals worksession.
- **Note that the promotion, attraction and use of the 1<sup>st</sup> version of the CEF by sales agents and festivals are primordial for the future developments for the 2<sup>nd</sup> version.**
- Possible developments:
  - Submission form not only on the festivals' website but on Cinando directly - especially if it is only for EI members at the 1<sup>st</sup> stage - to push the sales agents to use it
  - Catalogue form and not only submission form
  - Global tool with data, screeners, subtitles, DCPs, etc. This would be in a 2<sup>nd</sup> stage, when the 1<sup>st</sup> stage – implementation and use of the existing CEF – will be done with as many festivals as the sales agents can reach.

**Need feedbacks from the sales agents and the festival  
= Promotion for the use of the tool within sales companies AND targeted festivals**

### **Next steps: Set up of a working group to reach targeted festivals**

- 1) Karlovy Vary: Ilaria
- 2) Copenhagen: Ewa
- 3) Sydney : Lise
- 4) Istanbul : Matthias
- 5) Sitgès: Sten
- 6) Neuchatel: Alberto
- 7) Jerusalem: Arnaud
- 8) New Horizons: Ewa
- 9) Malta: Ewa
- 10) Helsinki: Ida
- 11) IDFA: Youn

We will provide you ASAP:

- a template letter to invite festivals to take part of the project and test the CEF
- note that if a festival is interested to test the CEF, they have to contact Jérôme Paillard for the technical details

Contact Jérôme Paillard [jpaillard@festival-cannes.fr](mailto:jpaillard@festival-cannes.fr)

**Don't hesitate to reach out as many as festivals as you can and to get them on board!!!**

And of course don't forget to let us know your work, and to update us in order to follow up your work and the global developments.

**Next meeting Thursday 9<sup>th</sup> February @ Berlinale 2017**

## **II. GETTING INFO // Festivals Box Office (FBO)**

### **Overview**

FBO is internet based platform which collects on one place all important data and figures about worldwide festivals presentation of the films.

It is conceived as an interactive platform that is consisted of data about:

- number of the festivals where film was screened
- number of film`s screens at festival(s)
- number of festival screenings
- audience attendance
- total income from the ticket sales

Also FBO will collect information about non-commercial screenings outside of the festivals. FBO collects all the data about the films that have participated at the international festivals.

These parameters are essential elements that provide an insight into a movie success outside regular cinema distribution. As such, these data can be relevant indicators for producers, directors, festivals, sales agents, funds for further developing of film projects.

The purpose of this service, with a detailed festival film overview, is to provide quantitative data that can be used as a powerful production tool.

### **Using the service**

The service provides the following functionality:

- Festival box office: Overview of movie presentation on festivals
- Festival database: Making a database of about 4000 festivals from which in one place can be found relevant information, this tool will enable for every user a complete overview of data
- Festival Line up: Line-up of each festival who is a FBO member
- Movies: Best movies- through statistical records highlighting films that had best festival presentation, Movie search, Movie editing, Data editing, Movie list- list of all movies analyzed on FBO
- Statistics: Tendencies of the market- through analysis of the financial success of films it is possible to see what are the trends on the market and possibly predict future trends, which is very influential for the production and funding of future works; Profiling the audience taste for each Festival- cluster of festivals (ex: by region), to measure a film`s future audience
- Users - members, clients; Weekly bulletin; Film(s) in focus, Festival(s) in focus

### **Additional services**

- Online tickets service for festivals who are members of the platform
- On-line festival screening
- Festival video room (VOD)

### **Business and international partnership model**

FBO platform is subscribers based platform. Depending on the level of data access in FBO and specific needs of different users, FBO has developed different types of registered users

and their subscription packages. This will also be the primary revenue stream. Data collection will be conducted through partnership model that FBO created for European Film Festivals and Film Funds.

The first FBO member is Netherlands Film Fund and FBO is waiting for membership confirmation for: Lithuanian Film Center, Slovak Audiovisual Fund as well for Norwegian Film Fund.

