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LEIDEN
INTERNATIONAL
FILM FESTIVAL

NO HALF MEASURES

edition 14½

Report 2020 – Annual Report 2020 – Annual R



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Leiden International Film Festival

LIFF offers a space for both filmmakers and audience to share their stories and take in new perspectives, and discuss them together. By doing so, LIFF does more than just screen films. LIFF's added value is a combination of a collective festival experience, interaction and audience engagement. The impact of the lockdown earlier this year and the subsequent measures that were taken created the opportunity to reevaluate LIFF's purpose and added value, and rethink the ways in which it could connect stories, storytellers and the audience.

LIFF has been an audience-focused festival since day one. Taking this into consideration, we came up with a new interpretation of its program and plans, while maintaining our core objective: giving filmmakers the opportunity to bring their films to the Dutch screens. In a similar vein, our audience got the chance to get familiar with the visions of these talented storytellers, visions that would not otherwise be seen in regular cinema rotation.

We created this collective experience by organising special online events where our audience got to interact with each other. We also invited our audience to adhere to standard starting times of the screenings, in order to create a sense of watching the film together, even though everyone was apart. Furthermore, filmmakers were more than willing to do Q&A sessions and give introductions online. The icing on the cake was our digital lobby, which allowed visitors to come into contact with each other in a safe and playful way. This digital lobby was shown onscreen in the cinemas as well. In this way, the audience in the cinemas was invited to connect to the audience at home.

This edition, with connection at its centre, was made possible by the creativity and tirelessness of our team, and the involvement and support of our visitors, sales agents, distributors, partners, the municipality of Leiden and subsidy providers. Despite it all we managed to create an edition unlike any other, in true LIFF fashion.

In this annual report you will read all about this wonderfully strange edition. An edition that we had already decided to call, perhaps with a little power of foresight, edition 14 ½.

Alexander Mouret & Ratna Lachmansingh



Mogul Mowgli
BASSAM TARIQ



The Surrogate
JEREMY HERSH



My Thoughts Are Silent
ANTONIO LUKICH



LIFF Program

Facts & Figures

80 feature films in theaters

40 feature films online



4500

film theatre visits



5000

educational visits



12250

online visits



21750

total visits in 2020

Competition Winners

LIFF
Audience Winner



Supernova

American
Indie Comeptition



Nomadland

First
Feature



Son-Mother

Bonkers!



**Save
Yourselfes!**



Nomadland
CHLOÉ ZHAO



Promising Young Woman
EMERALD FENNELL



Cowboys
ANNA KERRIGAN

American Indie Competition

UPCOMING AMERICAN TALENT ON DUTCH SCREENS

The American Indie Competition consisted of no less than thirteen titles, mainly due to the enormously strong and varied range of American independent films that came out this year. The fact that the American Indie Competition still occupies an important and distinctive place in the festival and the film landscape in the Netherlands becomes apparent from the fact that of the thirteen titles, only three have a planned release in the Netherlands at the time of writing.

As in previous years, this number could still increase, since our festival and especially the American Indie Competition itself, are kept under increasingly close watch by distributors and film theatres alike, and each year, titles from the American Indie Competition are sold after the festival, or get limited releases at festivals like EYE *previously unreleased*.

Furthermore, the American independent film industry remains a source of creative talent. Again, in the competition (eight out of thirteen) this year mainly debuting filmmakers were included. For them, the festival selections are an important way to show their talents and increase the chance of receiving financial support for subsequent projects. In this way, the LIFF continues to provide a stage for these independent filmmakers, while offering the festival audience a unique and varied program.

Films in this edition's American Indie Competition

- *The Climb*
- *The Assistant*
- *The Surrogate*
- *Wendy*
- *First Cow*
- *Shiva Baby*
- *Holler*
- *Cowboys*
- *Give Me Liberty!*
- *Nomadland*
- *The Killing of Two Lovers*
- *Lapsis*
- *Promising Young Woman*

First Feature Competition

TALENTED INTERNATIONAL NEWCOMERS

After the successful introduction of the First Feature Competition last year, there was no doubt that this was going to be a recurring part of the festival program. Of course, there were filmmakers making their debut in previous editions of the festival as well, but due to a combination of the strong growth of films outside of distribution and a focus on young talent, it was decided last year to give these films their own section in the program. It is LIFF's ambition to create a stage for (young) talent that is easily accessible to our festival audience.

LIFF's adventurous festival audience loves to discover a new kind of film, unique viewing experiences, but above all: new talent.

