



idfa



**International
Documentary Film
Festival Amsterdam
2017–2020**

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Table of content

Introduction

Brief history

Part 1: Artistic and content-related assumptions

- 1.1 What does IDFA stand for?
- 1.2 What does IDFA try to accomplish?
- 1.3 Who is IDFA for?
- 1.4 Selection criteria
- 1.5 Program profile
- 1.6 Five areas of emphasis
- 1.7 The context: IDFA's story
- 1.8 IDFA and the documentary market

Part 2: Priorities, 2017 – 2020

- 2.1 Developing new talent
- 2.2 New media
- 2.3 Cultural diversity

Part 3: Organization

- 3.1 Operational management and organizational development
- 3.2 Audience and professional reach
- 3.3 Education for students
- 3.4 Locations and collaborations
- 3.5 Communication
- 3.6 Sources of financing

Appendix 1

Introduction

IDFA is the largest and most important documentary film festival in the world. It has grown consistently over the course of its 28-year history, boasting a record 278,000 tickets sold and over 3,000 professional guests in attendance in 2015. In addition, annual surveys indicate that the festival always scores high on various qualitative aspects. This suggests that there is no reason to make a drastic change in course. That said, after years of organizational growth and success at home and abroad, there are now dramatic changes in the film and media climate, so a moment of reflection is necessary. In the midst of those developments, IDFA must work hard to maintain its course and remain relevant, trendsetting and innovative. With the following areas of emphasis and choices, IDFA is embarking on a new era with confidence:

- IDFA is all about documentaries that possess cinematic quality and social urgency and are accessible to their audiences.
- IDFA continues to employ its successful programming formula with competitions, regular programs and theme programs, with five areas of emphasis in particular: the Dutch documentary, the interactive documentary, the art documentary, the youth documentary and the music documentary.
- IDFA will dedicate even more attention to offering context to the film program, in the form of talk shows, events and online activities.
- Currently, the influence of traditional TV continues to decrease, making room for other media platforms and players. IDFA will keep playing a pioneer role, ensuring it stays involved in wherever innovation is taking place.
- IDFA will pay extra special attention to three priorities: talent, new media and cultural diversity. This will take place both in the film program and in activities for professionals: the Forum, Docs for Sale and IDFAcademy.
- By 2020, the total number of tickets sold will increase from 278,000 to over 320,000. This increase will be due to more festivalgoers during the festival in new satellite locations, but also thanks to screenings around the Netherlands throughout the year. Other important increases are more students making use of Docschool Online and more people watching documentaries on idfa.nl.
- The total number of domestic and international professionals who attend IDFA will increase from 3,000 to 3,500. This increase will occur across the board, but will consist primarily of professionals from non-Western countries and new media professionals.
- The budget will increase from €4,643,673 in 2014 to €5,567,000 in 2017 and €5,802,000 in 2020. IDFA is asking the Dutch government to increase its structural subsidy by €400,000. Meanwhile, it is requesting the Municipality of Amsterdam to increase its contribution from €550,000 to €700,000, and the Ministry of Education, Culture and Science (OCW) to increase its support from €781,000 to €1,030,000.

Brief history

IDFA was founded in Amsterdam in 1988 and began as the Festikon, an educational film festival in the Meervaart Theater. Just like the film festivals in Cannes and Berlin, IDFA offered late-1980s audiences something different from what was showing in the cinema. IDFA screened documentaries and was originally a meeting place for cinephiles, where festivalgoers and filmmakers alike felt they were part of an international documentary community. But from the very start, IDFA was politically and socially engaged and used documentaries as an incentive for debate.

IDFA realized before long that the creation of a business market was unavoidable if a successful international festival was the goal. In the early 1990s, the organization set up a vidéothèque where people could buy and sell documentaries – this has been called Docs for Sale since 1996. In 1993, the festival also established an international co-financing market called the Forum. It quickly became clear that IDFA was occupying an important place in the international documentary industry, in which *television* still served as the catalyst. IDFA attracted an increasing number of professionals from various sectors and from all over the world, increasing its international profile. More and more, the festival became seen as the arbiter of documentary quality. From the very outset, IDFA paid particular attention to the development of *talent*, this to keep the genre young and dynamic. In the begin-

ning, workshops were organized solely for Dutch filmmakers, led by auteurs such as Ken Loach and Johan van der Keuken. IDFAcademy was founded in 2004, and a summer school program made the educational offering accessible to more than 100 aspiring filmmakers from home and abroad. IDFA also wanted a breeding ground for young and international talent. In 1998, it established the Jan Vrijman Fund (now known as the IDFA Bertha Fund), a fund for filmmakers from Africa, Asia, Latin America and the Middle East. Their authentic documentaries needed to get support so they could be seen and sold during IDFA. The festival wanted to stimulate *cultural diversity* and present a program with films from all parts of the world. Lastly, IDFA was one of the very first festivals in the world to put the spotlight on new media. Docs Online has been presented since 2000 – this program investigates the creative documentary in the context of new media. And in 2007, DocLab began as a digital testing ground for interactive documentaries. Since then, this program has grown into a leading international platform. Currently, more than 3,000 professionals make their way to Amsterdam each year to get acquainted with the newest films, trends and projects. At the same time, the total number of tickets sold has been growing exponentially, making IDFA a true audience festival. In 2015, IDFA sold a record 278,000 tickets.

Part 1: Artistic and content-related assumptions

In this chapter, we describe the three criteria that are at the heart of our documentary film selection. Next, the program profile will provide insight into the previously mentioned five areas of emphasis in the program and the importance of the context. But first, let us discuss what IDFA stands for, what it is trying to accomplish and who the festival is for.

