I am pleased to share with you the International Documentary Association’s (IDA) Organizational Report covering our activities from 2016 to 2019. IDA continues to be a champion for documentary filmmaking around the world, and as you will read in the pages that follow, this has been a busy time for the organization.

At IDA, our work is focused on supporting a thriving and inclusive documentary culture, and the individual filmmaker and their needs are at the heart of our mission. In recent years we have made great strides to enhance the financial support available for documentary projects. In addition to our longstanding Pare Lorentz Documentary Fund and fiscal sponsorship program, we launched the IDA Enterprise Documentary Fund in 2017 with support from the John D. and Catherine T. MacArthur Foundation. Over the last three years, the Enterprise Fund has granted $3 million in development and production funds to filmmakers working on original and contemporary feature-length documentaries that integrate journalistic practice into the filmmaking process. With support from the Jonathan Logan Family Foundation, we launched the Logan Elevate Grant to support emerging women filmmakers of color. All of these initiatives reflect IDA's commitment to enhancing diversity and inclusion in nonfiction storytelling.

In addition, IDA’s biennial peer-to-peer conference, Getting Real, has become a cornerstone of our work. The tremendous passion and enthusiasm for documentary brought by participants at the conferences in 2016 and 2018 was inspiring. Attendance has grown from 700 participants to more than 1,000. Covering a wide range of themes such as creativity, diversity and sustainability, Getting Real provides insights into the day-to-day struggles and achievements of filmmakers. Getting Real offers a space to discuss the challenges and opportunities across our collective experience, and the conference is evolving to provide a critical forum for us—the documentary filmmaking community—to share our knowledge and ideas and truly work together to improve the field.

We have been a vocal and active advocate for filmmakers in jeopardy and continue to work to protect filmmakers, issuing calls to action, publishing op-eds to raise awareness of critical issues, and signing more than 70 amicus briefs in partnership with the Reporters Committee for Freedom of the Press.

I’m happy to report that IDA has been expanding our programs to new regions beyond Los Angeles. We are providing filmmakers in Austin, San Francisco, Chicago and New York City, among others, with opportunities for professional development and cultural enrichment, and we’ll keep building that as we move forward and try to become an organization that truly serves the entire documentary community, wherever they may be.

With gratitude,

Simon Kilmurry
IDA Executive Director
contents

02 Letter from Simon Kilmurry

03 Table of Contents

04 Who We Are

06 Stories We Fund

13 Filmmaker Support and Services

17 Professional Development

20 Getting Real

24 Field Building and Advocacy

26 Documentary Magazine

27 Cultural Programming

30 IDA Documentary Awards

32 Financials

33 Our Partners and Supporters
who we are

Board of Directors

OFFICERS
Kevin Iwashina / President
Lauren Lexton / Co-Vice President
James Costa / Co-Vice President
Fonda Berosini / Secretary
James Ackerman / Treasurer
Jack Lerner / Member at Large

BOARD MEMBERS
Joe Berlinger
Bonni Cohen
Jannat Gargi
Caroline Libresco
Vinnie Malhotra
Stephen Nemeth
Chris Perez
Brenda Robinson
Aaron Saidman

Current Staff
Toni Bell / Filmmaker Services Manager
Niki Bhardwaj / Events Coordinator
Maggie Bowman / Director of Programming, Getting Real ’20
Kenny Brown / Grants & Awards Coordinator
Jina Chung / Director of Development & Partnerships
Cassidy Dimon / Public Programs and Events Manager
Mary Garbesi / Accounting and Administration Manager
Amy Halpin / Deputy Director
Angela Jang / Filmmaker Services & Accounting Associate
Simon Kilmurry / Executive Director
Carrie Lozano / Director, IDA Enterprise Documentary Fund
Rounak Maiti / Digital Communications Coordinator
Dana Merwin / Program Officer
Trent Nakamura / Awards Campaign & Strategic Partnerships Manager
LeAnn Scrimmager / Administrative Assistant
Ranell Shubert / Awards Competition Manager
Jeffrey Sigmund / Controller
Tom White / Editor, Documentary Magazine
Susan Yin / Manager, Communications, Design and Digital Projects

Michael E. Morales / Legal Counsel

Linda Buzzell / Founder
Betsy A. McLane / Director Emeritus
Sandra Ruch / Director Emeritus

$8.5 million in funds raised through ida’s fiscal sponsorship program per year

$12 million in grants awarded to documentary filmmakers annually

33,700 creators and documentary enthusiasts subscribe to our newsletter

6,500 event registrants each year
**Mission**
IDA supports the vital work of documentary storytellers and champions a thriving and inclusive documentary culture.