Films in this edition's First Feature Competition:

- *Las Niñas*
- *Mogul Mowgli*
- *Son-Mother*
- *Cartero*
- *Asia*
- *Slalom*
- *The Innocence*
- *My Thoughts Are Silent*
- *Si le vent tombe*
- *The Death Of Cinema And My Father Too*
- *Archive*
- *De l'or pour les chiens*

Upcoming talent & diversity

This year's First Feature Competition consisted of twelve films from around the world, and showcased a diverse range of perspectives and stories. As mentioned, the majority of the films in the American Indie Competition are made by debuting filmmakers, proving again how LIFF offers a stage for upcoming talent. In addition, it is an enormously positive development to see that over half of the creators in both parts of the program, which mainly focus on upcoming talent, consist of female filmmakers. There has been a lot of discussion and debate in the film industry in recent years about equal opportunities for a diverse range of filmmakers and stories, and it is good to see that, despite a predominantly white and male film elite, the change has started from the bottom up and LIFF can contribute to this in its own way.

"In addition, it is an enormously positive development to see that over half of the creators in both parts of the program consist of female filmmakers."



Son-Mother
MAHNAZ MOHAMMAD



Asia
RUTHY PRIBAR



The Innocence
LUCIA ALEMANY

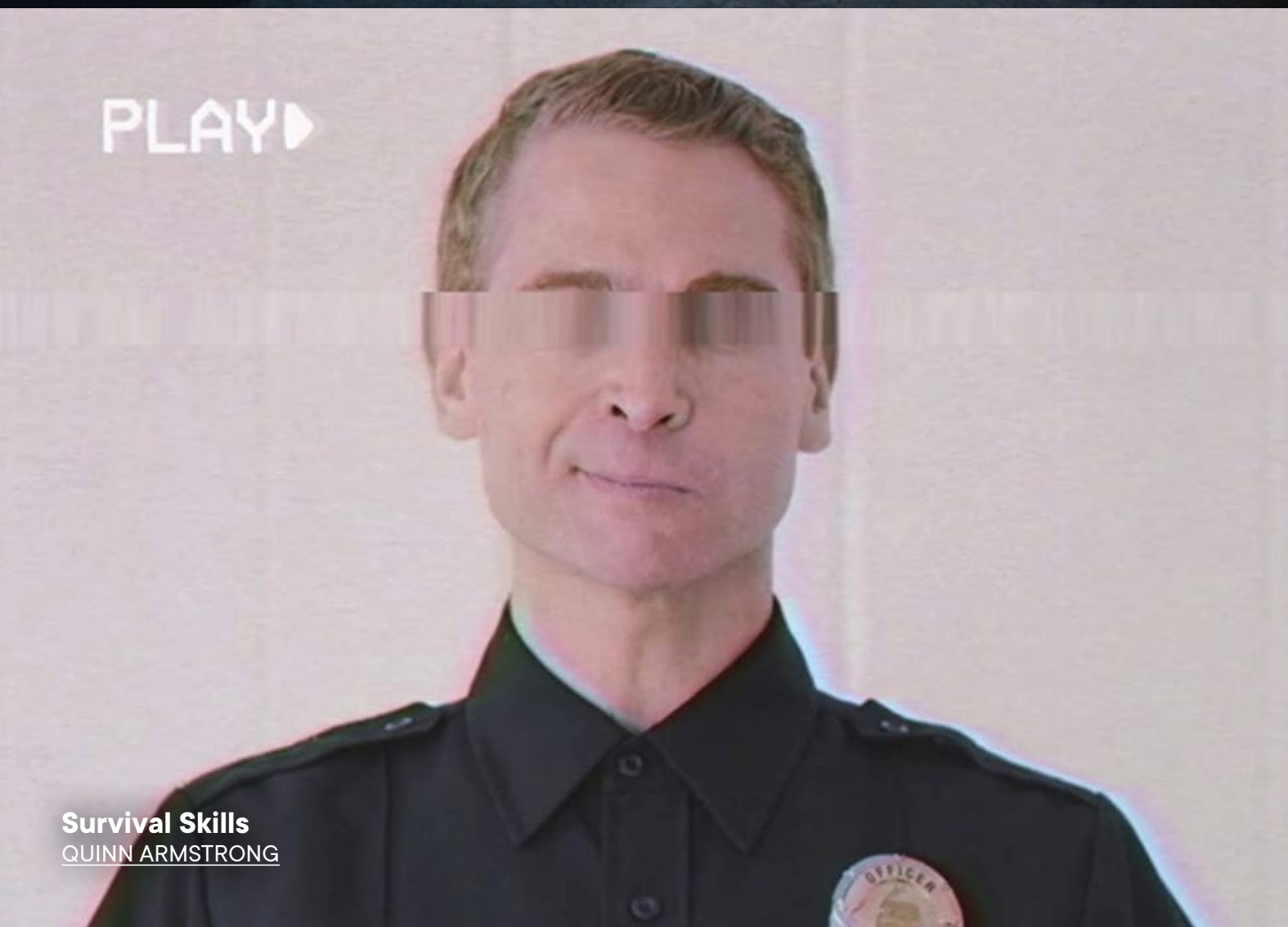


Rent-a-Pal
JON STEVENSON

Bonkers!