**FBO is developed by the sales agent Soul Food, member of EI.**

*FBO presentation attached*

Contact: Miroslav Mogorovic --Soul Food - [mogorovic@soulfoodfilms.com](mailto:mogorovic@soulfoodfilms.com)

### **III. SENDING MATERIAL // CineConductor (CC)**

Eclair's CineConductor (CC) is an innovative and highly cost effective DCP Management & Delivery via Broadband platform designed specifically for the U.S.' Specialty Film & Event Cinema exhibition & distribution community. [http://www.ymagis.com/wp-content/uploads/2016/07/EclairCineConductor\\_Flyer\\_July2016.pdf](http://www.ymagis.com/wp-content/uploads/2016/07/EclairCineConductor_Flyer_July2016.pdf)

In short, think "DCPS without Hard Drives". No shipping; ingesting; returning physical media; as well as No Custom clearance issues. Content is fully DCI compliant and can be offered with or without KDMs.

To date close, to one hundred of the U.S.' most prestigious exhibitors and over three dozen leading rights holders - traditional distributors, national film boards and filmmakers themselves - have embraced CC. As many of our venues are either owned by festivals; own festivals of their own; or rent to outside festival presenters they have begun to request that CC be their preferred delivery provider for international titles.

**Éclair is the official sponsor of EI and CineConductor is the official partner of EI.**

*CC presentation attached*

*List of venues equipped with CC attached*

Contact: Barry Rebo - CineConductor - [Barry.Rebo@eclair.digital](mailto:Barry.Rebo@eclair.digital)

CC system gives an opportunity to the **film festival season** by offering unlimited number of copies available, with no need to be concerned about the prints and copies.

#### Workflow

Sales agents are contacted by the festivals to know the terms to engage with. Upon agreement CineC dispatches the files to the venues on the sales agents behalf. The sales agents remains in control at all times to either accept or deny a request to take a festival booking.

It is up to the sales agent to deal determine files be either encrypted or unencrypted. KDM information must be provided by the sales agents. KDMS can be to the festival by the sales

agents or via a link on the CC platform. The fees for feature delivery are the same for encrypted or unencrypted files.

A "pre-loaded" or "hidden file" option is useful for the sales agents to send the file to a venue on CineC without the venue knowing that the file has already been delivered via CineC. This option gives the sales agents the opportunity to send a file in advance before the terms of the deal with the festival have been committed. For unencrypted films it provides security that the film will not be used without permission.

CineC is not a booking agency but a system to facilitate the delivery of material. The sales agents remain the one and only one to dictate the terms of the deals with the festivals and to control it.

#### Possibility of one stop shop

It is especially efficient to use CineC as it is part of Ymagis' Eclair content services business with offices based in Paris, London, Barcelona, Berlin, Liège, etc. When the sales agents are already working with Éclair it is easier to gain access to the material that the sales agents will need to loan CineC to be loaded onto the portal.

#### Some data

- Usually the sales agents pay an average of 125 dollars for 1 hard drive (+ taxes + insurance, +etc.). With CC the sales agents pay **US\$ 50 dollars per download, per venue**. This download can be for as many projections as the terms dictate. For a venue with multiple venues a hard drive copy of the same title can be extracted from the main CineC venue to be carried to another venue at no additional charge beyond the first paid delivery.
- Already more than 100 venues are equipped with CC delivery system and the goal is to have 200 quality venues in 2017.
- 2/3<sup>rd</sup> of sales agents attending the work session have less than 10 films per year circulating in the US. The sales agents want to be involved more in the US.

**List of venues and festivals attracting for the sales agents to work with CC = Wish list**

#### **IV. RE USING MATERIAL // Crowdsourcing Subtitling**

##### **Crowdsourcing subtitling project: CinandoST**

CinandoST is a project aiming at studying legal and practical issues related to the use of existing subtitles of European films, and at developing an online tool, integrated to [cinando.com](http://cinando.com) platform, allowing the referencing and sharing of subtitles, in order to facilitate their creation and circulation. It includes partnerships with Europa International, Karlovy Vary Film Festival, TitraFilms and Under The MilkyWay, among others.

The idea is to create a database of subtitles versions of films, usually made by festivals and / or distributors and that can potentially be used by others professionals (festivals, distributors and also VoD platforms – possibility for sales agents to approach VoD platforms with a package of different versions and languages) that will be able to purchase the rights to reuse the subtitles through Cinando.

