

42nd Annual IDA Documentary Awards

Rules and Regulations

Hosted by International Documentary Association (IDA), the IDA Documentary Awards is the world's most distinguished event dedicated exclusively to documentary filmmaking, celebrating and honoring the year's best nonfiction films and programs.

2026 Awards Call For Entries Key Dates:

May 4: Release of Updated Rules and Regulations
May 4: Call For Entries (CFE) Opens for Members Only
May 31: MEMBER CFE Early Deadline
June 1: Call For Entries (CFE) Opens for Non-Members
June 30: MEMBER & NON-MEMBER CFE June Deadline
July 31: MEMBER & NON-MEMBER CFE July Deadline
August 20: CFE Closes Non-Members; Deadline Extension Request Form Closes
September 1: CFE Closes for Members
Extensions granted *by Permission Only*
Late-October: Shortlist Announcement

1. Eligibility

1.1 The eligibility period includes any film or series completed or scheduled to premiere between September 1, 2025, and December 31, 2026. Series entries are eligible for the awards year in which the majority of their episodes were broadcast or uploaded/premiered.

1.1.1 Please note that "Public Release" is defined as broadcast date, theatrical release date, or film festival premiere date, whichever the film team selects. (Please see FAQs for more information.)

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1.2 Projects may choose to submit in any year they are eligible—either the calendar year in which they are completed or the year of their broadcast, or theatrical, or film festival premiere. Submissions may be withdrawn from the competition any time before the shortlist announcement date. To withdraw a project from the competition, the submitter must contact awards@documentary.org before the official shortlists announcement. Projects that withdraw may be deferred to the following year's competition at no additional fee. If the project is announced in the shortlist announcement, prior to withdrawal, it is no longer eligible for submission in subsequent years. There are no refunds for those who don't defer their submission until next year.

1.3 IDA determines the final eligibility of the submission, including any interpretation required of specific rules or submission criteria.

1.3.1 If questions arise about the documentary ethics of a project – including but not limited to the duty of care to subjects and viewers, authorship, representation and informed consent – IDA reserves the right to determine a submission's eligibility.

1.3.2 Use of AI must be disclosed in the application (see: 6.2: Required Statement for Disclosure of Use of AI for further details). If the use of AI in the film or series is not disclosed but discovered to be present, IDA reserves the right to re-evaluate a submission's eligibility.

2. Submission

2.1 Entries are accepted from May 4, 2026 through September 1, 2026 for Members and June 1, 2026 through August 20, 2026 for Non-Members. Projects expected to be completed after August 20, 2026 (or September 1, 2026, as applicable), but before December 31, 2026, that wish to be considered in 2026 may request a final deadline extension. Final deadline extension requests will be considered on a case-by-case basis by completing this [form](#) no later than Friday, August 20, 2026.

For questions and updates about final deadline extension requests, contact awards@documentary.org. A fee will be added to all submissions accepted after August 20, 2026 for Doc Maker members & non-members and September 1, 2026 for Doc Maker Pro members and above. Projects provided an extension are not eligible for discount codes or fee waivers.

2.2 Screeners submitted through a password-protected link must remain active until November 30. If judges cannot access your link because the link or password has expired, your entry may be deemed ineligible for consideration. An additional \$100 fee will be added to applications with links or materials that have to be updated more than twice.

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2.3 Only the submitted version of the project will be reviewed by the judging committees. Revised versions will not be accepted or considered.

2.4 All submissions must be made through our submissions portal at documentary.org/awards/enter. You may request accommodations to complete your submission by emailing awards@documentary.org with the subject “Accessibility Request” by July 15, 2026.

2.5 All non-English language entries must be subtitled AND closed captioned in English.

2.6 All English language entries must include closed captions for the deaf and hard of hearing. If submitting a captioned version before the deadline isn't possible, please note why you cannot provide a captioned file on the submission form where requested. Shortlisted projects MUST be prepared to provide a captioned version to be considered for nomination.

2.7 Payment may be made by credit card online at the time of submission. You may also elect to pay for your entries via electronic ACH or international wire transfer. To pay by ACH or wire transfer, contact awards@documentary.org immediately after completing your submission to obtain IDA's banking information. If we do not receive your ACH payment within seven (7) days of completing your submission, a hold will be placed on your submission and you may be assessed additional fees for later deadline pricing changes. We will not refund entry fees. Should you choose to withdraw from consideration, you may roll over your submission one time to the following year without paying additional entry fees.