MINDBLOWING. HILARIOUS. BIZARRE OR SHOCKING... THAT'S BONKERS!

In the three years that it has been in existence, the Bonkers! program has proven itself of enormous added value to the festival program. A program full of unique, strange, funny, special and daring films, which often portray the vision of the filmmakers without compromise and each film evokes divided reactions. Some visitors try to see all the films of the Bonkers! program, while others prefer to avoid it unless they are in a very adventurous mood. That is exactly in accordance with the vision of the LIFF: There should be something for everyone at the festival, but certainly not everything has to be for everyone.



Survival Skills
QUINN ARMSTRONG



Save Yourselves!
ALEX HUSTON FISCHER & ELEANOR WILSON

Panorama

The Panorama program is an eclectic mix of films from all over the world, from pre-premieres by the world's most renowned filmmakers, to smaller undiscovered talent. This part of the program has been influenced by the developments surrounding Covid 19 most this year. More than the other parts of the program, the Panorama program consists largely of pre-premieres and is therefore more dependent on what will be screened in cinemas after the festival. For example, many films that premiere at the Cannes Film Festival come out in the Netherlands in winter and spring, and are often strongly represented at LIFF, including Parasite, Portrait of a Lady on Fire, Hors Normes, J'ai Perdu Mon Corps and Sorry We Missed You during the previous edition of LIFF.

This spring, however, everything changed, as a result of which festivals such as Cannes, SXSW, Tribeca, Venice and Toronto did not take place or continued in a different form, which had an impact on the amount of films on offer. In addition, due to the often substantial investments that need to be made in larger films, distributors appeared to be cautious about releasing these titles, because they are not always viable during a lockdown or with a very limited capacity per room.

Compared to previous years, fewer 'major' titles could, consequently, be found at the festival and in the Panorama program. As a result, LIFF had the chance to discover more 'smaller' titles this year.



