

INTERNATIONAL FILM FESTIVAL ROTTERDAM

Terms and Conditions for participation in
International Film Festival Rotterdam 2027

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PART 1 - GENERAL INFORMATION

1.1 About IFFR

International Film Festival Rotterdam (IFFR) seeks to expand, enrich and challenge people's views of the world and each other through film and audiovisual arts. IFFR presents a leading international film festival and year-round programme that deepens appreciation of cinema in all its forms, broadens and diversifies audiences, and creates opportunities for independent filmmakers and artists from around the globe.

IFFR's festival programme offers a diverse selection, acting as a vital international launchpad for filmmakers and artists, and connecting them with both industry and audiences.

IFFR 2027 takes place from 28 January to 7 February 2027.

1.2 PROGRAMME OUTLINE

IFFR's recurring programmes include:

Non-competitive programmes

- **Art Directions**
- **Bright Future**
- **Cinema Regained**
- **Focus programmes***
- **Harbour**
- **Kids & Family****
- **Limelight**
- **RTM**
- **Short & Mid-length**

Competitive programmes

- **Tiger Competition**
- **Big Screen Competition**
- **Tiger Short Competition**

*A range of thematic and retrospective programmes is curated specially for each edition.

**As part of IFFR's Education programme, a selection of films is screened in the Kids & Family section. Different Terms & Conditions apply.

1.2.1 Competitions and awards

As part of the main festival programme, IFFR presents curated competition programmes: **Tiger Competition** and **Big Screen Competition** (for feature-length films) and **Tiger Short Competition** (for short & mid-length films).

Tiger Competition

Eligible for Tiger Competition are films by a 1st, 2nd, or 3rd time feature-length director, presented as a world premiere at IFFR.

Founded in 1995 with the aim of discovering, raising the profile of and rewarding international film talent, IFFR's trade mark competition celebrates the innovative and adventurous spirit of up-and-coming filmmakers from all over the world.

The Tiger Award is accompanied by a €40,000 cash prize, to be shared between the director and producer of the winning film.



Tiger Short Competition

Eligible for Tiger Short Competition are short and midlength films with a duration under 64 minutes presented as a world premiere at IFFR. During the festival, an international jury selects three winners, who will each receive an award and €5,000.

Big Screen Competition

A multifaceted competition that bridges the gap between popular, classic and arthouse cinema, the Big Screen Competition is dedicated to supporting the distribution of nominated films in the Netherlands. The winning filmmaker(s) will be awarded the Big Screen Award along with €15,000 in prize money. Additionally, IFFR offers €15,000 to the Dutch distributor that acquires the film's distribution rights, incentivising local distribution.

IFFR Audience Award

All feature length films that have had their first public screening after 1 January the year prior to the festival are eligible for the honorary Audience Award, chosen by the festival's audience through online voting.

Other Awards

Other awards presented in the context of IFFR Film Programme may include FIPRESCI Award, KNF Award, NETPAC Award and/or Youth Jury Award.

PART 2 - SUBMISSIONS

Submissions to IFFR are open to feature- short and mid-length films and innovative visual productions for digital media. Please take note of all eligibility criteria in the Terms and Conditions before submitting your work.

Participation in International Film Festival Rotterdam – by submitting the work and/or accepting IFFR's invitation – includes the acceptance of IFFR's Terms and Conditions by the filmmaker(s), producer(s) and rights holder(s).

Films should be submitted online through the **IFFR entry form** in your personal [Account](#).

2.1 Eligibility criteria

The following **eligibility criteria** must be taken into account when submitting a film to the festival:

1. All submitted films should be completed after 1 January of the calendar year prior to the festival. For IFFR 2027, this means the film should be completed *after* 1 January 2026.
2. Films previously submitted to the festival will not be reconsidered for the 2027 edition.
3. Films that have already screened in the Netherlands are not eligible.
4. IFFR only accepts short and mid-length films with a world, international or European premiere status. This also counts for short and mid-length films from the Netherlands. Short film submissions with a Dutch premiere status will not be considered nor refunded.
5. Student films, with the exception of works made in a post-graduate (Master) year, are excluded from submission to the festival.
6. IFFR considers work-in-progress submissions, provided that the film can be finished in time for the festival. IFFR is not obliged to take into consideration new versions of the same submission.
7. Preview copies of submitted works must be **both streamable and downloadable**.