3. Submission Categories

3.1 **Feature Documentary:** Individual, stand-alone documentary, more than 40 minutes in length; or, two-part documentary. Submissions in this category are eligible for **Best Feature** and **Best Director**, and can also be considered for the Pare Lorentz and ABC News VideoSource Awards (see section 3.8 below). Submissions can also submit for the Creative Recognition Awards for Best Cinematography, Best Editing, Best Original Music Score, Best Production, Best Sound Design, and Best Writing (section 3.7 below). Features or two-part documentaries in this category may be available by broadcast or online, or may have been produced specifically for a web portal.

3.2 **Short Documentary:** Individual, stand-alone documentary, less than or equal to 40 minutes in length. Submissions in this category are eligible for **Best Short** (see section 4) and Pare Lorentz (see section 3.8.1).

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3.3 Documentary Series: Documentary series are eligible for two award categories: Best Curated Series and Best Episodic Series. Other forms of unscripted programs such as talk shows, reality, competition programs, or programs that consist primarily of news reporting are not eligible.

3.3.1 Best Curated Series: An ongoing documentary series in which each episode stands on its own, created by different producing teams, and is unified by a high-level theme (e.g., *Independent Lens*; *WHY STORIES*; *Dokumania*; *30 for 30*; *The New York Times Op-Docs*). Episodes can be of any duration in length. The series may be created without an end date and can return season after season. Series in this category may be available by broadcast or online, or may have been produced specifically for a web portal.

3.3.2 Best Episodic Series: An ongoing or single-season documentary series comprising episodes that are conceived and produced as part of the series, not as stand-alone entities. Each episode can be any duration in length, produced with continuity of production supervision, and unified through a topic, approach, characters or narrative (e.g., *The Enfield Poltergeist*; *How To With John Wilson*; *Planet Earth*; *Couples Therapy*). Two-part documentaries intended for broadcast may submit to this category instead of the Best Feature Category, if preferred. Series in this category may be available by broadcast or online, or may have been produced specifically for a web portal.

3.4 Best Documentary Not in the English Language: A feature-length documentary in which the spoken language, dialogue, and/or audio recordings are mostly and predominantly in a language or languages other than English. Films may also submit for consideration in the Best Feature Documentary category, the Best Music Documentary category (if applicable) and the Creative Recognition categories (section 3.7 below).

3.5 Best Music Documentary: A feature-length documentary where music is pivotal to the storytelling and is a central subject, character, or theme of the documentary. This category does not recognize the original music score. Films wishing to be considered for Best Original Music Score should submit in the Best Feature category and select the Best Original Music Score creative recognition category. Films may also submit for consideration in the Best Feature Documentary category, the Best Documentary Not in the English Language category (if applicable) and the Creative Recognition categories (section 3.7 below).

3.6 Best Student Documentary Award: A short or feature-length documentary produced by a registered, degree-seeking student(s). This award recognizes exceptional achievement in nonfiction film and video production at the university level.

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3.7 Creative Recognition Awards: Only projects submitted in the Feature category are eligible for Creative Recognition Awards. On-screen credit must be given for a film to be eligible for a Creative Recognition Award in that category (e.g., a film **without** a credited writer is not eligible for the Best Writing award). There is an additional submission fee charged for each recognition category.

3.7.1 Best Cinematography: The IDA Documentary Award for Best Cinematography is given to the credited cinematographer(s) or director(s) of photography whose work represents artistic or technical excellence or innovation and is a notable contribution to the documentary's artistry and storytelling.

3.7.2 Best Editing: The IDA Documentary Award for Best Editing is given to a credited editor or editors to recognize exemplary work that is a notable contribution to the documentary's form, artistry, and storytelling.

3.7.3 Best Original Music Score: The IDA Documentary Award for Best Original Music Score recognizes exceptional use of originally composed music and scoring in a film. The Best Original Music Score Award is given to the person(s) credited with "Original Score by," "Composed by," "Original Music by," or equivalent credit. A film must contain that credit onscreen to be considered. Applicants in this category will be required to submit a music cue sheet, which will be presented to the Best Original Score Judging Committee.