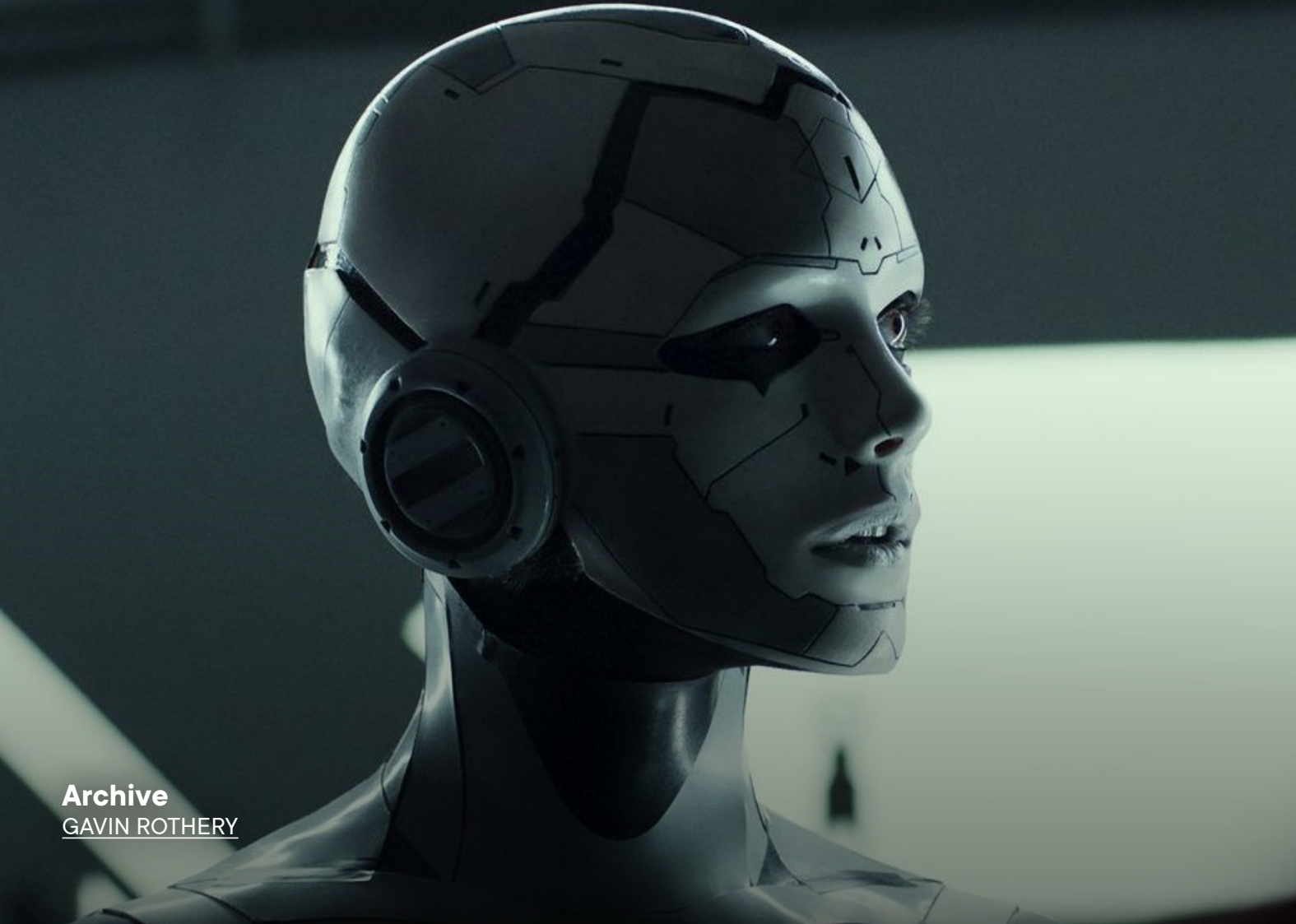
Supernova
HARRY MACQUEEN



Lola Vers La Mers
LAURENT MICHELI



Daniel
NIELS ARDEN OPLEV



Archive
GAVIN ROTHERY

Science & Cinema

This years Science & Cinema program was created by a collaboration with multiple parties and was incorporated into all parts of the festival through various collaboration programs, introductions and interviews.

In-depth discussions were held with a number of directors, and the films were mainly introduced from a scientific perspective. Among others, *Save Yourself!*, *Archive*, *My Salinger Year* and *Spider-Man: Into the Spider-Verse* were introduced by several scientists who talked about things as diverse as alien invasions, artificial intelligence, J.D. Salinger and the science behind superheroes, in relation to the films.

We worked together with, among others, Erasmus University, Leiden University, Brave New World Conference, the *Volkskrant* and TU Eindhoven.



Spider-Man: Into the Spider-Verse
BOB PERSICHETTI, PETER RAMSEY AND RODNEY ROTHMAN

Guest curators

In collaboration with the African Studies Centre Leiden University, the Israeli Embassy, Museum Volkenkunde and Yallah! Yallah! we have again set up a beautiful and diverse side program.

African Studies Centre

The African Studies Centre at Leiden University celebrated the 60th anniversary of the independence of many African countries. Together with the African Studies Centre, we have put together a program in the cinemas, but as a result of the closing of the cinemas halfway through the festival, it was decided to screen three recent films online that give a good picture of Africa today. These films were also made by African directors.

Embassy of Israel

In collaboration with the cultural department of the Israeli Embassy in the Netherlands, we managed to bring a number of Israeli films to the Netherlands. With this program we have tried to give a stage to the emerging high quality and diverse Israeli cinema in the Netherlands.

Museum Volkenkunde

Together with the Museum of Ethnology, a film program was curated around their exhibition 'Pacific Islands'. This program also had a substantive side program with talks and snacks in the museum, but unfortunately it was cancelled halfway through the festival due to the closure of the cinemas and museums.

Yallah! Yallah! presents

With the Yallah! Yallah!-team, we curated a special selection of films that were shown online and in the cinema. In addition, DJ Imad entered into a conversation with the Collective about what Yallah! Yallah! is, what they do during their out of the box dance evenings and what the link is between a film experience and music.



Yalla Underground!
FARID ESLAM

Shorts Selection

Pronck International Shorts

New this year at LIFF was a collaboration between the festival and the Pronck brewery from Leiden. Part of that collaboration translated into the sponsoring of shorts sessions aimed at a broad international line-up. The purpose of the selection is to show how many different ways there are to tell stories worldwide. As more and more hybrid cultures are emerging, the range of films is constantly changing, with more combinations in stories, storytelling styles and film techniques. There appeared to be so many high-quality submitted films this year that it was decided to double the number of films screened – instead of a single session, Pronck International Shorts was split into two parts.

The winning film of this competition was *Song Sparrow*, an animated puppet film about immigration and the obvious physical dangers people endure on their journey to a better life, written and directed by Farzaneh Omidvarnia. The jury, consisting of LIFF programmers and a Pronck brewer, described the film as “a beautiful combination of style and substance that creates an absolute synergistic added value” and “*Song Sparrow* stands out for its unique style, the clear attention spent on each shot and how it is able to put a difficult yet important topic in the spotlights.” The prize associated with this competition is intended as a tool to support Omidvarnia with her next project.

BONKERS! Shorts

After the positive reactions of last year, a second edition of BONKERS! Shorts had to take place. The “little brother” of the BONKERS! feature program contains all kinds of shorts that can make the viewer feel a vast amount of emotions, but above all, amazement. The focus is on absurdity and shock, which provoke both extremely positive and negative reactions from the audience. The message of the film is often not communicated in a stereotypical narrative manner.