**Vision**
We are dedicated to the vision of a world where documentary creators flourish. Through our work, we connect audiences with the best of the form, provide resources, create community, and defend the rights and freedoms of documentary artists, activists and journalists around the globe. We do this work because we believe that documentaries enrich and deepen our culture, fostering a more informed and connected world.

**Our Work**
- IDA represents a global community of filmmakers, and we serve 3,968 individual and organizational members worldwide.
- We award $1.2 million annually in production and development grants directly to documentary filmmakers annually, along with technical and legal support.
- We help filmmakers raise more than $8.5 million annually to support documentaries in production.
- We reach an online community comprised of 33,700 email subscribers and 81,000 on social media channels.
- 6,500 people register for our programs and events annually.
- 1,000 documentary filmmakers and industry professionals participate in Getting Real, IDA’s biennial conference in Los Angeles.
- The IDA Documentary Awards are the most prestigious documentary-focused awards in the industry, and 600 leaders attend the annual ceremony.

**Membership**
The IDA serves filmmakers, industry professionals and the documentary-loving public through our membership program and global online community.

In 2017, IDA launched an organizational membership program with benefits and services tailored to post-secondary film programs, allied nonprofits and film industry corporations.

**FY 18-19 active members:** 3,169

**FY 17-18 active members:** 2,597

**FY 16-17 active members:** 2,004
stories we fund

IDA Enterprise Documentary Fund

With major support from The John D. and Catherine T. MacArthur Foundation, the IDA established the IDA Enterprise Documentary Fund in 2017. The fund provides more than $1 million in production and development support annually for documentary journalism. Grantees receive resources and expertise tailored to the needs of their projects from key partners, including the Reporters Committee for Freedom of the Press, UCLA Documentary Legal Clinic, and Freelance Investigative Reporters and Editors. Inclusion and diversity, both in terms of the filmmaking team and subject matter, are a priority of the fund.

grantees demographics

74% Women
70% Communities of color
22% LGBTQ+

2017 Enterprise Production Grant Recipients

16 Shots
Richard Rowley and Jacqueline Soohen

Charm City
Marilyn Ness, Katya Chevigny and Julie Goldman

Crime + Punishment
Stephen Maing

Enemies of the State
Sonia Kennebeck and Ines Hofmann Kanna

Hazing
Byron Hurt, Denise A. Greene and Natalie Bullock

Louisiana Justice
Tom Casciato and Reniqua Allen

Made in Boise
Beth Aala and Beth Levison

Netizens
Cynthia Lowen

One Child Nation
Nanfu Wang, Julie Goldman, Lynn Zhang and Christoph Jörg

The Feeling of Being Watched
Assia Boundaoui and Jessica Devaney

Trafficked in America
Daffodil Altan and Andrés Cediel
IDA also collaborated with the Jonathan B. Murray Center for Documentary Journalism at the University of Missouri to create Mapping the Documentary Journalism Landscape—an online compendium of resources for documentary journalists.
2018 Enterprise Production Grant Recipients

And She Could Be Next
Grace Lee, Marjan Safinia
and Jyoti Sarda

Bulletproof
Todd Chandler
and Danielle Varga

Ernie & Joe: Crisis Cops
Jennifer McShane

Knock Down the House
Rachel Lears, Robin Blotnick and Sarah Olson

Mama Bears
Daresha Kyi
and Laura Tatham

Philly District Attorney
Ted Passon
and Yoni Brook

Skin of Glass
Denise Zmekhol, Leah Mahan and Amir Soltani

Through the Night
Loira Limbal
and Duana C. Butler

Unsettled: Seeking Refuge in America
Tom Shepard and Jen Gilomen

Welcome to Chechnya
David France, Joy Tomchin,
and Alice Henty

Women in Blue
Deirdre Fishel and Beth Levison

2019 Enterprise Production Grant Recipients

Democrats II
Camilla Nielsson, Joslyn Barnes
and Signe Byrge Sørensen

Going to Mars: The Nikki Giovanni Project
Michele Stephenson
and Joe Brewster

Mayor
David Osit

APART
Jennifer Redfearn
and Tim Metzger

Run With It
Dee Hibbert-Jones, Nomi Talisman
and Amilca Palmer

TheUntitled Jaime Boyle Project
Jamie Boyle, Marilyn Ness
and Elizabeth Westrate

Untitled Annie Mae Aquash Documentary
Michelle Latimer, Caroline Waterlow,
and Amy Kaufman
2018 Enterprise Development Grant Recipients