1.1 What does IDFA stand for?

Documentaries are the conveyers of ideas and opinions in the domain of society, in science and technology, and in politics and culture. Unlike current event columns and journals, creative documentaries offer personal visions and considerations of the complicated reality that is society. Documentaries lend structure to people's opinions, and they promote information exchange in a society that is confronted with new challenges time and again. Increasing commercialization, globalization and economizing move television networks, producers and theaters to release documentaries for the lowest common denominator. Ratings, the box office and ad sales are more important than ever, and this leads to the risk that the market becomes insufficient in the production of *quality* and *diversity*. High-quality documentaries often have an indirect or personal significance, and not always clear-cut commercial value. IDFA proves that there is a need for an independent, inspiring and commercial-free place where audiences and professionals can go for pluralistic quality offerings – pluralistic in form and content, but also in terms of cultural background and gender of the filmmaker. IDFA offers an alternative to mass entertainment and uniformity, and shows that a growing audience is looking for a high-quality form of information and reflection.

1.2 What does IDFA try to accomplish?

IDFA makes it its goal to bring creative documentaries and potential viewers together for festival screenings,

regular theater screenings throughout the Netherlands, and via television and the Internet. To achieve this, IDFA stimulates both the production and distribution of a wide and diverse range of creative documentaries, but it also promotes and develops the demand for this specific film genre. In this manner, IDFA is making a substantial contribution to the international documentary climate and its improvement.

1.3 Who is IDFA for?

On the one hand, IDFA focuses on domestic audiences. This is a highly-educated group (90%), and a significant number of regular attendees has been to IDFA five or more times (40%). Each year, there is also a healthy growth of new audience members (20%). The average age of IDFA audiences increased from 42 in 2011 to 49 in 2015. Meanwhile, all age groups remain represented, but interest among those under 35 is down. Finally, the audience has become broader: the number of men increased from 32% in 2011 to 39% in 2015, and more people now come from outside Amsterdam (25% in 2011, 40% in 2015).

On the other hand, IDFA's focus lies on documentary professionals from both home and abroad, of whom filmmakers receive particular attention. These auteurs are both renowned masters of their craft and emerging documentary talent. IDFA is specifically dedicated to Dutch documentary filmmakers, female filmmakers, directors from developing countries and new media makers. Other professionals include producers, sales agents, distributors, employees of film funds, representatives from the TV industry such as commissioning editors, buyers and station managers, as well as festival curators and members of the press.

1.4 Selection criteria

The creative documentary is at the very heart of IDFA. These are documentaries of high cinematic quality that express the vision of their creators. This artistic

requirement is the central point of departure for the programming of the festival. The creative documentary falls within the domain of the arts. While the journalist uses his reporting to present reality as objectively as possible, the documentary filmmaker gives his own interpretation of reality. Just like news reports, documentaries provide insight into the changing world around us, but they also feature *artistic* characteristics such as originality, expressiveness and value from a cultural and historical perspective. IDFA employs three criteria while assessing documentaries: artistic excellence, societal urgency and accessibility.

Artistic excellence

In the case of auteur documentaries, the vision of the filmmaker and its translation into the image, sound and editing are of primary importance. Form and content reinforce each other, and there is a clearly authentic cinematic approach. The filmmaker makes artistic choices in the use of cinematic means (image, sound design, editing) to convey his or her viewpoint, tell the story and entice the viewer. At IDFA, quality and artistry are of the utmost importance. IDFA is a meeting place for cinephiles (professionals and audiences alike) to discuss and become familiar with different documentary forms and styles. Cinematic artistry is particularly interesting for an audience of connoisseurs with a refined palate, consisting of filmmakers (professionals), artists, media makers, film and culture experts, historians and journalists.

Societal urgency

Creative documentaries offer insight into society, open our eyes and stimulate the critical faculties of the individual. IDFA seeks to dedicate itself to urgent social issues with films that reflect the time in which they are made. In addition, IDFA documentaries reflect not the reality of today or yesterday – that is what the news is for – but rather the era in which they came into being. The news makes us numb, but the story behind it does not. The news makes us passive, but the stories behind the news do the opposite – they provide depth and insight. IDFA is not for events as they happen, but rather reflection on those events. IDFA is an institution that

uses documentary films and discussions to capture an era and a cultural state of mind, giving them meaning. In our assessment of documentaries, that social role is an essential one. The true IDFA documentary must possess both cinematic value and social relevance. These urgent films and programs attract an engaged audience: concerned citizens who are interested in what is going on in the world and who feel involved in important social developments.

Accessibility

In addition to screening and discussing film art, IDFA seeks to capture an era through documentaries and discussions. But IDFA is also a festival – an event – and strives to be accessible, draw a wide audience and offer festivalgoers a real experience. IDFA is a temporary *community* of people with different backgrounds who share a curiosity for what is going on in the documentary world and a desire to discuss it.

Generally speaking, films screened at film festivals are less accessible than the normal cinema offering. This can mean that a film uses a divergent visual language or a complex narrative structure, reveals unknown cultures or is filmed from another, perhaps non-Western, ideological perspective. These films seek to exceed expectations, call for a critical attitude and assume their viewers are knowledgeable about cinema. That said, IDFA also looks to be accessible and to screen films that satisfy the wishes and needs of a wide audience – films that give audiences the opportunity to attend the festival at entry-level, gradually trying new things that lead to a more refined palate. This is not to say that these accessible documentaries do not possess the cinematic and social value that IDFA makes its mission.

In this sense, IDFA often finds itself in a tough place, as art stands in direct opposition to mass culture – at least in theory. Art is often critical, reflective, sometimes uncomfortable and requires more of the viewer. Nonetheless, IDFA strives to connect with a wider audience that is looking to be moved or amused by documentaries, and considers IDFA to be a pleasant evening out. The strength of a festival like IDFA is that it brings these apparent extremes together.

1.5 Program profile

Over the course of almost 30 years, IDFA has grown into a recognizable festival with a strong program profile. Each year, the festival evaluates more than 3,500 documentary submissions and ultimately screens around 300 productions from the Netherlands and the rest of the world. In addition to the previously mentioned selection criteria, diversity in countries of origin and documentary form also figure into the selection. The films are categorized in the program as follows.