For edition 14½, the plan arose to offer a greater variety in the cinematic approach of the ‘extreme’ stories. This has been achieved by focusing attention on different forms of experimental storytelling in addition to shock value.



Stuff
MALU JANSSEN

LIFF Online Program

Facts & Figures

-  **12250** online visits
-  **7200** visitors watched films
-  **5050** visitors watched or took part in an online special; from the online Film Quiz to the LIFF Talks



LIFF Goes Online

Taking the measures posited by the government and the protocols of the NVBF into account, we developed diverse scenarios for the festival. The choice quickly fell on LIFF in a hybrid form, where films would be shown both online and in film theatres. In this way we strived to fulfil the goals of the festival. We've also seen great value in having both physical and online screenings of films during LIFF.

"Screening films online was a whole different ballgame than what we were used to playing. But seeing the results it feels like we hit a homerun. Thanks to our amazing visitors, volunteers and crew!"

Managing Director
Ratna Lachmansingh

The value of the film festival is not only found in the screening of film, but also in the atmosphere, the collective experience of the festival-goers, and the exchange of perspectives and experiences. For the online variation of the festival we have therefore chosen to make use of the video-on-demand platform in a different way than had heretofore been done. More than thirty-five films filled three digital 'theatres' that were named after historic cinemas in Leiden. After these cinemas had to close halfway through the festival, a fourth digital theatre was added. In each digital theatre, like in the physical cinemas, five digital screenings were held per day with fixed start times and a maximum capacity.

Past year's screenings were consistently sold out at the Leiden International Film Festival. With the application of the social distancing rules, the room capacity was reduced to about 25%-30% relative to last year. A few weeks before the festival began, this capacity was reduced to a maximum of 30 people per cinema hall. As expected, this led to the screenings selling out faster than previous years. Festivalgoers that did not wish or weren't able to visit the cinemas, were able to attend one of the virtual theatres.

From a program perspective it was especially satisfying to have a large and varied selection of films available for the online screenings. Collaboration with sales agents have accomplished an extensive online film program, which certainly contributed to the positive response we received from our audience. The fixed times also facilitated engagement of the public in the digital lobby, where visitors could have online contact with each other and hunt for easter eggs.

Collective festival experience

For the online visitor, we also wanted to create a collective festival experience. Using fixed times for the online films, visitors watched the same films at the same time, and could afterwards start conversations about these films in the digital lobby. This implementation led to a uniform and positive interpretation of our online screenings, which we feel have been as visible and appealing as our regular screenings.

LIFF Interactive

In previous years LIFF touched upon the area of video games, such as the Dutch premiere of game studio Rusty Lake's short film and video game, or the concept of Virtual Reality. This year, LIFF has again looked for areas of overlap between film and other disciplines.

The ambition to create a physical space with interactive games and Virtual Reality had, because of the governmental restrictions, evolved into creating a completely digital space. This digital space, created by the Dutch independent game studios Moon Moon Moon and Tower Guy Games, allowed visitors to come into contact with each other in a safe and playful way, to look for film related easter eggs, to imbibe curated content and to exchange opinions about the films they had seen.

"The link that has been made between independent games and film, is a unique avenue to have been explored in the Netherlands."



This digital lobby was also shown on screens in the cinemas. In this way, the interaction between the audiences in the physical and virtual theatres was stimulated. By doing so, LIFF Interactive gained a more prominent role during the festival.

The link that has been made between independent games and film, is a unique avenue to have been explored in the Netherlands. In this way we have not only made new connections, but also profiled ourselves as a distinctive festival that can hold the attention of a new and younger audience. Not only does showing this digital space fit into the goal we have for our film competitions, but it also fits into the goal we have set for our entire film festival. It both literally and figuratively fits into the playful nature of our festival.

The ambition to give LIFF Interactive a prominent place at the festival has been a resounding success.

Education

The educational platform of LIFF is an important pillar of the festival and has seen an eventful but successful year. Through the educational platform, the festival tries to educate students in the areas of film techniques, film theory, and media knowledge. We live in a society where image culture plays a prominent role. With regards to this, LIFF considers it important to teach students the language of the moving image. The educational mission is given form in three ways: film screenings for students during the festival, lessons in image language and film and media wisdom, and film practice all year round.

Lessons and workshops

Luckily, the annual guest classes, workshops and lesson series at schools could still take place this year. Schools have become more aware of the importance of image and media literacy in our strong digital and image-dominant world. Requests from schools to pay attention to this are just as diverse as the schools themselves, with requests for practical workshops, such as making sounds with image fragments and learning how that is done in films, to guest lessons in Film History, Visual Language and Media Literacy.