Borderlands
Pamela Yates and Paco de Onís

Cosricans
Edwin Martínez and Jamie Gonçalves

Democrats II | Camilla Nielsson, Joslyn Barnes and Signe Byrge Sørensen

Hollow Tree | Kira Akerman, Chachi Hauser, Jolene Pinder and Monique Walton

2019 Enterprise Production Grant Recipients Continued

Untitled Criminal Justice High School Project | Maisie Crow and Heidi Reinberg

The Other Boys (Working Title)
Robert Greene, Douglas Tirola, Susan Bedusa and Bennett Elliott

Users (Working Title)
Natalia Almada, Elizabeth Lodge Stepp and Josh Penn

Untitled De-documented Salvadorens
Nina Alvarez

Israel and the Evangelical Christians (Working Title)
Maya Zinshtein and Abraham Troen Sørensen
Logan Elevate Grant

With support from the Jonathan Logan Family Foundation, IDA launched the Logan Elevate Grant in 2018 as part of the IDA Enterprise Documentary Fund. Grants of $25,000 are awarded to outstanding projects directed by emerging women filmmakers of color.

2018 Elevate Grant Recipients

- **Always in Season**
  Jacqueline Olive and Ann Bennett

- **Through the Night**
  Loira Limbal and Duana C. Butler

- **Hidden Letters**
  Violet Du Feng and Zhao Qing

- **Untitled De-documented Salvadorans**
  Nina Alvarez

2019 Elevate Grant Recipients

- **Through the Night**
  Loira Limbal and Duana C. Butler

- **Hidden Letters**
  Violet Du Feng and Zhao Qing

- **Untitled De-documented Salvadorans**
  Nina Alvarez

IDA Enterprise Documentary Fund

Grantee Accomplishments

- **Crime + Punishment** (2018 Sundance Film Festival) was acquired by Hulu, was short-listed for an Academy Award, and won a News and Documentary Emmy for Outstanding Social Issue Documentary.
- **Charm City** (2018 Tribeca Film Festival) was acquired by PBS’ Independent Lens and short-listed for an Academy Award.
- **One Child Nation** won the Documentary Grand Jury Prize at the 2019 Sundance Film Festival and was acquired by Amazon Studios and PBS’ Independent Lens.
- **Knock Down the House** won the Audience Award at the 2019 Sundance Film Festival and was acquired by Netflix.
- **The Feeling of Being Watched** (2019 Tribeca Film Festival) was broadcast on PBS’ POV.
- **16 Shots** (2019 Hot Docs) was acquired by Showtime. **Trafficked in America** aired on PBS Frontline and was streamed 85,000 times in four weeks, reaching 1.7 million viewers.
- **Made in Boise** (2019 AFI Docs) was acquired by PBS’ Independent Lens.
- **Ernie & Joe: Crisis Cops** won the 2019 SXSW Special Jury Recognition for Empathy in Craft and was acquired by HBO.
- **Life Overtakes Me** (2019 Sundance Film Festival) was nominated for an Academy Award for Best Documentary Short Subject and was acquired by Netflix.
- **Always in Season** won the Special Jury Award for Moral Urgency at the 2019 Sundance Film Festival and was acquired by PBS’ Independent Lens.
- **Welcome to Chechnya** won the US Documentary Special Jury Award for Editing at the 2020 Sundance Film Festival and was acquired by HBO.
**Pare Lorentz Documentary Fund**

The Pare Lorentz Documentary Fund creates awareness of its visionary namesake’s pivotal role in the development of the documentary art form. With continued support from the New York Community Trust, IDA provides production and post-production grants for nonfiction films-in-progress that reflect Lorentz’s key interests, including the natural environment, justice for all, and social issues.