3.7.4 Best Production: The IDA Documentary Award for Best Production recognizes the team of credited producers, whose work in a particular area of production (e.g., scheduling; fundraising; selection of protagonists; managing risk and access; archival) was notable and exemplary. A film must contain that credit onscreen to be considered. Executive Producers do not qualify.

3.7.5 Best Sound Design: The IDA Documentary Award for Best Sound Design is given to the credited sound designer(s) or sound mixer(s), or equivalent credited crew member, whose work in building the sonic world of the film represents artistic or technical excellence or innovation and is a notable contribution to the documentary's artistry and storytelling.

3.7.6 Best Writing: The IDA Documentary Award for Best Writing recognizes exemplary skill and craft in writing through plotting and guiding the narrative path of the film. This may be through narration or developing an outline for the film carried out in the editing. The Best Writing Award will be awarded to the person(s) credited with "Written by," "Writer," or equivalent credit. A film must contain that credit onscreen to be considered.

3.8 Additional Awards: We may also consider submissions in primary categories for one or more special category awards. Nominations for these additional sponsored awards are recommended by

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awards judging committees and may include prize money or cash honoraria. If your project is nominated for consideration in an additional awards category, we will notify you and may request additional information or credits. If you believe your project is eligible, submit your project to the Best Feature, Best Short, or Best Music Documentary category, then check one or more of the additional awards in the special awards section to be considered. There is no additional submission fee for these awards.

3.8.1 Pare Lorentz Award: Given to a feature or short documentary that reflects the spirit and tradition of Pare Lorentz's work. A successful candidate for the Pare Lorentz Award will demonstrate one or more of Lorentz's central concerns—the appropriate use of the natural environment, justice for all, and the illumination of pressing social problems—presented as a compelling story through skillful filmmaking. A Pare Lorentz Award exhibits the highest production values and artistry in its directing, writing, music composition, camera work, editing, and research, and exemplifies the spirit and tradition of Pare Lorentz's work—his passion for people and the land and his quest for a more fruitful coexistence between the two. Entries in the Feature and Short categories are eligible for this award. Please submit your project to the Feature or Short Documentary category and then check "Pare Lorentz Award" in the special awards section. The Pare Lorentz Award is not connected to the Pare Lorentz Documentary Fund.

3.8.2. ABC News VideoSource Award: This award recognizes a feature documentary that uses news footage as an integral component of the storytelling. "News footage" is defined as factual footage, contemporary or historical, shot for use in contexts such as newsreels, news specials, magazines or nightly news. "Integral component" is defined as footage central to the structure, meaning and impact of the work. PRIZE: \$5,000 cash honorarium. If there is more than one award recipient, the cash prize will be split equally between them. Please submit your project to the Best Feature Documentary category and then check "ABC News VideoSource" in the special awards section.

4. Deadlines and Fees

4.1. Deadlines are subject to change.

- May 4: Release of Updated Rules and Regulations
- May 4: Early Members Only Entry Period Begins
- May 31: Early Members Only Entry Period Ends
- June 1: Call For Entries (CFE) Opens for Non-Members
- June 30: MEMBER & NON-MEMBER CFE June Deadline
- July 31: MEMBER & NON-MEMBER CFE July Deadline

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- August 20: CFE Final Deadline for Non-Members; [Final Deadline Extension Request Form](#) Closes
- September 1: CFE Final Deadline for Members
- Extensions granted *by Permission Only*
- Late-October: Shortlist Announcement

4.2. There are no Member discounts for projects submitting with a deadline extension. The 20% membership discount on submissions made through an active IDA membership at Doc Maker and higher is only applicable to the Individual Submissions through the CFE Final Deadline. Companies wishing to obtain the Final Deadline special pricing for multiple submissions should contact membership@documentary.org about [corporate](#) or [organizational](#) membership opportunities as soon as possible. Companies in violation will be contacted to make up the fee difference.

4.3 Requests for fee waivers based on financial need will be considered on a case-by-case basis. To request a fee discount or waiver due to financial need, complete this [waiver request form](#) as soon as possible. No fee waiver requests will be considered after Friday, August 1, 2026, 12 pm PDT.