From learning to make short documentary or fiction films to watching and analysing existing films and going to the cinema, LIFF supports and advises schools on the best ways to give film, media literacy and visual language a structural place in the curriculum. It is a positive outcome that almost all schools LIFF works with continue to do so structurally throughout the years. In this way the bond between the schools, students and the festival becomes stronger and the offer can be tailored even better.

In addition, the new objectives in Creative Arts lessons for in-depth research by students have also had a positive effect, and film can be used as a subject for in-depth research, or in the required disciplines: Fact versus Fiction, Entertainment versus Engagement, Beauty versus Ugliness.

Pupil screenings

The local high schools are invited every year during LIFF to come to the festival for special student performances. Unfortunately, due to the growing rate of contamination at the start of the new school year and the limited capacity, this has not continued as in other years, and we hope that next year it will be possible again to receive the schools at LIFF itself.

There's more!

LIFF offers more than just film screenings. We like to collaborate with other cultural institutions to bring film to the public in combination with other disciplines. This year this had to be done in an adapted form because of the Covid-19 measures, but nevertheless there were successful theme programs:

Film Quiz

The regular film quiz provided by Nils Bierman, Hans Lardee and Max Arnoldy is a great success every year. This year, the film quiz even made a big leap by organizing the activity throughout the whole year, with an average of 150 visitors each time. No less than 450 participants attended the online film quiz during LIFF. This special has a solid base of loyal visitors and has been able to grow tremendously this year, partly because of the unlimited online capacity and partly because of the possibility to have people participate in the quiz on a national level, without them having to travel to Leiden.

Digital Soundtrack Quiz with DJ St. Paul

Besides the film quiz there was also the Digital Soundtrack Quiz for music lovers with DJ St. Paul. The pop quiz heroes TivoliVredenburg, Sound and Vision, and DJ St. Paul combined their impressive amount of music knowledge to create this music quiz. With over 1500 visitors!

Cinematic Beer Tasting

After the success of Veni Vidi Vino, LIFF's cinematic wine tasting, a cinematic beer tasting could not fail! The idea for arose when we, together with the brewers of Pronck, were tasting different flavours to recreate in the perfect LIFF beer. Each beer tasted like a different film, and we wanted to share that feeling with everyone. The beer tasting audience could find themselves lost in the world of the programmers of LIFF and the brewers of Pronck, all from their own living room. The online beer tasting took place during LIFF's last weekend when the cinemas were closed. It offered the visitors and the LIFF team a moment of joint relaxation where we could all enjoy the film clips, stories, beers and talk to each other about this exciting edition of LIFF.



It's fine, it's beer, drink it.

**We are the Leiden International Film Festival
and this is our beer Half Measures.**

Fifteen years ago we had the dream to make the world's greatest film festival beer. However, to create the perfect pairing of beer and film, you have to try every hop, inspect every grain and understand every yeast in the world. That seemed like too much work for a beer, so we made this one. It's fine, it's beer, drink it. Half Measures!

Order online at:
www.brouwerijpronck.nl

Or visit the store:
Langegracht 70D 2312 NV Leiden

BROUWERIJ
PRONCK

LIFF Talks

This year lent itself to rediscovering the festival and experimenting with new ideas. One of those ideas was a LIFF studio where we wanted to stream live thematic conversations in relation to the films we showed. In collaboration with het Collectief we brought people together to discuss topics that influence our society. Het Collectief entered into conversation with various speakers during the festival at an appropriate distance. We talked to guest curator and DJ Imad Saffuri about Yallah! Yallah!, with Devin van den Berg about debate and the film Irresistible, with biologists Auke-Florian Hiemstra and Liselotte Rambonnet about the documentary Canalcups (about disposable cups from the Leidse gracht after the Leidens Ontzet event of 2018), with Roggeveen Olijerhoek about theater, with (radio)journalist and podcast maker Gerry van Bakel about loneliness and with Aidan Vernee about his project *Moederziel* which he made together with Studio Figur: a live cinema performance from the comfort of your own home.

LIFF Talks is a new step towards deepening the concept of the screening of films.



LIFF Out of Town

When it became clear that the capacity in the cinemas would become much more limited, we contacted a number of theatres in the region to investigate whether they were interested in this edition as a festival location. Normally, we attract people from those regions to come and visit the festival in Leiden, but because of the limited capacity in the cinemas and the call to limit the number of travel movements, we wanted a different approach this year. The idea of festival locations in the region was enthusiastically received by theatres in Noordwijk, Voorschoten and Wassenaar. These locations were also forced to close halfway through the festival, but the reactions from the theatres during the first half of the festival were nevertheless extremely positive.

In addition LIFF, together with distributor The Searchers, KINO Rotterdam and Studio K in Amsterdam, entered into a collaboration around Promising Young Woman, which was shown at both locations, under the name LIFF @ KINO and LIFF @K.