**grantees demographics**

- **69%** Women
- **50%** Communities of color
- **19%** Filmmaker with disabilities

**2016 Pare Lorentz Grant Recipients**

- **93Queen**
  Paula Eiselt
  and Heidi Reinberg

- **The Blessing**
  Hunter Robert Baker
  and Jordan Fein

- **The Fourth Kingdom**
  Adán Aliaga, Álex Lora, Isa Feliu and Carmen Vida

- **Home Truth**
  April Hayes
  and Katia Maguire

- **Patrimonio**
  Lisa F. Jackson
  and Sarah Teale

- **Quest**
  Jonathan Olshefski and Sabrina Schmidt Gordon

- **The Surrender of Waymond Hall**
  Jane Greenberg

- **Those That Breathe**
  Kitra Cahana, Ed Ou
  and Becky Korman

**2017 Pare Lorentz Grant Recipients**

- **Crip Camp**
  Jim LeBrech, Nicole Newnham
  and Sara Bolder

- **Going to Mars: The Nikki Giovanni Project**
  Joe Brewster
  and Michèle Stephenson

- **When We Walk**
  Jason DaSilva, Richard O’Connell
  and Leigh DaSilva
2018 Pare Lorentz Grant Recipients

Alabamaland
April Dobbins, Moira Griffin and Trevite Willis

Conscience Point
Trev Wurmfeld, Julianna Brannum and Alli Joseph

Landfall
Cecilia Aldarondo and Ines Hofmann Kanna

Pare Lorentz Documentary Fund
Grantee Accomplishments

• Crip Camp was acquired by Netflix and Barack and Michelle Obama’s Higher Ground Productions.
• Conscience Point broadcast on PBS’ Independent Lens.
• Patrimonio premiered at the 2017 Berlin Film Festival.
• Quest premiered at 2017 Sundance Film Festival, broadcasted on PBS and was nominated for Best Documentary at the News and Documentary Emmy Awards.
• 93Queen premiered on PBS’ POV in 2018.

stories we fund FY 16-19 snapshot

2,546 applicants
$3,430,000 in grants supporting 82 projects
**Fiscal Sponsorship**

The IDA acts as a critical point of first contact for filmmakers navigating the nonfiction funding landscape. We provide feedback and guidance on all aspects of filmmaking, from fundraising to distribution and everything in between. Helpful and knowledgeable IDA staff are always available to offer the occasional pep talk, reminding filmmakers that they are not alone and that completing a documentary is a long road.

**IDA is the largest doc-specific fiscal sponsor in the world.**

FY 16-19 at a glance

$27,072,070 distributed to projects

450+ fundraising

16 countries represented
I wanted an organization that knew the specific challenges of funding and making a documentary. The IDA Fiscal Sponsorship Program is everything that I was looking for. Its wonderful staff is always there to answer my loads of questions, and the online fund request forms could not be any easier.

- Rita Baghdadi
Co-Director, My Country, No More

Who Is Arthur Chu? (2017 Slamdance Film Festival) was acquired by PBS’ America ReFramed.

Raise Hell: The Life & Times of Molly Ivins (2018 Sundance Film Festival) was distributed by Magnolia Pictures.

The Raft won the top honor of CPH:Award at the 2018 CPH:DOX Film Festival and won the Prix Europa for Best European TV Documentary.

Circus of Books (2019 Tribeca Film Festival) was acquired by Netflix.

FOSTER (2018 AFI Docs) was acquired by HBO.
As a fiscal sponsor, IDA was a wellspring of support for my film *Circus of Books*. I was able to have consultations throughout my film’s production and through to its release. One of the really great aspects of their support was IDA’s flexibility with my film’s income. Many filmmakers need to have both investors and donors, and the fact that IDA allowed for that type of flexibility was critical to my film’s successful funding. I am grateful to the organization also putting together amazing events throughout the city and hosting receptions where filmmakers could meet one another.

— Rachel Mason
Director, *Circus of Books*

*Bathtubs Over Broadway* (2018 Tribeca Film Festival), received the Writers Guild of America Award for Best Documentary Screenplay and was distributed by Focus Features.

*Last Men in Aleppo* (2017 Sundance Film Festival), was nominated for an Academy Award, and won a News and Documentary Emmy for Outstanding Current Affairs Documentary.

*Running with Beto* (2019 SXSW) was acquired by HBO.
The Bad Kids won the US Documentary Special Jury Award for Vérité Filmmaking at the 2016 Sundance Film Festival, the 2016 IDA Documentary Award for Best Music, the 2017 News and Documentary Emmy for Outstanding Business and Economic Documentary, and was acquired by PBS’ Independent Lens.