4.4 International Pricing

Modeled after IDA's Doc Maker Membership pricing, the IDA Documentary Award's International pricing is designed to make our awards entry fees accessible to filmmakers around the world. In alignment with the United Nations' recommended pricing models and informed by the World Bank's Gross National Income indicators, we've created a sliding scale that helps reduce financial barriers and promote equitable participation. To receive the discount applicable to your Location Group, your billing address country must be identical to how it's listed [in this document](#).

Location Group Pricing Structure:

- Location Group 1: Residents pay full-priced entry fee.
- Location Group 2: Residents pay 40% less USD in entry fees.
- Location Group 3: Residents pay 80% less USD in entry fees.

4.5 Fees by Category and Deadline

The below charts specify the filmmaker and corporation/institutional rates for each category and entry period. Please note that "Doc Friend" IDA members are not qualified to receive Awards submission discounts. Beginning with the June Entry Period, members at the Doc Maker level and above receive a 20% discount on an Individual Submission.

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Individual Filmmaker Rate

Submission Categories	Early Entry Period (Members Only)	June Entry Period	July Entry Period	Final Deadline	FINAL DEADLINE EXTENSION REQUEST
Feature Documentary	\$145	\$180	\$210	\$300	\$330
Add on: Creative Recognition Awards per each category	\$48	\$60	\$70	\$100	\$110
Short Documentary	\$88	\$110	\$140	\$200	\$220
Documentary Series	\$388	\$485	\$490	\$740	\$814
Music Documentary	\$145	\$180	\$210	\$300	\$330
Documentary not in the English language	\$145	\$180	\$210	\$300	\$330
Student Documentary Award	\$0	\$60	\$70	\$100	\$110

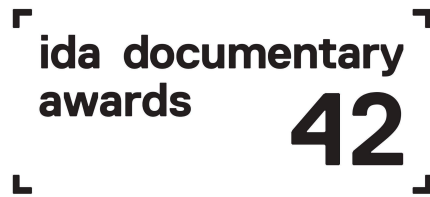
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Corporate/Institutional Rate

Submission Categories	Early Entry Period (Members Only)	June Entry Period	July Entry Period	Final Deadline	FINAL DEADLINE EXTENSION REQUEST
Feature Documentary	\$300	\$360	\$425	\$500	\$630
Add on: Creative Recognition Awards per each category	\$165	\$195	\$230	\$270	\$420
Short Documentary	\$230	\$275	\$335	\$380	\$535
Documentary Series	\$550	\$650	\$765	\$900	\$1,060
Music Documentary	\$300	\$360	\$425	\$500	\$630
Documentary not in the English language	\$300	\$360	\$425	\$500	\$630
Student Documentary Award	\$70	\$90	\$110	\$130	\$150

4.6 Screeners submitted through a password-protected link must remain active until November 30, 2026. If judges cannot access your link because the link or password has expired, your entry may be deemed ineligible for consideration. An additional \$100 fee will be added to applications with links or materials that have to be updated more than twice.

4.7 All materials must be provided in order for the project application to be complete and move to the



jury process. If an application is submitted with missing information making the submission difficult to accurately assess, we will not provide a refund.

5. Screener Submission

5.1 You will be asked to upload your screener via our submissions platform, OpenWater. OpenWater uses Amazon Web Services for hosting. Amazon Web Services handles uploads for Netflix and other major video streaming services and is fully compliant with the MPAA's guidelines for digital media security. (For information and details: <https://aws.amazon.com/compliance/mpaa/>)

5.2 File Uploads must be in any of the following formats:

- MP4 container with H.264 video and AAC or MP3 audio
- WebM container with VP8 video and Vorbis audio
- HLS using an MPEG-2 TS container to house H.264 video and AAC or MP3 audio
- Smooth Streaming using an fmp4 container to house H.264 video and AAC audio
- MP3 container with MP3 audio:
- MP4 container with AAC audio
- OGG container with Vorbis audio
- Note: We do not support reading Apple ProRes files or raw camera formats like ARRI and RED at this time.

5.3 No physical DVD screeners or DCP will be accepted.

5.4 All non-English language entries must be subtitled AND closed captioned in English.

5.5 All English language entries in categories must include closed captions for the deaf and hard of hearing. If submitting a captioned version before the deadline isn't possible, please note why you cannot provide a captioned file on the submission form where requested. Shortlisted projects MUST be prepared to provide a captioned version to be considered for nomination. An additional \$100 fee will be added to applications with screener links or materials that have to be updated more than twice.

