



International Film
Festival Rotterdam

Lightroom Report 2026



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Executive Summary



Reality Check: Building the Future of Immersive Storytelling was held during the 55th edition of International Film Festival Rotterdam on 31 January 2026.

The symposium brought together a diverse group of artists, producers, technologists, curators, researchers, funders, policymakers and cultural institutions to examine how immersive storytelling can move from experimentation to sustainable artistic and industry frameworks.

Reality Check is IFFR's annual conference dedicated to addressing the key challenges shaping the global audiovisual landscape. Each edition focuses on a pivotal theme affecting the sector, bringing together practitioners, institutions and policymakers for a full day of focused discussion and exchange. Unlike festival environments where professional schedules are often fragmented, Reality Check creates space for sustained dialogue, encouraging participants to collectively examine structural questions and identify practical directions for the future.

The 2026 edition marked the launch of Lightroom, IFFR's new platform for immersive and non-linear storytelling. Hosted at Katoenhuis alongside the Art Directions programme, the symposium formed part of a broader effort to connect immersive artistic practice with professional exchange and long-term sector development.

Across the day, participants examined the realities of producing, presenting and circulating immersive work. While artistic experimentation in the field has grown significantly in recent years, the systems designed to support it remain fragmented.

Three structural tensions emerged repeatedly throughout the discussions:

Definitions shape access.

How immersive work is defined influences which projects are funded, how institutions commission work and how audiences approach these experiences.

Funding shapes aesthetics.

Many existing funding models assume linear production processes with predictable outcomes, while immersive projects often evolve through iterative research, experimentation and collaboration across disciplines.

Distribution shapes survival.

Many immersive works are designed around a single premiere moment. Without touring structures, maintenance funding or institutional capacity to re-stage works, artistic labour and knowledge are frequently lost after their initial presentation.

The symposium also highlighted several assumptions that may be limiting the field's development. Participants questioned technology-first definitions of immersive work, the reliance on short-term innovation grants as the dominant funding model and the tendency to treat distribution as an afterthought in production.

In response, several practical directions emerged: adopting audience-centred definitions of immersive storytelling, aligning funding structures with the full lifecycle of projects, developing co-commissioning models that function as genuine distribution and strengthening intermediary organisations that can support venues in presenting immersive work.

This report captures the insights, tensions and potential next steps identified during Reality Check. It does not aim to provide definitive solutions. Instead, it documents how a diverse group of practitioners, institutions and funders collectively articulated the structural questions that immersive storytelling must address in the years ahead.

Who was in the room?
Reality Check brought together X participants from X organisations across X countries, representing the full ecosystem of immersive storytelling.

Participants included:

Public funders and policymakers

national and regional cultural funds, public innovation agencies and cultural policy representatives.

Festivals, markets and labs

organisations developing immersive programming, artist development platforms and co-production initiatives.

Museums, venues and cultural institutions

institutions commissioning and presenting immersive and spatial media works.

Studios, producers and creative technologists

independent production studios, immersive creators and interdisciplinary design teams.

Researchers, educators and R&D organisations

universities, design academies and research labs exploring the artistic and technological dimensions of immersive media.

Together, these perspectives allowed the symposium to address immersive storytelling not only as an artistic practice, but as a cultural ecosystem spanning development, production, circulation and preservation.]





Introduction: Lightroom and IFFR



When we initiated Reality Check: Building the Future of Immersive Storytelling, we did so with a clear awareness that immersive practices are no longer emerging. They are established, diverse and artistically ambitious. What remains less established are the systems that surround them.

For over three decades, IFFR has engaged with work that extends beyond the traditional screening room. From the early days of Exploding Cinema to what is now Art Directions, the festival has consistently created space for artists working across film, installation, performance and immersive media. In parallel, IFFR has played a role in shaping professional infrastructures through CineMart, the Hubert Bals Fund and IFFR Pro. These strands have long coexisted within the festival, yet the evolving immersive field makes their closer alignment both timely and necessary.

Lightroom emerges from this intersection. It is not conceived as a new experiment, but as a strategic extension of IFFR's existing strengths. By connecting public presentation, works-in-progress and policy dialogue within a single framework, Lightroom seeks to reduce the fragmentation that immersive practitioners often experience between artistic experimentation and structural support.