Competition programs with premieres

The core of the film program is formed by competition programs featuring only international premieres. For these competition programs, *artistic excellence* is the most important selection criterion. This is found in films that have great cinematic quality and provide expression of the filmmaker's personal vision. Furthermore, the competitions provide an overview of what is getting made worldwide. The goal is to represent every continent in each competition, and to ensure that each features a variety of documentary forms.

International harvest

The international harvest of recent documentaries is presented in three sections: Best of Fests, Panorama and Masters. In these programs, films are programmed that have premiered at other festivals around the world but are of such value with regard to form or content that IDFA wants Dutch audiences to see them. This category includes Dutch documentaries. In addition to the artistic quality that IDFA demands, these sections also allow more room for plot-driven, audience-friendly documentaries.

Theme programs

Each year, IDFA also presents a number of theme programs in which the festival makes connections through a selection of films and offers insight into a specific theme. These themes generally have an artistic viewpoint or a social relevance. The theme programs consist of both new documentaries and classics from recent years as well as the more distant past. One annual program of classics is the Top 10, for which

famous filmmakers like Errol Morris, Rithy Panh and Michael Moore are asked to select their favorite films. The theme programs provide color to the festival, give context to the films and are always in balance with each other and the remaining sections.

1.6 Five areas of emphasis

In addition to the three aforementioned program categories, IDFA will continue to concentrate on five areas of emphasis in the program:

Dutch documentary

IDFA does not only want to screen documentaries and generate international attention for them, but also seeks to be cutting-edge in the training, supporting and promoting of Dutch talent. With the elimination of the Dutch Media Fund, IDFA will be playing a more prominent role in the organization of meetings and workshops for Dutch professionals throughout the year.

Interactive documentary

For years, IDFA's DocLab Competition has been offering a place for nonlinear documentary projects and the world's most important digital pioneers. In recent years, IDFA has presented a total of more than 250 interactive multimedia art works, and has turned the festival into the most important international platform for interdisciplinary documentary media art, including its development, financing and distribution. New media and the interactive documentary will be a crucial area of concern in the coming years (see Part 2.2).

Youth documentary

The youth documentary has a special place in IDFA's programming. There is IDFA Junior, a one-day program for children with documentaries and supplementary programming, and Kids & Docs, an international competition featuring 10 youth documentaries. With these programs, IDFA reaches a young and culturally diverse audience and ensures a relationship with directors and producers of youth documentaries. Because there is too little attention for youth documentaries around the world, IDFA has an important

role as a driver of the genre. This distinguishes it from many other festivals.

Documentaries in the visual arts

Paradocs is IDFA's program section for experimental documentaries and documentary experiments. This section is about art with a documentary foundation that is not made for the cinema or television, but rather for a museum. Paradocs investigates developments in video and other visual arts that are added value to IDFA's normal offering. After all, cinematic innovation often comes out of interaction between related art disciplines. IDFA is not only celebrating documentary film, but is also concentrating on developments in the culture and language of images. These days, such developments are of great influence on how young people absorb and produce cinematic stories.

Music documentary

Since 2010, IDFA has been presenting a program of music documentaries. The goal of this program is to appeal to a new, young audience with documentary and popular music. In addition, this kind of program provides the opportunity to introduce live music at the festival. It is an accessible documentary form for a wide audience, and in the past few years IDFA has had considerable success with it.

1.7 The context: IDFA's story

The added value of IDFA is that the films get placed in context. This happens through chats with the directors and audience and reflections from experts from the field, but also through events, publications (print and online) and articles. The context distinguishes an IDFA screening from a normal one in the cinema or on television. This all contributes to the event that IDFA seeks to be: an arena for screening new forms of documentary and conducting a debate about public affairs. The context must give added value to the film program, clarifying and stimulating the selections. The most important instruments are talk shows, events and online activities.

Talk shows

The talk shows are intended to provide depth, share knowledge and make the backstory visible. The great added value of the festival is that both the audience and the filmmakers are on hand. The experience is very different than a strictly passive viewing of the filmmaker's work. Over the years, these talk shows have become more geared to specific groups: the audience, professionals and film students/new talent. Directly following the screenings, IDFA holds conversations of varying lengths with the directors, experts and/or protagonists. These conversations deal with both social issues and cinematic choices, and are intended to allow for interaction between the audience and the filmmakers. The *industry talks* are geared toward the professionals and address matters such as producing, financing and marketing documentaries, sharing market knowledge and identifying trends, both artistic and otherwise. For young filmmakers there is the *IDFAcademy*, which offers a curriculum of lectures, presentations and workshops on the practice and the art of documentary filmmaking.

Events

IDFA primarily presents screenings in film theaters followed by conversations with filmmakers and experts. But film is no longer only something to experience in the cinema or on television, but also on small screens, through installations and in combined programs. Other repertoires and presentation forms are needed to bring documentaries and audiences together, to attract new audiences or offer existing audiences a new viewing experience. Along these lines, IDFA presents exhibitions, installations and even live music in combination with film. DocLab also organizes live events on the fringe of documentary, performance and new media. In the coming years, IDFA will focus even more intensively on events and audience experiences.

Online activities

One special point of interest in the next few years is the development of a new website. This website will have the IDFA collection at its heart, consisting of

more than 3,000 documentaries. In addition, the possibilities will be expanded to offer online documentaries, interactive projects, interviews and recordings via idfa.nl. A key element in all of this will be the recording and live streaming of various events during IDFA, and then to offer these throughout the year online. The expectation is that the new website will allow for a considerable increase of the current online 56,000 views. In this way, IDFA gets a sustainable extension and new audience groups are reached.

