

# CODE OF GOOD CONDUCT

## FILM FESTIVALS & FESTIVAL MANAGERS

Europa International, alongside with festival managers from different European sales companies and Europa Film Festival, a network of international film festivals, decided to develop a few guidelines for film festivals/embassies/events, so both parties could apprehend different procedures involved that festival managers work with in sales companies. These guidelines can be seen as a code of good conduct, to ensure a smoother working relationship and to improve means of communication.

### FESTIVAL SUBMISSIONS AND BOOKINGS

- Film festivals are significant, as this is the first place where a film will be seen by a local audience and will get attention of industry professionals and press.
- Film CONFIRMED means that both parties agree on conditions (invitation and if possible, section in which the film is selected, dates, premiere status, screening fee, film print, material, screening format – offline/online), confirm the deal and issue the invoice.
  - Film should not be withdrawn anymore from the festival by either side.
  - Screening fees are an important revenue for the film. It is thus requested for the festival to pay the agreed-upon screening fee before the launch of the festival, otherwise the festival manager is allowed to put the festival screening 'on hold'.
- The amount of negotiated screenings is on event-basis, which means that the film needs to be shown within the agreed or stipulated dates of this festival/event.
  - Additional screening outside of the agreed dates of the festival/event should be discussed, agreed upon and clearly communicated in time before the festival. Online and onsite screenings are falling under different types of rights; thus, screenings can't also be "automatically" changed from physical to online – it needs to be agreed with the sales agent beforehand.

#### • Premiere status:

From the sales perspective, for most of regional and national premieres the premiere status is not a priority when choosing the festival for the film, but from the festival perspective the premiere status can be of relevance in terms of e.g. talent travel, media attention or funding allocations.

Festival managers keep in mind the premiere needs of festivals and create festival strategies for the territory based on the communicated needs, often with a goal of having the film available for as many festivals and audiences as possible. Sales companies and festivals should communicate and respect strategic decisions and accommodate most interests.

#### • Relations between sales, festivals and distributors:

In the strategy of every film, the priority is to secure a deal with a (all-rights) distributor. This implies that, even when the festival manager is discussing an invitation of the film to a festival, the invitation will be left pending until a deal/final confirmation is closed with a potential distributor (unless when the distributor gives approval to the sales agent to handle the invitation directly).

#### • Ownership of a copy/film ≠ having the rights to screen a film at a festival or event:

Having access to a screening link, DCP or Blu-Ray of a film, does not mean a festival/event/embassy automatically has the rights to show the film. In this case, the sales agent is always to be contacted to ask for conditions and approval.

### COMMUNICATION AND GUEST COORDINATION

- A festival manager is the festival main and first contact and **must be in cc to every email** from screener request, to print traffic and from festival invitation to guest coordination (except if stated otherwise by the sales agent).
- Directors/producers/actors or other parties involved, won't be able to confirm an invitation.
- Regarding talents invitation, please make sure to be specific on what the festival will be covering for invited talents (round trip tickets, transfers from guest's home to airport, accommodation, meals, daily allowance, festival activities, screening tickets).
- Please make sure to set up online Q&As in accordance with guest's time zone and to clearly specify duration. Please also specify in advance if tests are required (date and time).

- Before the kick-off of the festival, the sales agent needs to know what awards and prizes exactly are in the festival. Please make sure to clearly explain the festival's policy around this, the sales agent must know as soon as possible about the award the film got.
- Communication is key: a doubt, question, confirmation: just let the festival manager know!
- **The mutual understanding of 'urgencies':**  
A sales agent is continuously on standby to help in case of severe problems or concerns, as it is always possible for KDM-/DCP-issues to occur. An email with the subject 'URGENT URGENT URGENT' might speed up the process to find a solution, but with an excessive use of the word urgent, the festival's urgency might not get treated as seriously when this occurs again (when this is an actual serious matter and a screening starts within the hour) in the future.
- **Emphasize on mutual understanding:** Working in a continuously busy environment, there is a mutual understanding as to why it is important to receive material, payments or general communication well in advance. With a comprehension that all work is important and should benefit the films that are being exposed, festival managers ask for flexibility and clear communication from film festivals. This of course goes both ways, and sales agents will work their best to do the same in return.

## MATERIAL DELIVERY AND TECHNICAL MATTERS

- Make sure to ask for additional screenings in a timely manner for KDM request and financial aspects.
- Digital delivery has its costs but it is the future, help us spread it!
- For safety and delivery schedule purposes, all copies must be sent via a courier service, national postage service is not an option.
- Sales agents share subtitles when they have them available, otherwise subtitling costs are at the charge of the festival (unless agreed upon differently).
- Please make sure to request your DCP and potential festival KDM well in advance. Festival managers are on stand by as much as they can, but aren't available 24/7.
- Material delivery can be tricky, check with your projectionist what format you can support and screen and make sure to ask all necessary questions as it complicated to change plans last minute.
- In case of online screenings, please make sure you are using a DRM protected platform and that security measures are approved by the sales agent.
- Festivals are to cover ALL technical and delivery costs, either physical deliveries or digital deliveries. All sent materials are loans and must be sent back/deleted.
- Tests must be carried out on all copies at least a few days prior to the official screenings to make sure there is no problem with the copy.

### → Importance of testing in advance: avoiding last minute urgencies / extra financial costs

- Titles can be added to a festival Video Library as long as the sales agent agrees to the conditions: a period of time defined in advance with the sales agent, accessible to industry professionals only and geoblocked.
- Some festivals collaborate with VOD platforms to present selected films to a wider audience, a different contract specific to VOD rights must be agreed upon with the sales agent prior to such arrangements.

Galway, July 8th 2022.