Katoenhuis, as the shared home for Art Directions and Lightroom during IFFR 2026, reflects this intention in physical form. Exhibition, professional exchange and reflection take place within the same environment, allowing conversations to move more directly between practice and infrastructure.

Reality Check is part of IFFR's ongoing commitment to knowledge exchange within the audiovisual field. This edition did not aim

to provide definitive answers. Instead, it sought to clarify where friction exists, where alignment is possible, and where further experimentation is required. The discussions documented in this report reflect the insights, tensions and emerging directions identified by a broad group of practitioners, institutions and funders.

If immersive storytelling is to mature sustainably, it will require more than technical innovation. It will require shared vocabulary, adaptable funding models, exhibition formats that enable rather than constrain, and circulation pathways that extend beyond a single moment.

Lightroom is intended as a space where some of these questions can continue to be explored in practice. By bringing together artistic presentation, works-in-progress and industry dialogue, the platform aims to test how immersive work might move more fluidly between development, exhibition and long-term circulation.

The conversations captured here are therefore not only a reflection on the current state of the field, but a point of departure for the work ahead.

Melissa van der Schoor
Chief of Content
International Film Festival Rotterdam



State of Play: Immersive Today



Immersive storytelling currently occupies a complex position within the cultural landscape. It draws on practices from film, visual arts, theatre, game design and digital media, yet often operates without the established infrastructures that support these neighbouring fields.

Opening *Reality Check*, curator, producer and cultural worker Karen Cirillo framed immersive storytelling within a broader cultural trajectory. Drawing a parallel with the development of documentary cinema, she asked how a thriving ecosystem might emerge around immersive practice. Documentary film, once considered marginal to the mainstream film industry, gradually developed its own production networks, exhibition platforms, critical discourse and funding structures. The question for immersive storytelling, she suggested, is how a similar ecosystem might take shape.

Cirillo described the immersive lifecycle as operating across several interconnected layers of activity: education and research, production and development, exhibition and distribution, and critical discourse. Taken together, these layers reveal both the rapid growth of the field and the structural gaps that still shape its development.

Education and research

Educational institutions and research labs play an increasingly important role in the immersive ecosystem. Universities, art schools and design academies have begun developing interdisciplinary programmes that bring together artistic practice, creative technology and design research.

These environments function not only as training grounds but also as spaces where

new vocabularies and working methods are tested. They allow artists, designers and technologists to experiment with immersive storytelling before projects enter formal production pipelines.

At the same time, the relationship between research and production remains uneven. Many ideas emerge from academic contexts but struggle to transition into sustainable production or exhibition frameworks.

Production and development

Immersive works are typically developed through hybrid production processes that combine artistic direction, technological development and spatial design. Projects often require interdisciplinary teams that include artists, developers, sound designers, engineers and researchers.

Yet funding opportunities for this type of work remain fragmented. Many available grants are structured around innovation or research frameworks rather than artistic production. As a result, immersive creators frequently navigate multiple funding sources, each with different expectations and timelines.

Participants noted that these funding structures often assume linear development processes with predictable deliverables. Immersive projects, by contrast, frequently evolve through iterative experimentation and prototyping.



Exhibition and distribution

Over the past decade, immersive works have gained increasing visibility through festivals, museums and cultural institutions. Dedicated exhibition platforms have emerged across Europe and beyond, and audiences are becoming more familiar with immersive formats.

Despite this progress, circulation pathways remain limited. Many immersive works are presented within temporary exhibition contexts or festival environments without clear touring strategies. Technical compatibility between venues can also pose challenges, particularly when projects depend on specialised hardware or proprietary software.

Without dedicated infrastructure for touring, maintenance and technical updates, immersive works often struggle to extend their lifespan beyond their initial presentation.

Critical discourse and public recognition Compared with other audiovisual forms, immersive storytelling still receives relatively limited critical attention. Documentation practices are uneven, and many projects are experienced only by small audiences during short exhibition windows.

This lack of sustained documentation and critique makes it difficult for the field to accumulate shared knowledge. It also limits the visibility of immersive work within broader cultural conversations.

At the same time, participants emphasised that immersive storytelling offers something distinct within the contemporary media landscape. Rather than replicating cinematic viewing experiences, immersive works invite audiences into spatial, embodied and participatory forms of engagement.

“What immersive storytelling offers is a lived experience of wonder and presence.”