1.8 IDFA and the documentary market

One of the primary reasons that IDFA has grown into the most trendsetting documentary festival in the world is the fact that it has created a business market in addition to an audience festival. The Forum and Docs for Sale are at the heart of this market. The Forum is a co-financing and co-production market where approximately 55 projects are presented each year to potential financiers. These financiers originally consisted of European television stations such as the BBC, Arte, ZDF and the Dutch VPRO. In recent years, new financiers have come onboard such as film funds and distributors, but also platforms such as Netflix, the *Guardian* and the *New York Times*. The selection of projects has also evolved into a mix of television, theater and cross-media projects. Furthermore, all world regions are now represented with players that include Al Jazeera, HBO and CCTV. Docs for Sale is a marketplace with more than 500 new documentaries each year. Docs for Sale has also had a successful online presence since 2008. Since that time, television stations, distributors and festival programmers have been able to pay to view documentaries on this online platform. In 2015, a record was set with 23,000 views. Each year, the *industry* comes together in Amsterdam not only to launch and view the very latest documentaries, but also to network and do business, to follow trends and innovations and to discover new talent. In the final paragraphs of Part 1, we describe how IDFA compares to the international *industry* and other festivals.

IDFA and the various documentary circuits

The industry is a very wide concept. IDFA distinguishes four circuits: the television, the theater, the new media and the autonomous circuit. These circuits overlap with one another but are also very distinct. To this day, *television* is still the biggest documentary screener, though the dominance of public television is indeed crumbling. In this television circuit, IDFA focuses on the creative, high-quality documentary.

Every year, a small portion of newly produced documentaries is primarily intended for screening in *theaters*. There is a lot of prestige associated with releasing documentaries in the cinema, and this handful of films is often brought to us by important auteurs. The premieres of these films also tend to skip IDFA and take place at A-list festivals like Cannes and Berlin, where the big cinema distributors and sales agents can be found. IDFA screens these theater documentaries in the annual harvest or invites esteemed filmmakers to present their Top 10 at the festival. The priority is to discover up-and-coming talent from this circuit at an early stage and get them connected to IDFA.

The *new media* circuit has been instrumental in causing a wave of shifts in the media landscape, affecting the film festival network as well. The era of documentaries that can only be seen on television or in the cinema is over. Thanks to that shift, a festival like IDFA is more popular than ever. For the industry, it remains crucial that independent organizations like IDFA exist to separate the wheat from the chaff, provide recognition and add value. This evaluation function remains important for audiences as well. In addition, the shared experience and the uniqueness of the screenings must be appreciated by audiences and professionals alike.

In comparison to the European A-list festivals, which include documentaries but focus on fiction, IDFA is a specialized documentary festival. The industry at other festivals concentrates primarily on cinema distribution, while at IDFA the television industry still plays a central role. The A-list festivals are the most important places to launch a documentary for theatri-

cal distribution. This is because the international press is on hand, together with the important sales agents and distributors. Nonetheless, attention is reserved primarily for fiction films and much less so for documentaries. The Sundance Festival has a reputation for launching American documentaries in the cinema. These are often films that appeal to wide audiences and get Oscar nominations. Compared to the A-list festivals, IDFA distinguishes itself as a specialist by the exclusive attention it gives to documentaries and their makers. IDFA has an extremely diverse selection, pays close attention to innovation and has a more intimate character than the A-list festivals, despite its considerable size. IDFA is the most important but not the only independent *documentary festival* that offers both recognition and value to its selections. An ambitious newcomer and *challenger* in the market is CPH:Dox in Denmark – a country with a very strongly developed documentary culture. CPH:Dox positions itself as an artsy and cinematic festival with many hybrid films, and just like IDFA, it is a festival where the industry comes together with audiences. For the time being, CPH:Dox is still smaller than IDFA, with 200 films and 84,000 tickets sold.

One of the most important *followers* in the market is Sheffield DocFest, with around 150 films and 3,000 professionals in attendance. Sheffield DocFest is not an audience festival, but offers an extensive program for primarily the British industry, with panels, workshops, seminars, parties and meetings, during which the latest trends and innovations are discussed and exhibited. Visions du Réel in Nyon, France positions itself as a documentary festival for cinephiles that looks for creative and innovative films and artistic trends. It screens a relatively large number of films from the region, primarily Switzerland, France and Italy. With approximately 200 films, it is a small-scale, intimate festival. This has advantages because of the personal approach to industry professionals. Other regional *followers* are the documentary festivals in Leipzig and Thessaloniki.

Finally, Hot Docs in Toronto is IDFA's North American counterpart, both in size and in its focus on audiences and industry alike. Hot Docs is more focused on North American films, while IDFA strives for a larger spread of countries. As a market leader, IDFA is clearly the dominant organization in relation to other documentary festivals. IDFA sets the tone when it comes to the introduction and launching of new films and projects. Furthermore, IDFA has the greatest outreach for both industry and audiences. It also possesses the strongest promotion power in the form of international film press.

Part 2: Priorities, 2017 – 2020

The international documentary market is changing. New circuits are gaining influence, while the traditional ones appear to be losing a level of importance. A-list festivals are paying more attention to documentarists and new documentary festivals are cropping up everywhere. In the coming years, IDFA is going to present itself more specifically as the most important documentary festival in the world, with an intensive focus on talent, new media and cultural diversity. These areas of emphasis will be implemented across the entire width of IDFA: not only in the festival programming (film and context), but also in the activities for professionals (The Forum, Docs for Sale and IDFAcademy). These are important to guarantee the variety of IDFA's documentary offerings, to offer audiences and professionals various stories and perspectives that lead to a high-quality form of reflection and information, and to strengthen IDFA's unique position.

2.1 Developing new talent

The growth of documentary talent is of crucial importance to keep the genre young and dynamic. In an industry in which direct commercial values are becoming more and more important, there is hardly any room left for further development of talent after film school. For this group, IDFA serves an important function and is always looking for talented filmmakers who have the potential to become auteurs. Each year, IDFA screens around 50 documentaries by young and debuting directors.

IDFAcademy

IDFAcademy was established especially for this young generation of filmmakers. The goal is to help them in their development and to offer a bridge between their course of study and the international workplace. The direct advantage of IDFAcademy is that the work of participants is shown to audiences and professionals during the festival, including festival programmers and documentary buyers. Furthermore, documentary

talent gets coaching from experienced auteurs with an international reputation, and the festival offers them the opportunity to build a valuable network.