8. To be eligible for a specific fee type (i.e Early, Standard or Late), both the entry fee payment and the online submission form must be fully completed before the corresponding deadline.
9. Before submitting your work, ensure that you have thoroughly read our [Terms and Conditions](#).
10. If a submitted work does not meet our eligibility criteria, it will not be taken into consideration. IFFR does not issue refunds on grounds of ineligibility.

2.2 Submission fees and deadlines IFFR 2027

Deadline Feature films (64 minutes and longer)

Final submission deadline: 15 September 2026 17:00

- **Early fee:** until 15 June 2026, 17:00 CEST – € 65 (excl. VAT)
- **Standard fee:** until 31 August 2026, 17:00 CEST – € 85 (excl. VAT)
- **Late fee:** until 15 September 2026, 17:00 CEST – € 110 (excl. VAT)

Deadlines Short and Mid-length films (up to 63 minutes)

Final submission deadline: 15 September 2026 17:00

- **Early fee:** until 15 June 2026, 17:00 CEST – € 40 (excl. VAT)
- **Standard fee:** until 31 August 2026, 17:00 CEST – € 55 (excl. VAT)
- **Late fee:** until 15 September 2026, 17:00 CEST – € 70 (excl. VAT)

Deadline Art Directions: Immersive Media

Final submission deadline: 14 August 2026, 17:00 CEST

- Standard fee € 40 (excl. VAT)

Deadline Art Directions: Sound/Vision

Final submission deadline: 7 September 2026, 17:00 CEST

- Standard fee € 40 (excl. VAT)

Once the form is submitted and the submission fee is paid in full before the deadline, the entry form will be processed. The provided contact person will receive a confirmation email once the form has been processed. Processing of the form may take up to 4 weeks after the submission has been completed.

2.3 Submission fee waiver protocol

IFFR grants submission fee waivers to residents of countries with international payment restrictions for credit card payments to and from the Netherlands. Countries included in this protocol are listed below. If you are eligible, you can request a waiver code by contacting IFFR Programme Operations at programme@IFFR.com. Granting a waiver code is up to the discretion of IFFR.

[Waiver protocol country list](#)

Afghanistan

Belarus



Cuba
Democratic People's Republic of Korea (North Korea)
Democratic Republic of Congo
Iran
Iraq
Libya
Myanmar
Palestine

Russia
Somalia
South Sudan
Sudan
Syria
Ukraine
Venezuela
Yemen

2.4 Preview copy

To complete the submission, IFFR requires a preview copy of the film. A password protected, **downloadable** preview copy should be uploaded to Vimeo. The URL and password should be submitted through the online entry form **and remain accessible until the end of the festival**, 7 February 2027.

While Vimeo links are preferred, IFFR also accepts other private or password-protected viewing links (e.g. Dropbox, Google Drive, YouTube). Please note that submitting a DCP for preview purposes is not possible.

The preview copy may be a work in progress, which must be stated in the entry form. The phase of progress should be clearly stated in the description of the preview copy.

All preview copies must be submitted with English subtitles, including films spoken in English or Dutch. The only exception is for films with no dialogue.

Once submitted, the preview copy will only be shared with relevant IFFR team members and IFFR's partner and satellite programmes (e.g., VPRO, Volkskrantdag, IFFR in Groningen).

Upon selection, a secondary request will be made with the rights holder(s) for early press access to the preview copy. Giving permission to IFFR in sharing a preview copy with journalists for early access is preferred and encouraged, but always optional.