— Karen Cirillo

Cirillo was also clear that the field has reasons for optimism. New festivals, funding streams and institutional initiatives are emerging, and the artistic sophistication of immersive work continues to grow.

The immersive sector's commitment to shared physical experience also positions it in contrast to dominant trends within the technology sector.





As Caspar Sonnen (IDFA DocLab) observed:

“Big tech is trying to isolate us in our living room and invest in their products. Unlike them, we are getting people together physically for communal experience.”

Immersive storytelling therefore sits at an important cultural crossroads: between technological innovation and collective experience.

Cirillo concluded her keynote with a note of cautious optimism: “The possibilities are exponential. Let us find ways to address some of these challenges to make the exponential possibility possible.”

A field in transition

Across these layers of activity, participants recognised both the rapid development of immersive practice and the structural challenges that accompany it. New festivals, research initiatives and funding programmes have contributed to the field's growth, yet the underlying infrastructures remain uneven.

Reality Check therefore approached immersive storytelling not as a niche technological trend, but as a cultural practice entering a phase of consolidation.

The discussions that followed during the symposium revealed several recurring tensions shaping the field today. These tensions, concerning definitions, funding models and distribution pathways, form the fault lines explored in the next chapter of this report.





Fault Lines: Recurring Themes from the Sessions



Across the symposium discussions, several recurring tensions emerged that shape how immersive storytelling is currently produced, presented and sustained.

These tensions surfaced in different forms across the four sessions of the day:

Session 1

Defining Immersion: Language, Power and Expectation

Session 2

State of Play of XR in the Netherlands: Artistic Design Research and Immersive Experiences in partnership with CIIC

Session 3

Producing Immersive Work: Finance, Co-commissioning and Partnership Models

Session 4

XR Lifecycle: Distribution Is Not an Afterthought: What Comes After the Premiere?

Each session approached the field from a different perspective, focusing respectively on language, research ecosystems, production models and distribution. Despite these different entry points, the discussions repeatedly converged around deeper structural questions.

Three interconnected fault lines became particularly visible. These are not isolated challenges. They represent structural tensions that influence how immersive work is defined, funded and sustained.

The first concerns definitions and language, which shape who gains access to funding, commissions and audiences. The second concerns funding models, which influence how immersive work is produced and what kinds of projects are able to develop. The third concerns distribution and circulation, which determine whether immersive works can continue to exist beyond their initial presentation.

Taken together, these fault lines reveal a field that is evolving quickly while the infrastructures designed to support it remain uneven.



Fault line I: Definitions shape access

The question of what “immersive” actually means, or whether the term itself remains useful, is far from settled.

Across artistic, technological and institutional contexts, immersive storytelling is described using a range of labels including virtual reality (VR), extended reality (XR), mixed reality (MR) and immersive experience (IX). Each of these terms carries different assumptions about technology, format and audience expectations.

These differences are not simply semantic. Definitions influence how projects are evaluated, which works qualify for funding and how institutions present immersive programmes to audiences.

As one participant noted:

“From a funder’s perspective, we have to define [immersive]. When everything is ‘immersive’, then the term becomes meaningless.”

At the same time, many creators expressed resistance to rigid categorisation. For artists working across disciplines, immersive practice often emerges through experimentation rather than through adherence to a fixed format.

A more productive perspective emerged during the discussion. Rather than defining immersive work through the technology it uses, it may be more useful to define it through the position it creates for the audience.

As Sanneke Huisman (DigitALL and independent curator) observed during the symposium:

“Immersion is all about the positioning of the audience. VR isolates bodies while immersing minds.”

This shift in perspective places experience and audience engagement at the centre of the definition. It also allows institutions and funders to evaluate immersive projects more flexibly while recognising the diversity of artistic approaches within the field.

The Great Orator by Daniel Ernst – IFFR Art Directions 2026





Fault line II: Funding shapes aesthetics

Funding structures strongly influence the conditions under which immersive work is produced.

Many existing funding frameworks are based on production models derived from film or other established art forms. These frameworks assume relatively linear development processes with defined stages, predictable timelines and clearly measurable deliverables.

Immersive projects often develop differently. They frequently evolve through iterative experimentation that combines artistic exploration, technological prototyping and spatial design. This process can involve testing, failure and redesign before a project reaches a final form.

Participants noted that this mismatch between funding structures and creative processes can have unintended consequences. Evaluation criteria may prioritise technological novelty or easily measurable outputs, which can discourage experimentation or push creators towards safer and more conventional outcomes.