As the most important documentary film festival in the world, it is IDFA's ambition to develop IDFAcademy into the most prestigious documentary training program. In order to realize this, the selection of the most talented young documentarists will become more rigorous, and there will be as much tailor-made coaching as possible. IDFA selects talent from all over the world, but puts the emphasis on young filmmakers from non-Western countries and the Netherlands. In the next few years, various training courses will allow for specific attention for new media makers.

The various training courses of IDFAcademy

IDFAcademy consists of two long-running Dutch workshops and two international workshops: the Summer School and a four-day training course during the festival. In the Dutch workshops, the participants, who have undergone a rigorous selection procedure, will spend eight months working intensively on a project under the guidance of Dutch *tutors*. There will be specific attention for new media projects and youth documentaries. A new part of this workshop is that four meetings will be organized for a larger group of Dutch professionals under the guidance of a number of internationally renowned guest teachers.

Each year, the Summer School selects 20 extremely talented documentary filmmakers from home and abroad. This is an intensive, project-oriented workshop divided into editing and scenario/film plan development. A new development is that the Summer School will be gaining a public presence as well (a Summer IDFA), during which renowned international filmmakers offer public masterclasses.

During IDFA, there is a four-day training program for approximately 80 promising young filmmakers and producers from the Netherlands and the rest of the world. A number of them also have a film screen-

ning in the IDFA program. Here, young filmmakers get acquainted with the international documentary industry and expand their networks. The knowledge and contacts that they gain can be put to use in the development of their projects and the promotion of their films. Participants are recruited and selected on the basis of talent, motivation, background and the quality of their projects.

Students from international film studies programs

In addition to attention for filmmakers at the very start of their careers, IDFA focuses on students who are still in school. The IDFA Film Student Route is a special program during the festival for around 130 students from international film schools. This program is made possible in collaboration with the Netherlands Film Academy. Finally, IDFA is also part of the Film Coalition formed together with the Amsterdam Fund for the Arts and Bureau Broedplaatsen (a municipal initiative to provide “breeding grounds” for art and culture). This partnership allows IDFA’s talented filmmakers the chance to be awarded a one-year development subsidy plus affordable living and workspace in Amsterdam, including guidance from renowned Amsterdam art institutes.

2.2 New media

In the documentary media landscape, the power is swiftly shifting from television and newspapers to digital content companies like Netflix, BuzzFeed and Amazon. At the same time, in the past few years interdisciplinary documentary forms have been blossoming everywhere, ranging from interactive storytelling and multimedia journalism to experimental media art and digital live performances.

Meanwhile, we are standing on the verge of an all-new wave of breakthroughs. Artists, tech companies and scientists tumble over one another now that virtual and augmented reality, artificial intelligence, robots and biometric technology have left the labs and are being unleashed on a wider audience. This offers unprecedented possibilities, the artistic and social consequences of which are hardly imaginable. Never

before have there been more possibilities to involve audiences and the industry in what is happening on the cutting edge of documentary and the digital revolution. This is why in the coming years, IDFA is expanding its new media activities over the full width of the festival. Along these lines, we will dedicate ourselves to the following:

The art of new technology

The hypes surrounding virtual reality, artificial intelligence and other new technologies about to break through often take on grotesque forms. Nonetheless, it is clear that they will influence the media landscape and our daily lives in ways that we can only figure out if we get to work with them. This is why IDFA is starting a new lab focused on initiating artistic pilots and the production of new content in which new forms of virtual reality will be investigated. The goal is to stimulate international talent and to realize new works that ensure audiences get confronted with unique experiences in which the digital and the physical reality overlap. These works must serve above all as case studies for the industry. What kinds of lessons can we learn from performance art, physical installations, design and sound art? What is the role of scientists (neuroscientists and others), tech startups, the entertainment industry or journalism?

Interactive documentary canon

The interactive documentary now counts a number of early masterworks. Nevertheless, the genre is still so young, indefinable and in constant development that most filmmakers and audiences have never heard about these “classics.” What is more, many of them will not even be watchable in the near future, as the technology with which they were made is no longer supported. After almost 10 years of trendsetting curatorship, IDFA DocLab is starting an international research program focused on compiling and promoting the *interactive documentary canon*. An important component of this will be conservation. International partners include Massachusetts Institute of Technology, the producers NFB and ARTE and festivals such as SXSW and Tribeca. In the Netherlands, partnerships

with organizations like Submarine and the Netherlands Institute for Sound and Vision go without saying.

Industry

Digital storytelling and interactive media art are new forms of art that are difficult to define. In contrast to games and cinema, they do not have clear-cut industries or revenue models. Surprisingly, most industry activities take place within the documentary world. Since 2007, IDFA DocLab has been playing a pioneer role in this. Together with organizations like the European Documentary Network (EDN), IDFA will spend the coming years on establishing new networking and marketing activities focused on stimulating the interactive documentary *industry*.

DocLab Academy

Each year, DocLab brings together the most important players in the world of interactive documentary and digital media and technology. But for new talent in search of knowledge and partners, it is often difficult to connect with this fragmented group of digital pioneers, market players and experts. In addition, many have questions whose answers they do not find within regular media education. This is why IDFA began organizing the successful talent development program DocLab Academy three years ago (in collaboration with the Brakke Grond cultural center). IDFA will now dedicate itself to further developing this, and further integrating DocLab Academy into its talent and industry programs.

2.3 Cultural diversity

IDFA has always considered cultural diversity important, and ensured that the festival program embodies this. Moreover, the IDFA Bertha Fund has made a significant contribution to the development of cultural diversity in the genre by offering financial support to filmmakers from Africa, Asia, Latin America and the Middle East. An even more diverse documentary offering is particularly important these days. Commercialization and globalization are leading to uniformity, and there is a considerable risk that the market is producing insufficient diversity. In the coming years,

IDFA will put even more focus on cultural diversity. The goal is to give audiences and professionals different perspectives, get them acquainted with the unknown and offer context to it. IDFA is convinced that diverse perspectives lead to enrichment of the genre and a higher-quality form of information and reflection.