Publicity & Marketing

The Leiden International Film Festival has been growing every edition for fourteen years. In recent years, this has resulted in us having to look for extra locations or extra capacity to welcome all of our visitors. This year more than ever, we were faced with the limited capacity of our locations due to the corona measures. This year, our marketing strategy was therefore based on the following two principles:

1. The limited capacity in the cinemas means that growth in the amount of attending physical visitors was not possible this year.
2. With the regular and loyal visitors we have built up over the past fourteen years, the available capacity will also be sold out with limited marketing.

At the same time, this year also came with new opportunities with our expansion to the online realm. Festival films could also be watched online this year, and of course there were less restrictions on capacity in this online environment. We have therefore focused on three pillars in the marketing of LIFF 2020:

1. **On location:** connecting with existing fans from the region.
2. **Online:** welcoming new visitors and fans.
3. **Both:** both offline and online visitors are “present” at LIFF.

Halfway through the festival, the physical part of LIFF had to be shut down completely, which made us extra happy that our marketing strategy was already mainly based on the online festival. We have never regarded the online festival as a mediocre replacement for the physical festival in times of corona, but rather as a full and beautiful addition to the festival. Our visitors apparently thought so too and the online festival was a great success. So successful in fact, that the majority of our visitors indicated that they would also attend to the online festival when the cinemas are fully open again next year. A nice compliment for the online festival, and something we will certainly consider for LIFF 2021 in the upcoming months.

Campaign

Using the slogan “No Half Measures” we have deliberately opted for an exuberant and positive approach for the campaign of our festival this year. We have jokingly dubbed the festival “edition 14.5” instead of the 15th edition. The campaign was designed by cultural campaign agency Grotesk, located in Amsterdam. It was the second time that Bureau Grotesk provided the design for LIFF.



Focus on online platform

In the October edition of *De Filmkrant*, an entire section was devoted to LIFF. This has also been the case in some of the previous years, but this year we chose not to highlight several parts of the program as we would usually do, but rather to dedicate all pages to the new online platform. We did not know at that time that the cinemas would have to close completely halfway through the festival, but we did know that our online platform would also give our visitor a full LIFF-experience.

De Filmkrant was not the only place where we mainly focused on our online platform. The screens in the trains of the Dutch Railways advertised the online festival, and on a large billboard next to the A4 highway, we placed an advertisement persuading people to attend the online festival from their own homes.

The online festival was more than a mere place where our films could be watched. Two other important elements of LIFF have also been adapted into an online version: firstly, our online cinema lobby where visitors could meet each other, and secondly, catering to turn your festival visit into a real night out.

The **digital lobby** [LIFF Interactive] was a virtual environment in which visitors could 'actually' walk around. People who bought tickets to an online film could go to the lobby before and after their film screening. The lobby was projected on all screens in the cinemas, so that the online visitors were in direct contact with the cinema visitors.

The results were clear: 12250 people watched a film or attended an event online during LIFF.



DELIFFEROO

Using the name DELIFFEROO, we worked together with various restaurants in Leiden, allowing people to order a special take-away or delivery festival menu, including a voucher for an online film. In doing so, you received a full evening program of both films and food, delivered to the comfort of your own couch.



Visibility in the city

To increase visibility in the city, we chose to implement various physical promotional expressions throughout Leiden. From flags and posters in bus shelters, to a huge scaffolding canvas and spotlights projecting the LIFF logo on the ground: it was impossible to miss the presence of LIFF in the city this year. In times of corona, it was extra important to show that LIFF would still take place in today's circumstances, with adequate safety measures in the cinema and a complete online program. The objective of being visible in Leiden has thus been amply achieved.

Visitor profile

- The average LIFF visitor is 45 years old. More than 10% of our visitors were younger than 25.
- Online films were most often watched with 2 or more people. In the cinemas, 42% of the visitors attended by themselves.
- 59% of our visitors would also like an online festival component next year. 41% would not watch online films if they also had the opportunity to physically visit the cinema.

Friends & Sponsors

LIFF attaches great importance to cooperation with (cultural) partners from both within and outside of the film sector and the region. The many content and business collaborations deepen and diversify the program, broaden the network and anchor LIFF within the film sector and the cultural field.

This year the support was extra noticeable and heart-warming. LIFF is very grateful to all its partners for making the festival possible! Some of the different partners of LIFF are: Cineville, Cinemas Leiden, Leiden University, Museum Volkenkunde, KINO, Yallah! Yallah!, the Israeli Embassy, Pronck Brewery, FlexIT and Studio America. Media partners who are committed to LIFF: De Filmkrant, LOS, Leiden Marketing, Sleutelstad.

LIFF Friends & Contributors

Every year, the dedicated support of our LIFF Friends and donors contributes to the creation of a varied, playful programming and a broad reach of the festival.