At the same time, funders themselves operate within accountability frameworks that make open-ended experimentation difficult to support.

Several participants therefore emphasised the importance of greater transparency and dialogue around funding expectations. Recognising the hybrid nature of immersive production may allow funding models to evolve alongside the field.

As Myriam Achard (Centre PHI) remarked during the discussion:

**“We must be open and flexible,
and that comes with building
a new industry.”**



The World Came Flooding In
by Isobel Knowles & Van Sowerwine
– IFFR Art Directions 2026



Fault line III: Distribution shapes survival

If definitions influence access and funding shapes production, distribution ultimately determines whether immersive works survive.

Across the symposium, participants repeatedly pointed to the limited circulation pathways available to immersive projects once they have premiered. Many works are developed with a festival presentation in mind, yet lack the infrastructure needed for sustained touring or re-staging.

Technical maintenance presents one of the most significant challenges. Immersive works often rely on software environments, hardware configurations or proprietary platforms that require ongoing updates. Without resources for maintenance, works can quickly become difficult or impossible to exhibit.

As Avinash Changa (WeMakeVR) observed during the discussion:

“The biggest problem for VR’s short exhibition window is not the lack of platforms. It is that creators do not have the resources to keep the work technically alive.”

This dynamic means that immersive works are frequently experienced only during short exhibition windows. Once the initial presentation ends, the labour, knowledge and artistic investment behind the project risk being lost.

Participants therefore emphasised the importance of integrating distribution considerations earlier in the production process. Technical compatibility, touring potential and long-term maintenance strategies may need to be considered during the design phase rather than after the work is completed.

Taken together, these fault lines reveal a field that is evolving rapidly while the infrastructures designed to support it remain uneven. The following sections of this report examine what the sector may need to rethink and where participants identified concrete opportunities for change.



What the Industry May Need to Stop



Alongside identifying structural challenges, the symposium also surfaced several assumptions and working habits that may be limiting the development of immersive storytelling.

These reflections did not emerge as criticisms of specific institutions or individuals. Rather, they reflect patterns that have developed as the field has grown quickly, often without the infrastructures needed to support it.

Participants repeatedly suggested that addressing these patterns may be as important as creating new initiatives. Four areas in particular were identified as practices the sector may need to reconsider.

Treating distribution as an afterthought

Distribution is often addressed only once a project has been completed. By that stage, many of the technical and financial decisions that determine whether a work can travel have already been made.

Participants emphasised that circulation should be considered during the design phase rather than after production. Technical compatibility, maintenance requirements and potential touring partners can significantly influence how long a work remains accessible.

When distribution is not considered early on, immersive works are more likely to be presented only once or within a very limited timeframe.

Defining immersive work primarily through technology

Many discussions within the field still begin with the technologies used to produce immersive work, such as virtual reality or extended reality.

While these terms remain useful, defining immersive storytelling primarily through hardware risks obscuring the artistic and experiential qualities that distinguish the work itself. Several participants argued that a stronger focus on audience experience may provide a more meaningful way to describe and evaluate immersive projects.

Shifting the emphasis from technology to audience positioning may also allow a wider range of artistic approaches to be recognised within the field.

Relying on short-term innovation grants as the primary funding model

Innovation funding has played an important role in supporting early experimentation within immersive media. However, as the field matures, participants suggested that these funding structures alone may no longer be sufficient.



Short-term innovation grants often prioritise technological novelty over artistic development and rarely support the longer timelines required for iterative research, prototyping and refinement.

Participants therefore proposed that funding models evolve to reflect the hybrid nature of immersive production. In addition to supporting experimentation, funding structures may need to address long-term development, collaboration and circulation.

Equating artistic value with premiere status
Premiere status continues to play a significant role in how cultural institutions evaluate new work. For immersive projects, however, this logic can be difficult to sustain.

Many immersive works require extended exhibition periods, technical maintenance and multiple presentations in order to reach audiences and justify the resources invested in their production.

Participants acknowledged that premiere requirements are often embedded within existing funding and institutional frameworks. The discussion therefore focused less on abandoning premiere logic entirely and more on exploring complementary approaches that recognise the lifecycle of immersive work beyond its first presentation.