Diversity of the program

In the first place, IDFA will use quantitative research to show how diverse its program is and has always been. In this way, we can test and monitor our diversity policy. In order to achieve an even more diverse program, it is also important to broaden the research area. IDFA's programmers will even more actively seek out other film cultures by visiting festivals in non-Western countries, also with the intention of expanding their networks and intensifying contact in new regions. The network of talent scouts will also be expanded, and what is more, these scouts will gain the role of contextualizing films during IDFA. IDFA not only strives for diversity in the competition programs, but seeks-balance in the regular, peripheral and theme programs as well. We think it is particularly interesting to investigate how new media develop in non-Western countries. Finally, the communication and presentation of the program to the audience must indicate how diverse the various stories and perspectives are.

Diversity from and for professionals

IDFA holds a key position in the international documentary industry, and in this capacity it can lead the way to more diversity in documentary production. Just like with the festival program, it is useful to quantify and map out the participation of non-Western documentary professionals during IDFA. The next step is to strive for a varied group of professionals participating in the Forum, Docs for Sale and IDFAcademy: producers, financiers, television stations, new and experienced film and new media makers and tutors. To achieve this, we will make use of the IDFA Bertha Fund's extensive network. This also applies to participants in the talk shows, presentations and juries during IDFA. Throughout the year, in collaboration with foreign film festivals and

institutes, IDFA assumes an active role in scouting for non-Western producers and filmmakers for the festival in November.

Organization, partners and audiences

It is also enriching to strive for diversity within the IDFA organization. Along these lines, we look for a varied collection of individuals for the teams of viewers and programmers. Furthermore, the past couple years IDFA has been working closely with a number of Amsterdam's cultural organizations to achieve not only a wider audience, but also a more diverse one. This collaboration with Ringtheaters - Bijlmerpark Theater, Podium Mozaïek, Tolhuistuin and the Meervaart will be expanded in the coming years. On an international level, IDFA continues to collaborate with organizations and platforms in Africa, Asia, Latin America, the Middle East and Eastern Europe.

Part 3: Organization

3.1 Operational management and organizational development

In the coming years, the primary goal will be the improvement of the program's artistic quality. In addition, IDFA will focus on diversity (cultural and otherwise), new media, and scouting and training new talent. These goals will be quantified and monitored. Finally, reaching wider audiences and increasing revenue are also important objectives.

In order to embed and ensure the qualitative goals, the festival direction has put together a *creative heart* to develop new programs and projects. This includes taskforces on cultural diversity, new media and talent development. Furthermore, the selection process has also become more stringent. On the board of directors, Dutch visual artist Barbara Visser has been appointed to monitor creative policy.

Arend Jan Heerma van Voss has resigned from the board, while treasurer Ruud Esser (CFO, Novamedia) has been succeeded by Anton Kramer (accountant). Derk Sauer is the chairman of the board. Together with Sonja Barend, Jacqueline Gerritsma (organizational advisor) and Marischka Leenaers (Leenaers & Verloop Consultancy), Sauer shapes the board according to the recommendations of the Cultural Governance taskforce. One new member is Bessel Kok, who oversees the sponsorship and fundraising portfolio. A foreign advisory committee consisting of Jess Search (Britdoc Foundation, UK), Jan Rofekamp (sales agent, Films Transit, Canada) and Diane Weyermann (Participant Media, USA) test policy on an international level.

Personnel policy

IDFA focuses on diversity in the workplace, concerning both nationality as well as education level and gender. Each year, various departments work with interns to contribute to the education level of future employees. For volunteers, IDFA has a volunteer policy. In recent years, IDFA has had a stable number of FTEs. There

have been approximately 17 FTEs as permanent staff, with around 10 more FTEs with temporary contracts. Each year, more than 550 volunteers contribute to IDFA. In the coming years, there will be a slight increase in the total number of FTEs, both among permanent and temporary staff, primarily in the field of talent development, cultural diversity and new media. IDFA will convert a number of temporary contracts into permanent ones, this to keep knowledge and experience in-house and to create space for development. Furthermore, IDFA plans to engage more contractors in the form of viewers and scouts from non-Western countries.

3.2 Audience and professional reach¹

As an audience-driven event, IDFA has grown considerably from 201,857 tickets sold in 2011 to a record of 278,000 in 2015. Audience reach is even greater if we count idfa's online views (56,000) and the total number of cinemagoers who see documentaries that IDFA releases in theaters with the distributor Cinema Delicatessen (30,000). In the coming years, the intention is to increase ticket sales by more than 10,000 annually, to over 320,000 in 2020. IDFA will continue to focus on current target groups, but it will also pay particular attention to reaching more young people and a more culturally diverse audience. During the festival, the reach of the school screenings will increase slightly, from 14,000 to 17,000 students, and with the digital distribution of Docschool Online, IDFA will reach around 32,000 by 2020 by way of digital school boards in the classroom. In the last few years, the number of professionals in attendance has increased from 2,505 in 2011 to more than 3,000 in 2015. IDFA is aiming for an increase to 3,500 professionals from home and abroad in the foreseeable future. This increase will take place across the board, but consists primarily of professionals from non-Western countries and new media makers.

1. In Appendix 1, please find the most important conclusions from the annual satisfaction surveys for audience members and professionals.

3.3 Education for students

It has always been IDFA's experience that documentaries fit in very nicely with education. This is because they can be employed in art and culture-related subjects to generate the discussion of various themes in the classroom. These themes may be current events and may touch on society and personal issues as well. The IDFA offering for education consists of school screenings during the festival and an online channel for documentaries in the classroom. Target groups are students starting in fourth grade elementary school, all of secondary education and middle-level applied education (vocational training). In recent years, audience reach has gone from 9,000 students in 2011 to 28,000 in 2015. The goal is now to reach 49,000 students.