The Rape of Recy Taylor (2017 Venice Film Festival) was nominated for a Peabody Award, distributed by The Orchard and acquired by STARZ.

The Price of Everything (2018 Sundance Film Festival) received an Emmy Award nomination in Best Arts or Music Documentary, a Gierson Awards nomination for Outstanding Arts & Culture Documentary, and was acquired by HBO.

Inventing Tomorrow (2018 Sundance Film Festival) was acquired by PBS’ POV.

The Work won the Grand Jury Prize for Best Documentary Feature at the 2017 SXSW, the Audience Award at 2017 Sheffield Doc/Fest, and was distributed by The Orchard.

Hooligan Sparrow (2017 Sundance Film Festival) won the Cinema Eye Honors Award for Outstanding Achievement in a Debut Feature Film, the Truer than Fiction Award at the Independent Spirit Awards, a Peabody, received two Emmy nominations, and was acquired by PBS’ POV.
IDA offers opportunities for documentarians at all experience levels to grow professionally by enhancing their knowledge of the craft and business of nonfiction filmmaking. Filmmakers from coast-to-coast learn from celebrated artists and renowned industry experts through year-round sessions.

**IDA Conversation Series**
Our signature public conversations with the most prominent documentary figures feature lively interviews that inspire audiences of both filmmakers and the film-going public alike.

**Industry Panels**
Panel discussions cover critical issues facing filmmakers working in the US and abroad.

**Master Classes**
Intensive sessions give filmmakers hands-on opportunities for skill development.

**DocuClub**
Community rough-cut screenings of works-in-progress in New York City and Los Angeles provide filmmakers with valuable feedback on their films.

**What’s New**
Information sessions provide the latest news and access to documentary funders, distributors, broadcasters, and other industry insiders.
When I attend Master Classes at IDA, I know I can trust the source of information. The caliber of speakers is second to none and each speaker brings a wealth of expertise, ‘insider’ industry knowledge, and enthusiasm to training sessions.

— Niccole Osborn  
IDA educational workshop participant
My DocuClub screening was so helpful, both in giving my team new insight and in confirming some of the feelings I had already about what wasn't working. [Audiences were] very engaged and also wanted to know how they could support Laila's organization to continue the work she’s doing.

- Elizabeth Mirzaei and Gulistan Mirzaei

DocuClub: Laila at the Bridge
Presented in partnership with the Academy of Motion Picture Arts and Sciences, Getting Real is a biennial conference on documentary media and the only peer-to-peer gathering of its kind in North America. Conference themes have focused on a wide range of topics including creativity, diversity and sustainability.
2018
• 1,015 participants
• 42,382 website views
• 33% of the 84 sessions in 2018 provided information specifically for groups underrepresented in the documentary filmmaking community, such as women, visible minorities and filmmakers with disabilities
• First-ever convening of documentary filmmakers with disabilities
• Enhanced participation of filmmakers of color through collaborations with Firelight Media, Brown Girls Doc Mafia, National Association of Latino Independent Producers and the Los Angeles Asian American Film Festival
• Programming collaborations with Women Make Movies, Outfest, The Collective of Documentary Women Cinematographers, True/False Film Festival and Sundance Institute

2016
• 700 participants
• 31,390 website views
• #docsgetreal reached 700,833 social accounts and generated 3,763,260 impressions
• First-ever convening of Asian American documentary filmmakers, leading to the formation of A-Doc, the Asian American Documentary Network

2014
397 participated in the inaugural conference—launching a unique, field-wide gathering in North America
“As a young first-time documentary filmmaker of color in the Midwest, attending Getting Real ‘16 was a way for me to feel connected to the larger collective in our field the world-over...I walked away with a humbling awareness of all the toil that shaped where documentary is today and the work yet to be done.”

- Bing Liu
Filmmaker, Kartemquin Films
“Getting Real gave me the very special opportunity to zoom out on my career, meet face-to-face with colleagues I’d never met in person and to develop and teach concrete skills. It’s a special, radically collaborative, caring and nurturing event for artists, producers, creators and distributors.”  - Ani Mercedes, Looky Looky Pictures
field building & advocacy

In service of our mission, IDA advocates for and defends the rights and freedoms of documentary artists, activists and journalists. We support documentary makers in jeopardy, convene the field, build partnerships, aggregate and share knowledge and ideas, and facilitate transparency, innovation and collaboration among industry stakeholders to address critical issues in the field.