Krakatoa by Carlos Casas
– IFFR Art Directions 2026



Ten Concrete Next Steps



Reality Check was not designed to produce formal policy recommendations. However, the discussions revealed several areas where practitioners, institutions and funders saw clear opportunities for experimentation and collaboration.

The following ten directions reflect practical insights that emerged across both the symposium sessions and the roundtable discussions.

1 Develop a shared language centred on the audience

Participants emphasised the importance of developing clearer vocabulary for immersive storytelling. Technology-based labels such as VR or XR remain useful in technical contexts, but they often fail to describe how audiences actually experience immersive work.

Several participants proposed rethinking how audiences themselves are described. Rather than referring to audiences as spectators, the term “immersants” was suggested to acknowledge the active role people play within immersive environments.

A more audience-centred vocabulary may also help institutions and funders evaluate projects more effectively. Instead of focusing primarily on hardware or software, commissioning frameworks could ask: what role does the audience inhabit, and under what conditions does the experience unfold?

2 Align funding with the full lifecycle of immersive projects

Funding structures frequently prioritise production while leaving exhibition, maintenance and circulation under-resourced.

Participants highlighted the need for funding models that address the full lifecycle of immersive works.

This could include support for technical updates, touring preparation and extended exhibition periods. Funding mechanisms may also need to recognise the iterative nature of immersive production, where research, prototyping and artistic development often occur simultaneously.

Aligning funding with lifecycle responsibility could help ensure that immersive projects remain accessible beyond their initial presentation.

3 Recognise iterative development as a core production model

Immersive projects often evolve through cycles of experimentation, prototyping and technical testing. This iterative process differs from the linear development models used in many existing funding frameworks.

Participants suggested that evaluation criteria should better reflect the hybrid nature of immersive production, where artistic research, technological development and design exploration often occur simultaneously.



4 Design immersive works with circulation in mind

Distribution should not be treated as a final stage in the lifecycle of immersive projects. Technical decisions regarding software environments, hardware compatibility and interaction design can strongly influence whether a project can tour to other venues.

Participants emphasised that these considerations should be integrated during the design phase, before production begins. As Floris Smit (UPscaleXR) emphasised:

“During the design process, think about which plug-ins, hardware, headset, before you even start or have the funding.”

5 Strengthen co-commissioning as a distribution strategy

Co-commissioning has the potential to function not only as a financing mechanism but also as a pathway for distribution.

When multiple institutions contribute to the development of a project, they can also commit to presenting the work within their own programmes. This distributes financial risk while creating guaranteed exhibition opportunities.

Participants suggested that co-commissioning could become a more central mechanism for immersive production if partnerships move beyond symbolic collaboration and include shared financial investment and presentation commitments.

6 Rethink how premiere status operates in immersive storytelling

Premiere status continues to play an important role in how new work is evaluated and presented. In some cases, funding frameworks and commissioning structures also prioritise first presentations as indicators of innovation and impact, which in turn shapes how festivals and venues programme immersive projects.

For immersive projects, however, this logic can limit the potential lifespan of a piece. Participants noted that immersive works often require longer exhibition periods and multiple presentations in order to reach audiences and justify the resources invested in their production. Exploring ways to balance the value of premieres with the realities of immersive exhibition could allow works to circulate more widely while still recognising the importance of first presentations within existing cultural ecosystems.

7 Develop shared touring standards

One practical challenge repeatedly identified during the roundtables was the absence of common technical standards for presenting immersive work.

Every project often arrives with different technical specifications, installation procedures and maintenance requirements. This can make touring complex and resource-intensive for host venues.

Participants suggested that developing shared standards, such as common technical riders, installation guidelines and documentation formats, could make immersive works easier to circulate between institutions.

8 Support intermediary organisations that enable venue adoption

Many cultural venues expressed interest in presenting immersive work but lack the technical expertise, equipment or staff capacity required to do so.

Participants suggested that intermediary organisations could help bridge this gap by providing shared equipment pools, technical support and training. Such organisations could also help coordinate touring formats that allow immersive works to travel between venues more easily. As Luke Conroy (Artist/XR) observed:

“If there is a middleman with the equipment and the enthusiasm, showing VR becomes much easier. Once venues can test the work, the perception of complexity disappears.”

Lowering these practical barriers could significantly expand the number of institutions able to host immersive storytelling.