IDFA's main educational activity is the annual school screenings during the festival. Often for the very first time in their lives, students watch a documentary on the big screen, meet the director and discuss the film in the classroom using teaching material. In this way, IDFA reaches students of all possible levels. In recent years, school screenings also took place at the Bijlmer Parktheater and Podium Mozaïek (an international theater in Amsterdam). For the coming years, IDFA aims for even more school screenings during the festival, the goal being to increase audience reach from 14,000 to 17,000 students.

In addition to the school screenings, IDFA has been offering Docschool Online since the end of 2014. This is an online channel with approximately 100 documentaries that can be watched in the classroom by signing in to an account. Teaching material accompanies these films as well. In this way, IDFA contributes to the educational need for good films in the classroom, organized by length and theme. In a short period of time, 600 teachers from around the country have signed up, and more than 14,000 students have watched IDFA films in the classroom. IDFA expects the number of students watching IDFA documentaries on digital school boards in the classroom to increase to 32,000. IDFA is an active member of the Amsterdam Film Menu. This is where the various Amsterdam-area film institutes coordinate their offerings with each other and schools, and there is also collaboration with

MOCCA (a network of expertise in culture education). On a national level, IDFA is a member of the Film Education Network. The goal here is to stress the importance of film and media education, and to get film higher on the school agenda. In this network, IDFA is the only structural provider of documentaries, with the greatest level of experience in this field.

3.4 Locations and collaborations

In the coming years, cinemas Pathé Tuschinski and Pathé de Munt will remain the most important film venues. Growth will put IDFA in collaboration with satellite locations both in the center of Amsterdam and beyond, and throughout the year in the entire country. In addition to growth, these alliances are also intended to improve the artistic quality of the programs and to bundle networking and marketing strength.

In recent years, IDFA has collaborated with the DeLaMar Theater, the Melkweg (music program), the Brakke Grond (DocLab) and Podium Mozaïek. New alliances have been formed with the Stedelijk Museum Amsterdam, EYE Film Institute Netherlands, Sound and Image, the Ketelhuis, the Kleine Komedie, the Balie, the Bijlmer Parktheater and the Tolhuistuin. Beyond Amsterdam, IDFA activities take place at Lux Nijmegen and the Groninger Forum.

In the coming years, the collaboration with the Amsterdam Ringtheaters will be intensified. Furthermore, IDFA is forming partnerships with various Amsterdam-based art institutes such as Foam, Pakhuis De Zwijger and Carré. Finally, IDFA is actively looking for partners at home and abroad that can contribute to the themes of diversity, new media and talent development.

After the festival, the award-winning films are screened in more than 60 theaters around the country under the heading "The Best of IDFA on Tour." At the end of February, IDFA and EYE Film Institute Netherlands organize a program centered around the

Oscars. In the summer, open-air screenings (IDFA by Night) are held in collaboration with Pakhuis De Zwijger. During music festivals like Amsterdam Woods, Lowlands and Wonderfeel, IDFA programs music documentaries each year.

IDFA also works together with distributor Cinema Delicatessen to release documentaries in the cinema. In 2015, this collaboration led to the release of *Citizen Four* (10,000 tickets sold), *Look of Silence* (5,000) and *A Family Affair* (15,000).

Locations for the industry

The Forum has been held in the Compagnietheater for years, while Docs for Sale takes place in Arti et Amicitiae. Because both markets have been bursting at the seams in recent years, IDFA is actively looking for new venues for the *industry*. The Carlton Hotel houses the Industry Office with service desks and various meetings for professionals. In addition, IDFA uses a number of hotels around the city during the festival, where more than 2,000 international guests stay an average of four nights.

3.5 Communication

IDFA's communication objectives can be broken down into three parts. In the first place, communication is focused on publicizing IDFA's vision and values. The second objective is to inform a wide and diverse audience about IDFA and the programs that IDFA presents. The third objective is to contribute to providing context for the films and programs that IDFA presents.

The current audience is reached by way of the website and the monthly newsletters. No fewer than 72,000 people have set up a *My IDFA* account on IDFA's website, which automatically subscribes them to the newsletter and allows them to order tickets and compile a festival schedule. Both current and new audiences alike are reached more and more often by social media such as Twitter (from 6,000 followers in 2011 to 24,000 in 2015) and Facebook (from 16,000 likes in 2011 to 50,000 in 2015).

340,000 copies of the program magazine are publis-

hed each year. Although the magazine is still intensively consulted by festivalgoers, the new website, which is currently in development, will play a key role down the line. On this new website, which is completely responsive, the IDFA collection takes center stage: an enormous archive of all the films that IDFA has screened over the course of the past 29 years.

In order to communicate with a large and wide audience that is interested in social issues, collaboration with media partners is essential. These include the *Volkskrant*, *Vrij Nederland*, VPRO Television and the Dutch Public Broadcaster, but also partners with even greater communication strength, such as Pathé Cinemas, Oxfam Novib and the BankGiro Loterij. A new media partner is VICE, a portal for young people that IDFA hopes will help it reach younger audiences. In addition, IDFA is entering into new relationships with online news platforms Correspondent and Blendle. Culture-minded audiences are reached through culture partners like EYE Film Institute, the Stedelijk Museum Amsterdam, the Brakke Grond, the Melkweg, the Ketelhuis, the Kleine Komodie and various art house cinemas throughout the country. Culturally diverse audiences can be specifically targeted through collaborations with Podium Mozaiek, het Bijlmer Parktheater, the Meervaart and Tolhuistuin.

As for international communication, the website and a monthly digital newsletter sent to more than 12,000 professionals are of equal importance. During the festival, there are various publications specifically for professionals, such as the catalogue and the Industry Guide. IDFA coordinates international communication with EYE International, the International Film Festival Rotterdam and Cinekid.

Finally, the free press that IDFA generates is of tremendous importance. According to the Dutch Event Monitor, IDFA was the largest paid event in the Netherlands in 2012 and 2013, measured on the basis of the total number of tickets sold combined with attention in the free press and on social media.