2.6 Incomplete, noncompliant, unpaid and/or late submissions

Incomplete, noncompliant, unpaid and/or late submissions will not be taken into consideration. Please note that entry fees cannot be refunded, and no guarantee can be given as to the inclusion of these entries in the viewing process.

PART 3 - SELECTED FILMS

3.1 Invitation and acceptance conditions

3.1.1 Invitation

Upon selection, IFFR Programme Operations will send an official invitation to the contact person/rights holder of the film. This invitation includes information on:

- The programme or competition the film is selected for
- The hospitality protocol if applicable
- Confidentiality agreement
- Request for confirmation of the invitation



When the invitation in turn is accepted by the rights holder, they subsequently accept the Terms and Conditions as stated in this document.

3.1.2 Screening fees

As a non-profit organisation aiming to promote new films and filmmakers, IFFR does not offer screening fees to its selected films.

Exceptions may be made for archival titles included in retrospective programmes and for audiovisual installations and performances, as IFFR adheres to the Richtlijn Kunstenaarshonoraria and the Fair Pay Code.

3.2 Hospitality protocol

Upon invitation, IFFR will inform the director and/or rights holder of the hospitality protocol if applicable. The hospitality protocol varies depending on the premiere status of the invited film, the programme it has been selected for, or matters such as Dutch distribution rights. Exceptions to, and execution of the hospitality protocol are at the discretion of IFFR.

PART 4 - PUBLICITY AND PRESS

4.1 Announcements and publications

Press releases, announcements to the public and (online) publications about the selection are at the discretion of IFFR.

4.2 Publicity materials

Once confirmed for participation in the festival, selected films will receive a request for publicity materials. These materials will be used for festival publications and for distribution to press and festival guests.

IFFR must receive for each selected film a completed entry form and the materials requested by the Programme Operations and the Communications teams. These include the aforementioned preview link, film stills and clips.

The requested materials should be sent/submitted as soon as possible upon acceptance of the invitation, but no later than two weeks after the acceptance. The festival accepts no liability in the event that its publications reproduce inaccuracies in submitted materials.

4.3 Credits

In principle IFFR's catalogue and website publications will include the following technical and artistic credits: original title, international title, countr(y)(ies) of production, year of production/first public screening, premiere status, format, length, director, production company, producer, sales company, print source, screenplay, cinematography, editing, production design, sound, music, principal cast.

4.4 Publicity/catalogue writings

Publicity and catalogue texts are entirely at the discretion of the festival.

4.5 Excerpts

IFFR is permitted to use excerpts, with a maximum of three (3) minutes, nationally and internationally, for promotional purposes. For short films, the total duration of the excerpts is not to exceed more than 10% of the film running time. In the event that excerpts are not



available, the festival is permitted to copy one or more excerpts from the film for promotional use prior to and during the festival only.

4.6 Promotion

For the promotion of the entire selection and of each selected film, the festival website is allowed to use any still, photo or digital film clip (with a maximum of 3 minutes duration).

4.7 Video Library

Selected films will be made available in the IFFR Video Library during and for a limited time after the festival. The IFFR Video Library is accessible exclusively to relevant members of the festival organisation and accredited press and industry professionals through IFFR's closed circuit server. For this purpose all participants will be requested to make available a high resolution .mp4, .mov or QuickTime h.264 version of their film for encoding purposes. By confirming participation in the festival, rights holders grant permission for their film to be included in the Video Library, unless otherwise agreed.