9 Strengthen the role of immersive producers

Another recurring theme was the need for more specialised producers who understand both the artistic and technical dimensions of immersive work.

Many creators currently still act as their own producers, navigating funding, technical development and exhibition logistics simultaneously.

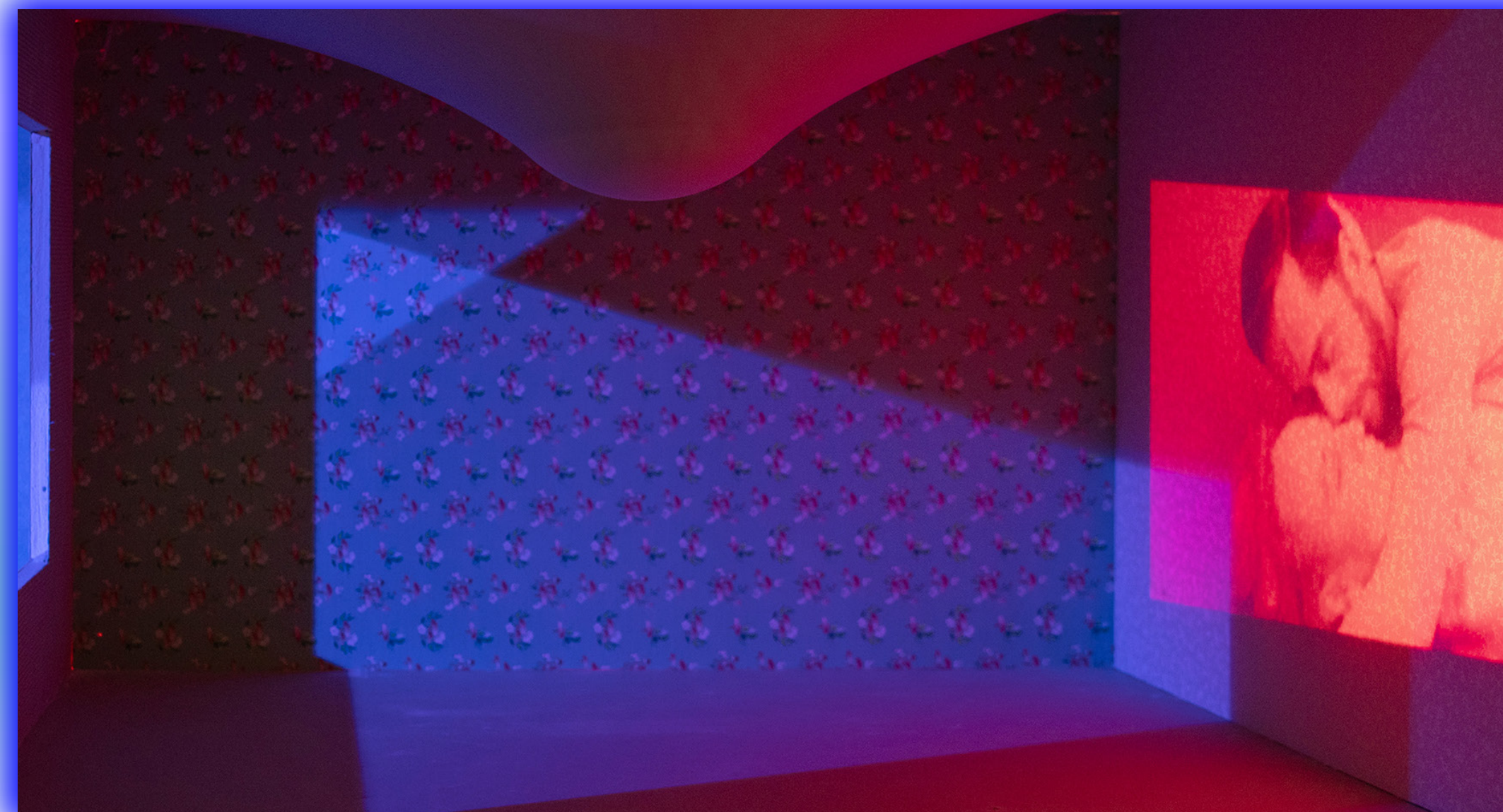
Developing professional expertise in immersive production could help bridge the gap between artistic development and institutional frameworks.

10 Treat preservation as a collective responsibility

Immersive works often depend on software environments and hardware systems that evolve rapidly. Without careful documentation, projects risk becoming inaccessible once their original technical environments change.