Areas of focus

- Diversity and inclusion
- Filmmakers around the globe under legal jeopardy for doing their work
- Freedom of expression/First Amendment
- Copyright, fair use and DMCA
- Arts funding and public media
- Career sustainability and fair compensation
- Filmmaker mental health and self-care

To do this work, IDA issues statements, calls to action and op-eds, and coordinates with other organizations, networks and individuals depending on the issues being addressed. Recent examples include calls to stop the deportation of Claudio Rojas for participating in the film *The Infiltrators*, and an open letter calling for the Department of Homeland Security to cease the surveillance of journalists, activists and filmmakers working on the US/Mexico border.

We partner frequently with the Reporters Committee for Freedom of the Press, supporting over 70 amicus briefs in the past three years where the rights of filmmakers were threatened. In partnership with the Knight First Amendment Institute, the Brennan Center for Justice, and Doc Society, we filed a lawsuit against the US Departments of State and Homeland Security to protect foreign filmmakers being forced to give up the social media information when applying for a US visa.

At the International Documentary Film Festival Amsterdam (IDFA) in 2017, IDA organized a convening of groups representing filmmakers from over 40 countries and regions. Many of them raised issues of censorship, threats to filmmakers’ safety, restricted funding, and challenges to robust public media systems, as critical issues. We will be working with these groups moving forward to build stronger ties among groups in addressing global concerns.

Creating a National Path for Sustainability

Every two years, IDA partners with the Center for Media and Social Impact to conduct a State of the Field Study. This is the first systematic longitudinal study of the documentary to identify trends and shifts in the economics of the field over time.

Building on conversations started at Getting Real ’16, IDA launched an initiative to explore the issue of career sustainability in the documentary field. With support from the Ford Foundation and the National Endowment for the Arts, IDA invited major nonfiction media stakeholders from across the nation to participate in a Documentary Sustainability Summit in Washington, DC, in February 2017. Following the summit, key findings, case studies, and an action plan were released in a national report. Many of the regions involved in the initial convening have since picked up the mantle to lead their own sustainability discussions specific to their geographical location.
Digital Millennium Copyright Act

Over the past eight years, IDA has been a leader in efforts to obtain exemptions to the Digital Millennium Copyright Act that preserve documentary filmmakers’ abilities to make fair use in the digital age.

The Documentary Core Application

The Documentary Core Application is a collaborative effort by grantors who regularly fund documentary projects to standardize application requirements, with the aim of fostering greater access and a more equitable and sustainable documentary field. Spearheaded by the IDA and the Sundance Institute, the project employs a core proposal checklist that filmmakers can use to create a single proposal that will satisfy the primary requirements of participating fiscal sponsors and grantors.

Twenty-five organizations have adopted the Documentary Core Application to date, including Bay Area Video Coalition, Catapult Film Fund, Chicken and Egg Pictures, DCTV, Film Independent, Frameline, IDA, ITVS, Latino Public Broadcasting, LEF Foundation, New Film Fund, Points North Institute, SFFILM, Sundance Institute, Doc Society, The Rogovy Foundation, Tribeca Film Institute, Utah Film Center, Vision Maker Media, and Women Make Movies.
Documentary magazine is the only national magazine devoted exclusively to nonfiction. Through its editorial division, the IDA aims to serve the documentary community with engaging, pragmatic and provocative coverage of the documentary field in print and online, linking the local and international communities of nonfiction makers.

FY 16-19 snapshot

41,437
average monthly impressions on social media

26,289
average monthly visitors from 218 countries and regions read editorial content on documentary.org

5,500
households, organizations and libraries receive the magazine
Building a broader audience for documentary stories is essential. To do that, IDA presents programs and activities that serve, educate and develop documentary audiences and promote the art of documentary.

8,000 film enthusiasts
139 free documentary screenings
DocuDay LA

DocuDay, IDA’s longest-running program, is a beloved annual celebration of the feature and short documentaries nominated for an Academy Award, with back-to-back screenings all day. Each year, over 600 nonfiction lovers gather at the Writers Guild Theater to hear from the filmmaker teams and project participants.

Screenings

Our IDA Documentary Screening Series, Awards Spotlight and IDA Presents events drew 8,000 film enthusiasts who registered for 130 free documentary screenings.