PART 5 - SCREENINGS AND FILM SHIPPING

5.1 Screening formats

1. All selected films must provide IFFR with a screening copy (or copies) of the film 6 weeks prior to the start of the festival – on 16 December 2026 at the latest.
2. For theatrical screenings, this must be a DCP.
3. For online screenings, this must be a high-resolution .mov or .mp4 file. Technical specifications will be supplied by Programme Operations in advance of the shipping request.
4. All costs associated with the creation of the DCP and (D)KDMs are the responsibility of the rights holder.
5. Screenings in analogue formats, including 35mm, 16mm, 8mm, and Super 8, may be accommodated at selected festival venues. If an analogue exhibition copy is to be provided, this must be communicated to the Festival as soon as possible to allow for the necessary technical arrangements.
6. All non-English language films should be delivered with English subtitles as a separate file – not burned in the copy.
7. All English language films are requested to be delivered with English subtitles, or closed-captions.
8. All English language installations and performances are kindly suggested to be delivered with closed captions in English, with a description of audio cues, and a transcript of spoken dialogue.

5.2 Print traffic and technical specifications

IFFR works with [FilmFetch](#) for shipping DCP's and digital files in a secured, sustainable and economical manner. An upload link will be provided by Programme Operations.

If online shipping is not accessible to the print source, the DCP should be delivered on a EXT2/3 formatted CRU dataport Sata drive to the IFFR office. The address will be provided by Programme Operations.

If the DCP is encrypted, a DKDM should be provided. Sending in separate KDM's is not encouraged and should be discussed with Programme Operations beforehand.

Presentation of other formats and video systems or delivery through any other type of disk, formatting or licences requires the authorisation of the festival. IFFR reserves the right to exclude a film from the programme in case of delivery of unauthorised formats.



For all screenings, IFFR accepts the aspect ratios listed below. Allowing any other aspect ratio is at the discretion of IFFR and may result in adjustments in the image to allow for a proper cinema projection. For any questions please contact IFFR Programme Operations at programme@IFFR.com.

- 2.39
- 2
- 1.9
- 1.85
- 1.78
- 1.66
- 1.37
- 1.33

In case of online screenings, IFFR Programme Operations will advise on the required deliverables and relevant security protocols.

As part of our commitment to an inclusive and accessible festival, we strongly encourage the inclusion of English and/ or Dutch Subtitles for the Deaf and Hard of Hearing (SDH) and/or Audio Description (AD) for works, when feasible.

For immersive works, please provide any materials required to properly present your project at the festival. The exact materials will be determined in consultation with the IFFR Art Directions team.

Art Directions installation ratios can deviate from the ratios above, in consultation with IFFR.

5.2.1 Shipping deadlines

The deadline to receive screening copies of all selected films is 16 December 2026. For testing purposes and proper preparation for a successful screening of the film, all copies should be delivered in time.

IFFR is not liable for any technical errors during screenings if the print was delivered after the set deadline.

IFFR's Programme Operations team will inform the print source in a timely manner on the shipping instructions for all deliverables.

5.3 Scheduling

5.3.1 Physical screenings

IFFR will schedule selected films for up to five public screenings. Any additional public or private screenings will be scheduled only with the permission of the rights holder.

The dates, times and venues of the screenings and exhibitions will be determined by IFFR and shared with the rights holder upon completion of the scheduling process. It's at the sole discretion of IFFR to determine in which exhibition venues the works will be exhibited.

5.3.2 Online screenings



IFFR may schedule online screenings on IFFR's digital screening platform. In such cases the rights holder is always informed in advance. Online screenings are accessible exclusively from the Netherlands with a limited viewing capacity, unless otherwise agreed upon between IFFR and the rights holder.

5.3.3 Press & Industry screenings

Press & Industry screenings will be scheduled at the discretion of IFFR for a limited number of feature films that have their world, international or European premiere at IFFR.

The scheduling of Press & Industry screenings is entirely at the discretion of IFFR. Press & Industry screenings are not part of the maximum amount of five public screenings.

5.4 Screening protocol

Film directors, artists, and other relevant guests invited by IFFR agree to be present in person, for at least one of the scheduled film screenings for an introduction and/or a question-and-answer session (Q&A).

DISCLAIMER

Please be informed that the Terms and Conditions stated in this document are subject to change. Any changes made are fully at the discretion of IFFR.

Last edit: 1 May 2026