Participants therefore emphasised the importance of integrating preservation strategies from the outset. Documentation protocols, walkthrough recordings and reinstallation guides can help ensure immersive works remain accessible beyond their initial presentation.

Several participants suggested that immersive works may need to be preserved less like film and more like theatre, through documentation that allows works to be re-staged or re-performed.



3 Scenes from a Marriage by Leopold Emmen
– IFFR Art Directions 2026



The Great Escape by Joren Vandenbroucke
– IFFR Art Directions 2026



Lightroom in Practice



The discussions at Reality Check did not lead to a single roadmap for the immersive sector. They did, however, point to a set of conditions that may need to be developed further in practice.

Questions of language, funding, circulation and infrastructure cannot be resolved through dialogue alone. They require spaces where new approaches can be tested, adapted and shared.

Lightroom is intended as one such space.

Positioned within IFFR's wider ecosystem, Lightroom brings together immersive exhibition, works-in-progress and professional exchange within a single framework. In close connection with Art Directions, it builds on IFFR's long-standing engagement with work beyond the cinema screen, while creating a clearer link between artistic experimentation and the conditions that support it.

This approach responds directly to the structural gaps identified during the symposium. By placing works-in-progress alongside public presentation, Lightroom creates opportunities to consider circulation and audience engagement earlier in the lifecycle of a project. By embedding industry dialogue within the exhibition context, it allows questions of funding, production and distribution to remain connected to artistic practice.

At the same time, Lightroom provides a context in which more practical challenges can be explored through pilot approaches and collaborative testing. These include questions of technical standardisation, touring formats and the operational requirements of presenting immersive work at scale. Developing shared approaches to infrastructure, equipment use and production workflows will be an important part of this process.

Through its integration within IFFR, and in dialogue with Art Directions, Lightroom situates immersive storytelling within a broader understanding of cinema as a continuously evolving artistic field. It recognises that different forms of moving image culture operate through distinct logics and modes of audience engagement. Immersive storytelling brings its own characteristics to this landscape, shaped by spatial design, participation and embodied experience. By placing these forms in dialogue, IFFR creates a context in which cinema is not defined by a single format, but understood as a set of practices that continue to expand and develop.

Importantly, Lightroom is not conceived as a fixed model or blueprint. The questions raised during Reality Check suggest that the immersive field is still evolving, and that different approaches will need to be tested over time. The platform, therefore, aims to remain adaptable, allowing space for experimentation while contributing to a more coherent structure for the field.

In this sense, Lightroom does not seek to resolve the tensions identified in this report. It seeks to engage with them. By creating a setting in which artistic, technical and institutional perspectives can come together, it offers a way to continue the conversations initiated during Reality Check and to explore how immersive storytelling can develop in practice.

The next iterations of Lightroom will build on these initial steps, in dialogue with partners across the sector.





Thank you



Reality Check: Building the Future of Immersive Storytelling was made possible through the openness, expertise and generosity of its participants.

We would like to thank everyone who contributed to the discussions, shared their perspectives and helped shape the insights captured in this report. The conversations reflect a collective effort to better understand the current state of immersive storytelling and to explore how the field can develop further in the years ahead.

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Colophon

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About IFFR

International Film Festival Rotterdam (IFFR) held its 55th edition from 29 January – 8 February 2026. IFFR presents a leading international film festival and year-round programme, and actively supports new and adventurous filmmaking talent through its co-production market CineMart, its Hubert Bals Fund, Rotterdam Lab and other industry activities.

IFFR seeks to expand, enrich and challenge people's views of the world and each other through film and audiovisual arts. IFFR's programme deepens appreciation of cinema in all its forms, broadens and diversifies audiences, and creates opportunities for independent filmmakers and artists from around the globe.

Through IFFR's visionary programming and forward-looking initiatives, we create a haven for the plurality of voices, audiovisual formats and diverse storytelling. We are an essential destination for film professionals and film lovers. We support filmmakers and artists with funding

and development opportunities and advance the impact of their work in the world. We are accessible to everyone. Through screenings, talks, exhibitions, education, professional initiatives and funding schemes, we bring people from all backgrounds together, enabling discovery, recognition, dialogue, learning and development. We look where others don't and we open a space for ideas, pushing creative boundaries that have the power to transform.

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FONDS 21

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