6. Required Supplemental Material

6.1 Required Artistic and Impact Statement - All Categories: Applicants in all main categories must submit an artistic or impact statement of up to 500 words. The statement may address aesthetics, form, practice, technical approach, creative process, artistic or curatorial vision, and how they relate to the

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submitted work. It may also address your and your team's inspiration, relationship, or connection to the content or community represented in your work; your practices or approach to working with or collaborating with the people, places, or communities featured in your work; and where relevant, the impact of the work on those communities. The statement is only intended to contextualize the submitted work for judges. Entries will not be evaluated on writing fluency or skill.

6.2 Required Statement for Disclosure of Use of AI - All Categories: Applicants in all main categories must disclose the use of AI in any step of development, pre-production, production, or post-production. If AI was used in any step or process of the film or series, applicants must submit a written statement of up to 500 words describing the use of AI in the film and how it contributed to the final project.

6.3 Required Statement for Best Curated Series Category: Entries for the Best Curated Series category must provide a brief statement (up to 500 words) in which the credited producers explain the curatorial process. Areas for exploration may include:

- Identifying specific high-level themes, topics, artistry, or global issues that guide the curation process.
- Outlining the episodes and overall vision and creative approach for the series.

6.4 Required Music Cue Sheet for Best Original Score Category: Entries for the Best Original Score category will be required to provide a music cue sheet which will be provided to the Best Original Score Committee. A sample cue sheet and template can be found [here](#).

6.5 Optional but Encouraged Creative Recognition Category Statements

Entries in the following categories have the opportunity to help committees better understand the significance of the submitted work as it relates to the specific craft and its relationship to narrative content. Statements are not required but are encouraged.

6.5.1 Best Cinematography: Provide a brief statement (up to 250 words) from the project's director and/or credited cinematographer or Director of Photography(DP) that frames the contribution of the cinematography to the work being submitted. You may choose to address the contribution to the project's artistry and storytelling, as well as address the cinematographer or DP's connection and relationship to or practices and approach to working with the people, places or communities featured in the submitted work.

6.5.2 Best Editing: Provide a brief statement (up to 250 words) from the project's director and/or credited editor(s) that frames the contribution of the credited editor(s) work being submitted. You may choose to address the contribution to the project's form, artistry, storytelling,

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and/or the applicant's practices and approach to working with the director. You may also consider how the editor's relationship or connection to the content, people, places, or communities featured in the submitted work influenced their practice or approach.

6.5.3 Best Original Music Score: Provide a brief statement (up to 250 words) from the project's director and/or credited composer that frames the contribution of the composer whose work is being submitted. You may choose to address the contribution to the project's artistry or storytelling and/or the applicant's practices and approach to working with the director. You may also consider how the composer's relationship or connection to the content, people, places, or communities featured in the submitted work influenced their practice or approach.

6.5.4 Best Production: Provide a brief statement (up to 250 words) from the project's director and/or credited producer(s) that frames the contribution of the credited producer(s) work being submitted. You may choose to address the contribution to the project's form, artistry, archival work, casting, budgeting, storytelling, and/or the applicant's practices and approach to working with the director. You may also consider how the producer's relationship or connection to the content, people, places, or communities featured in the submitted work influenced their practice or approach.

6.5.5 Best Sound Design: Provide a brief statement (up to 250 words) from the project's director and/or credited sound designer(s) that frames the contribution of the credited sound designer(s) work being submitted. You may choose to address the contribution to the project's form, artistry, storytelling, and/or the applicant's practices and approach to working with the director. You may also consider how the sound designer's relationship or connection to the content, people, places, or communities featured in the submitted work influenced their practice or approach.

6.5.6 Best Writing: Provide a brief statement (up to 500 words) in which the credited writer(s) articulates, illuminates, or otherwise explains their distinct creative contribution to the submitted work. Areas for exploration may include:

- Identifying specific challenges or obstacles inherent in the work and how the writer(s) addressed them;
- The writer's relationship or connection to the content, people, places or communities featured in the submitted work and how it informed or inspired their practice or approach;
- The collaborative process with co-writers or directors (if they are not the director).