Films screened

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Number of Films</th>
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<tbody>
<tr>
<td>FY 16-17</td>
<td>47</td>
</tr>
<tr>
<td>FY 17-18</td>
<td>47</td>
</tr>
<tr>
<td>FY 18-19</td>
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IDA Documentary Screening Series films nominated for an Academy Award

2016: I Am Not Your Negro, 13th, O.J.: Made in America (winner)
2017: Icarus (winner), Strong Island, Abacus: Small Enough to Jail
2018: Minding the Gap, Free Solo (winner), RBG
ida
documentary
awards

Every year, nonfiction community-members gather to celebrate the very best of global documentary filmmaking at the IDA Documentary Awards.

Award Honorees

Career Achievement Award
2016 Stanley Nelson
2017 Lourdes Portillo
2018 Julia Reichert

Emerging Documentary Filmmaker Award
2016 Nanfu Wang
2017 Yance Ford
2018 Bing Liu

Amicus Award
2016 Lyn and Norman Lear
2017 Abigail Disney
2018 Chicken and Egg Pictures

Courage Under Fire Award
2017 Cast and crew from *Cries from Syria, Hell on Earth: The Fall of Syria and the Rise of ISIS, Last Men in Aleppo* and *City of Ghosts*
2018 Stephen Maing & NYPD 12

Pioneer Award
2016 Ally Derks

2016
483 submissions
500 ceremony attendees

2017
493 submissions
550 ceremony attendees

2018
664 submissions
600 ceremony attendees
IDA's fiscal year begins July 1 and ends June 30. The foundation income for FY 16-17 includes a multi-year $5 million grant to be spent over four years for the IDA Enterprise Documentary Fund. In accordance with Generally Accepted Accounting Principles (GAAP), the entire grant is recorded in the year it was received and disbursed over the four-year grant period, resulting in a high surplus in FY16-17 and deficit in FY18-19.

### REVENUE

**Contributed Income**

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<th>FY 16-17</th>
<th>FY 17-18</th>
<th>FY 18-19</th>
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<tr>
<td>Donations to Fiscally Sponsored Projects</td>
<td>$8,647,374</td>
<td>$9,495,757</td>
<td>$8,709,196</td>
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<tr>
<td>Foundation Grants</td>
<td>$5,082,291</td>
<td>$1,072,645</td>
<td>$492,141</td>
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<tr>
<td>Corporate Donations/ Sponsorship</td>
<td>$304,500</td>
<td>$294,000</td>
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<tr>
<td>Individual Donations</td>
<td>$179,106</td>
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<td>Government Grants</td>
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<td>In Kind Donations</td>
<td>$28,501</td>
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<tr>
<td>Subtotal Contributed Income</td>
<td>$14,293,671</td>
<td>$11,253,747</td>
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**Earned Income**

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<th>FY 16-17</th>
<th>FY 17-18</th>
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<tbody>
<tr>
<td>Program Revenue</td>
<td>$540,035</td>
<td>$523,220</td>
<td>$766,959</td>
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<tr>
<td>Magazine &amp; Website Revenue</td>
<td>$293,075</td>
<td>$402,874</td>
<td>$513,842</td>
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<tr>
<td>Membership Fees</td>
<td>$127,315</td>
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<td>Miscellaneous Income</td>
<td>$57,714</td>
<td>$24,332</td>
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<td>Subtotal Earned Income</td>
<td>$1,018,139</td>
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**TOTAL INCOME**

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<td>$15,311,810</td>
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### EXPENSES

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<th>FY 16-17</th>
<th>FY 17-18</th>
<th>FY 18-19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Services</td>
<td>$10,498,842</td>
<td>$11,525,425</td>
<td>$11,609,566</td>
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<tr>
<td>Management and General</td>
<td>$240,731</td>
<td>$567,709</td>
<td>$518,257</td>
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<tr>
<td>Fund Development</td>
<td>$304,500</td>
<td>$294,000</td>
<td>$492,500</td>
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<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>$11,128,446</td>
<td>$12,388,231</td>
<td>$12,465,559</td>
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**SURPLUS / DEFICIT**

<table>
<thead>
<tr>
<th></th>
<th>FY 16-17</th>
<th>FY 17-18</th>
<th>FY 18-19</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$4,183,364</td>
<td>$12,901</td>
<td>($886,073)</td>
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</table>
As this report covers a three-year period, what follows is a comprehensive list of our donors who have made our critical work at IDA possible. The giving levels reflect the highest annual contribution to IDA.
Our Partners & Supporters