3.6 Sources of financing

IDFA makes use of a variety of financing sources. The festival is supported by a structural subsidy from the Ministry of Education, Culture and Science (OCW) and the Municipality of Amsterdam. Furthermore, the festival calls upon public and private funds and applies for various subsidies from European programs. The business world at home and abroad is an important target group for various sponsorship projects and programs. Finally, IDFA focuses on procuring donations from friends of the festival and patrons. From 2013 to 2016, the structural subsidy from the Municipality of Amsterdam and the Ministry of Education, Culture and Science totaled €1,331,009. During this time, this structural subsidy was approximately 30% of the total budget. Audience revenue increased from €1,076,423 in 2012 to €1,367,883 in 2014. Sponsorship revenue is usually around €700,000 each year, and private donations went from €105,000 in 2012 to €168,000 in 2014.

Financial explanation, 2017 – 2020

In the next few years, IDFA expects the budget to increase, from €4,643,673 in 2014 to €5,567,000 in 2017 and €5,802,000 in 2020. IDFA invests primarily in ambitions and objectives that will improve the context (talk shows, events and the website) and the new media program, but also that will intensify talent development (IDFAcademy) and dedicate more attention to cultural diversity. The number of international guests to the festival is also increasing, which means travel and accommodation costs are on the rise as well. Finally, we want to resolve the urgent matter of finding suitable venues for Docs for Sale and the Forum. This all leads to an inevitable increase in personnel and material expenses.

In the first place, IDFA intends on paying for the abovementioned ambitions with its own revenue. Box office sales remain a crucial source of income. In the coming years IDFA will increase ticket prices, expecting that this, together with an increase in the total number of tickets sold, will bring the audience revenue from €1,415,500 in 2017 to €1,575,500 in 2020. Furthermore, IDFA expects an increase in sponsorships from €657,000 in 2014 to €800,000 in the next few years, in particular resulting from its new international partnerships.

The expectation is that the remaining revenue will increase from €431,735 in 2014 to €505,500 in 2017. The revenue from private means will also increase slightly. This can be attributed to a steady rise in private donations from €168,000 in 2014 to €270,000 in 2017 and € 345.000 in 2020. As for revenue from fundraising, IDFA hopes to be able to count on about €380,000 from private income sources.

Finally, in 2017-2020, IDFA is asking for a €400,000 increase in the structural subsidy. IDFA is requesting that the Ministry of Education, Culture and Science increase its contribution from €781,000 to €1,031,000. The Municipality of Amsterdam is being asked to raise its subsidy from €550,000 to €700,000.

Appendix 1

Audience and guest surveys

IDFA knows its festivalgoers through and through, whether they are consumers or professionals. After each edition of the festival, we measure the satisfaction level of audience members and professionals concerning IDFA, Docs for Sale, the Forum and IDFAcademy. This information forms the input for our policy decisions.

Professionals

The annual survey measures the satisfaction level concerning IDFA, Docs for Sale and the Forum. In the past five years, more than nine out of 10 professionals (92%) rate the festival as good to very good. A considerable majority (83%) considers the quality of the films to be good to very good. For almost all filmmakers (97%), the screening of their film at IDFA has advantages over a screening at another festival. More than three-quarters of them feel that IDFA offers many advantages. IDFA has a great reputation and is a trendsetter; an IDFA stamp of approval is good for your film and provides access to other festivals; the festival boasts a global audience as well as good sales opportunities and visibility in the market.

The Forum is also highly valued. More than eight out of ten participants succeed in networking (84%) and gaining new market information (86%). As for filmmakers who are looking for financing for their projects, finding financing succeeded better than ever in 2015 (60%). Back in 2009, this percentage was considerably lower (45%). The success rate for finding projects to co-produce also increased from 36% in 2009 to 57% in 2015. For investors looking for projects to finance, the success rate increased in 2011 (from 48% to 54%) but has remained at the same level for a number of years now (2015: 55%). The total satisfaction with the Forum has always been high: nine out of 10 participants are consistently satisfied or very satisfied.

Each year, in addition to the satisfaction survey, IDFA also holds a survey to measure the financial results of the Forum. In 2014, the Forum's investment result was €13.3 million. This is the total of all financial pledges and active negotiations for the documentary projects of producers who attended the Forum.

Docs for Sale has also gotten consistently high marks from its participants. More than eight out of 10 are positive or very positive. The total satisfaction is high but still somewhat lower than the Forum: half of the sellers (47%) are satisfied or very satisfied with getting attention for their films or selling them, while buyers are more satisfied (66%) with achieving their goals.

Audience

Satisfaction

The audience is very satisfied with the quality of the program. Each year, the general audience satisfaction rate is around 90%. Furthermore, no less than 94% of festivalgoers are very satisfied with IDFA in general. Almost everyone "looks forward to the next edition of IDFA" – 95% of those surveyed completely agree with this statement.

Reasons for attending IDFA

IDFA seeks to offer insight and open people's eyes. Based on the results of the survey, the festival achieves these goals. A considerable majority of the audience agrees that IDFA is informative (80%) and says they have learned something new (84%). IDFA provides new insights and gets people thinking (79%). Two out of three festivalgoers are inspired by IDFA and gain new energy from the experience (67%). In addition, IDFA tries to be accessible, and this goal would appear to have been achieved as well. 78% of those surveyed see IDFA as a relaxing and pleasant day or evening out – the same percentage considers the festival to be emotionally enriching and touching. Though it is less important than the other aspects of IDFA, one out of three festivalgoers (35%) enjoys being with like-minded people.

Image of IDFA in relation to selection criteria and areas of emphasis

The audience primarily sees IDFA as a festival with considerable attention for socially and politically relevant documentaries (96%) and as an accessible festival (86%). Three out of four festivalgoers view IDFA as a festival that puts high-quality artistic documentaries in the spotlight. More than 80% think that IDFA presents a varied offering of documentaries from all over the world, while 85% agree with the assertion that IDFA successfully places documentaries in a context by means of theme programs, conversations after the screenings and articles.