Local companies

Visibility of LIFF also got off the ground through the deployment of local businesses. Examples are patisserie Vintage that made LIFF cakes, hospitality partners that provided LIFF menus in combination with online film tickets and also the successful partnership with the Pronck beer brewery that developed the delicious festival beer “HALF MEASURES” for our 14 ½th edition and with whom we created the LIFF Pronck Collection award ceremony for short films.

We expect to continue these collaborations in 2021 and are actively looking for new partners to strengthen and broaden the program and reach of LIFF.



Finance

As always, LIFF strives for a balanced mix in its financing, comprising in equal measure of own income, subsidies, funds and sponsoring. This prevents the festival from being too dependent on one source of income. In doing so, the financial risk is limited and the continuity of the festival can be optimally guaranteed. The festival also strives for the establishment of sustainable connections and partnerships with a wide range of parties within and outside of the region. Moreover, LIFF is intensely committed to connect sponsors and other partners to the festival.

Since the festival is primarily an audience based festival, a large part of the annual income comes from ticket sales. The ratios in the overall income this year however differ from previous years, because less tickets could effectively be sold due to the restrictions in the capacity of cinemas. From a 100% occupancy in previous years, the capacity in cinemas had to be decreased to a maximum of 30 people per room and eventually, the cinemas were closed all together. You can see that the income from ticket sales are therefore considerably lower than in previous years.

Due to the limitations in the capacity in cinemas, we came up with other creative options. For example, this year we have invested in the development and sales of merchandise and that shows! In addition, for the first time this year we offered visitors the option to donate.

A lot of visitors have expressed their heart-warming support in this way. The festival will continue to pursue the already established fiscal policy of the past years, with budgets based on realistic, somewhat cautious forecasts.

Our hope is that the sustainable connection of the municipality of Leiden and the various funds to LIFF, which have greatly facilitated the growth and development of the festival in recent years, can be continued.

In the field of sponsoring, there is also a wide range of partners connected to LIFF. These many different partners ensure that LIFF is widely supported in the region and, moreover, is not too dependent on one specific party.

Sponsors of the festival include: Mercedes, Interpulse, Flex-IT, Fedex, Hotel van der Valk, APEK, Bunnig & Partners, Leiden University and Eventival. In addition, some 20 smaller companies participate in the LIFF Business club.

The support of both large and small, local and (inter)national companies, partners, funds, the Municipality of Leiden, visitors and volunteers have all made it possible to make LIFF 2020 yet another great edition!

Organisation

LIFF was set up this year by a core team consisting of 6 people, 5 interns, 35 crew members, and about 100 volunteers. The team is divided into several departments, all led by one of the core team members and the management.

The management, general director Alexander Mouret and business director Ratna Lachmansingh, together with main programmer Nick Hortensius, head of publicity and marketing Evert de Vries, coordinator of production Daan van den Bergh and coordinator of publicity and marketing Annika Provily, form the core team. The core team is supported by young students or recent graduates looking for an internship or work experience at the film festival. This has given LIFF the opportunity to discover new talent and given the interns the opportunity to gain work experience and be part of a driven and enthusiastic team.

The core team of six is responsible for setting up the festival. They are supported by a team of 35 crew members about six months before the festival. During the festival, more than 100 volunteers will work in various positions to keep the festival on the right track.

Within the framework of the Cultural Governance Code, Fair Practice Code and Cultural Diversity Code, this year we have made a brief inventory of what we as an organization and policy comply with and where we still have to make changes. Taking into account the financial weight that these changes can entail, we are doing this step by step.

This year, as part of the professionalization and further development of the festival, the processes, job descriptions and transfers were recorded, so that the continuity can be guaranteed even better and the festival can be further developed organizationally.

The board of Stichting Start, which includes the festival, consists of:

- Michel Zorge – *Chairman*
- Hein van Joolen – *Secretary*
- Gideon Shimshon – *Treasurer*
- Micheal Roumen – *Board member*
- Dorieke van Helden – *Board member*

Funders & Partners



Scheltema Leiden, Museum Volkenkunde, Leidse Schouwburg - Stadsgehoorzaal, Filmhuis Wassenaar, De Muze, Filmtheater Voorschoten, Velvet, Plato, Fast, Eburo communicatie, Kellerfilm, Leiden Parking, Leiden Shorts, Meneer Jansen, Sabor Sabor, City Hall, In den Bierbengel, Brasserie Groep, De Poort Brasserie, Tabu, Just Meet, FF Burgers, Bar Lokaal, Easy Fiets and ALV.

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Colophon

Written by the LIFF-team and designed by Bureau Grotesk.

The Liff logo is a yellow diamond shape with the word "liff" written in a black, lowercase, cursive font inside it.

liff

**LEIDEN
INTERNATIONAL
FILM FESTIVAL**

**See you
next year!**