- Dean Hamer
- Annie Hanlon
- Matthew Hamon
- Gabrielle Hayes
- Hudson Hickman
- Michael J. Hirshhorn
- Jimena P. Martinez
- Helen Higbee
- Nick Higgins
- David Hoffman
- Nancy Hood
- Tim Horsburgh
- Lauren Hynnek
- Matt Ippolito
- Kelsey Irvine
- Adam Irving
- Attique Iqbal
- Justine Jacob
- Beverly Jacobson Schler
- Melissa Jacobson
- Peter Jaszi
- Ewa Jastrzebska
- Eric Johnson
- Brian Johnson
- Jonathan Josell
- Laurie Kaman
- Nicole Karsin
- Elizabeth Karr
- Nicole Karsin
- Harris and Eliza Kempner Fund
- Rory Kennedy
- Isaac Kerlow
- Peter Kerr
- Laura Kim
- John Patrick King
- Zofia Kowalewska
- Linda Goldstein Knowlton
- Meirah Korval
- Molly Kreuzman
- Matthew Sain Ladarris
- Sheila Laffey
- Christina Lee
- Lisa Leeman
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- Rachel Libert
- Brad Lichtenstein
- Scott Liggett
- Paula Lorenzi
- Tristan Loraine
- Bill MacDonald
- Kevin Mahoney
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- Claire Elise McCave
- Gretchen McCourt
- Emily McDonald
- Nion McEvoy
- Elizabeth McNamara
- Christina Mondy
- Thomas M. Morley
- Mary Morrisette
- Susan Morrison
- Rita Mullin
- Molly Murphy
- Jonathan Mussman
- Raphaela Neihausen
- Marilyn Ness
- Sally Nellson Barrett
- Network for Good
- Andrea Nevins
- Suzanne L. Niederland
- Robert Niemack & Anne Hassett
- Patrick O'Connor
- Christine O'Malley
- Tess Ornstein
- Jeff Ostenson
- Julia Overton
- Jeffrey Pechtler
- Fredell Pogodin
- Luciana Polney
- Grant Powell
- Star Price
- Marvin Putnam
- Gordon Quinn
- Orly Ravid
- Judith Rawie-Rook
- Stacey Reiss
- Alyson Reiss
- Christopher Richards
- Hannah Rolden
- Hannah Rosenweig
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- Oakie Russell
- Jake Sally
- Mark Sandelson
- Dorothea Sargent
- Laurie Ann Schag
- Helen Hood Scheer
- Beverley Jacob & David Schler
- Gregg Schwenk
- Jamie B. Sher
- Jeremy Siefer
- Trond Skramstad
- Stephen Smith
- James Solomon
- Brian Speiser
- Lenny Steinberg
- Ricki Stern
- Frank Stiefel & BJ Dockweiler
- Dan Sturman
- Define Tabori
- Renee Tajima-Peña
- Brooke P. Thompson
- Peter Trow
- Alessandro Uzielli
- Rajeev Varma
- Kristen Vaurio
diane estelle Vicari
- Samuel Vinal
- Kevin Vuong
- Alex Walton
- Andrew Walton
- Leah Warshawski
- Ashley Wean
- Stephanie Wein
- Sarah Weintraub
- Marc Weiss
- Ryan Werner
- Clay Westervelt
- Marla Williams
- Alex Winter
- Jeffrey Winter
- Gwendolyn Wynne
- Carolyn Yamazaki
- Justin Yungfleisch
- Amy Ziering
- Glen Zipper

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- Fonda Berosini
- Sonya Childress
- James Costa
- Harrison Engle
- Sean Farnel
- Ann Hassett
- Hilary Helstein
- Matthew Holzman
- Karen Hori
- Cynthia Kane
- Nathan Kensinginer
- Senain Kheshti
- Dan Krauss
- Lauren Lexter
- Carrie Lozano
- Betsy A. McLane
- Brett Morgen
- Stephen Nemeth
- Bob Niemack
- Sara Pellegrini
- Anthony Perrone
- Marjan Safinia
- Laurie Ann Schag
- Sky Sitney
- Amanda Spain
- Bhawin Suchak
- Basil Tsiokos
- Moises Velez
- Marjorah Weler