## Beta version mid 2017

Parties involved in the project:

- Europa International for the sales agents = The sales agents will need to be aware that the film profile is on Cinando in order to update the profile with existing subtitles and to validate the subtitles use. The idea is to create a repertory by referencing all the subtitles. The sales agents have to push the festival to use the database and to put the material in the tool for reuse.
- Karlovy Vary FF for the festivals
- Under The Milky Way for the digital expertise

Legal aspects = Study about the right owner of the subtitles, clearance rights, ISAN, etc.

Possible development = To implement a viewing system with the screener and the subtitles versions in order to have the film available in different languages on Cinando.

### List of the festivals that sales agents trust and make good subtitles to partner with

Contact: Camille Rousselet - Cinando - [crousselet@cinando.com](mailto:crousselet@cinando.com)

## WRAP UP // Conclusions and next steps

### Screeners

Various options have been discussed among which:

#### ○ **Cinando screeners**

Among its latest gems, Cinando presents its newborn line '**Cinando Screeners Premium**'. The Premium solution ensures an optimum user experience combined with an excellent viewing quality: exceedingly smoother for viewers and more secure for rights holders, using the highest level of copy protection available on the video market. The content is protected with '**studio-grade**' DRM adopted by streaming giants such as Netflix or Amazon Prime. Cinando has chosen Shift72 - a leading cloud video delivery platform based in New Zealand – to power this cutting edge technology. The Cinando Screeners Premium player streams films up to **Full HD (1080p)** and ensures **immediate compatibility with all web browsers and TV**. Users enjoy on-the-go access to offline and/or online viewing with iPad and Android Cinando Screeners apps. This major breakthrough goes along with a **revolutionary screener invitation system** available on [www.cinando.com](http://www.cinando.com), as well as on '**Cinando Invite**' web app. This system allows branded invites to be sent by email in one-click to single or multiple recipients.

*Cinando screeners presentation attached*

[presentation](#)

Contact: Carole Joly - Cinando - [cjoly@festival-cannes.fr](mailto:cjoly@festival-cannes.fr)

#### ○ **Privio**

Own screening system developed by Memento Films International (used also by Indie Sales)

*Privio presentation attached*

Contact: Baptiste Chiri - BeSync - [baptiste@besync.fr](mailto:baptiste@besync.fr)

**EI WORKSESSION WITH THE HELP AND THE SUPPORT OF:**

Partners:

Le Public Système Cinema  
Marrakech International Film Festival

Moderator:

Sten-Kristian Saluvver – Tallinn Black Nights Film Festival

Sales agents' representatives:

Claire Battistoni - Be For Films Festival  
Octavia Peyrou - EastWest Filmdistribution  
Youn ji - Outlook

Press release:

<http://variety.com/2016/film/festivals/europa-international-cinando-launch-festival-submission-applet-1201938351/>

Guests:

CINANDO MARCHE DE CANNES / Camille Rousselet – Project Manager (France)  
LUXEMBOURG CITY FF/ Alexis Juncosa – Head of Programming (Luxembourg)  
TALLINN / Sten-Kristian Saluveer – Industry Director (Estonia)

Europa International Sales Agents:

AUTLOOK FILMSALES / Youn Ji – Festival Manager (Austria)  
BE FOR FILMS / Claire Battistoni – Sales Assistant (Belgium)  
DOC & FILM INTL / Hannah Horner – Festival Manager (France)  
EASTWEST FILMDISTRIBUTION / Octavia Peyrou – Festival Executive (Austria)  
FILMS DISTRIBUTION / Joris Boyer – Head of Festivals (France)  
LES FILMS DU LOSANGE / Lise Zpici – Festival Manager (France)  
LUXBOX / Anne-Sophie Trintignac – Head of Festivals (France)  
NEW EUROPE FILM SALES / Ewa Bojanowska – Festival Coordinator (Poland)  
PLUTO FILMS / Daniela Chlapikova – Festival Coordinator (Germany)  
PICTURE TREE INTL / Andreas Rothbauer – CEO (Germany)  
PREMIUM FILMS / Leslie Saussereau – Sales & Festivals (France)  
PYRAMIDE INTL / Ilaria Gomasca – 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)  
WIDE MANAGEMENT / Matthias Angoulvant – Head of Festivals (France)