7. Jury Process

The IDA Documentary Awards would not be possible without the 200+ filmmaking, journalism,

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programming, and documentary industry professionals from around the world who screen and evaluate 700+ entries in 14 categories. Each year, we coordinate the selection of a diverse and international group of category-specific committee Chairs and Jurors. The jury process is overseen by Committee Chairs who curate and lead teams of Jurors in their assigned categories. Committee Chairs make final decisions, in consultation with IDA Staff, about the Jurors that will take part in their committees. Led by the Chairs, the committees review and evaluate all submissions through a rigorous and thorough screening and jury process. The committees, working independently of one another, screen qualified entries within their category and select the nominees. The nominees in the Best Feature Documentary and Best Short Documentary categories are then viewed and voted on by IDA members to determine the winners. For all other awards, the committees diligently work to select award winners from the nominees.

IDA staff, leadership and members of the Board of Directors do not participate in the selection of the IDA Documentary Awards winners except as members of IDA with the same individual voting privileges for the Best Feature and Best Short categories as other IDA members. IDA Staff provide administrative support and operational guidance for the jury committees. IDA Staff are responsible for inviting and orienting committee chairs, advising on the formation of committees, assigning work to reviewers, interpreting the rules and regulations, and ensuring that committees act in accordance with the program's guidelines. In rare cases, staff members may act as pre-screeners to evaluate submissions, especially late submissions that arrive after the extended deadline, before forwarding qualified competitive entries received to category committees for final consideration.

8. Best Feature and Best Short: Nomination and Member Voting

Shortlisted titles for Best Feature and Best Short categories agree to provide 1) a closed-captioned copy of their film to be uploaded to IDA's secure screening platform for viewing by IDA members in voting for winners of Best Feature and Best Short, and 2) materials needed to create a **nominee clip reel**. A clip from each nominated project will be created by IDA for inclusion in the nominee clip reel to be played during the awards show. If your submission is nominated, you agree to provide:

- A textless version of the trailer delivered as a high-resolution QuickTime file.
- Permission to use all delivered materials during the event and for any publicity and promotional purposes related to the IDA Documentary Awards.

Entry in this competition grants IDA, its sponsors, and media partners the right to use clips, photographs, and biographical data from submitted and nominated films for publicity and promotional purposes on all existing and future media platforms throughout the universe, including but not limited to websites, online, streaming, for broadcast, cable, and satellite, in perpetuity.

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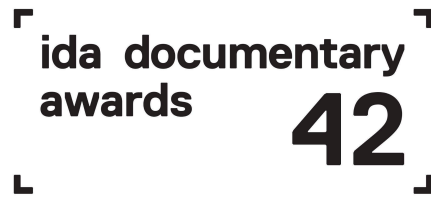
Committees of filmmaking and industry professionals led by committee chairs screen all entries and select all nominees for every category through a thorough and rigorous process. The winners for the Best Feature and Best Short categories are then chosen by IDA members. Voting for the IDA Documentary Awards Best Feature and Best Short categories is an exclusive benefit of IDA membership. The winners for the craft categories are chosen by blue-ribbon panels made up of editors, writers, composers, and cinematographers. For all other awards, category committees select the winners.

While we publicly encourage individuals to join IDA to vote for the Best Feature and Best Short of the year, we discourage active private lobbying or mass sign-ups after nominations have been announced that are clearly from one production company or distributor, designed to skew the voting process. Our goal is to celebrate and recognize the voices of all members of the documentary community. You are welcome to promote the nominations on social and other media. However, we expect that all shortlisted and nominated projects will ensure that their campaigns are transparent and fair to other nominated projects.

How member voting works: IDA members agree to our voting terms, then receive online access to a secure judging portal with screeners to watch the Best Feature and Best Short nominees. They are then invited to vote by ranking the nominated films in each category in their order of preference. The feature and short receiving the highest number of votes in each category wins the award.

9. Acceptance of Rules

Your digital entry form constitutes full acceptance of the IDA Documentary Awards rules and regulations detailed [here](#). The person listed as the submitter in the submission form warrants that they are the owners of, or are authorized representatives of the owners of, the submitted production, including the copyright therein, that they have the right to grant IDA the use of the submitted production in each and all of the rights herein granted; that they have or will obtain all required authorizations, consents, and releases from others, including but not limited to those who appear recognizable in the submitted production or who rendered services in connection therewith; and that IDA's use of the submitted production as provided herein will not violate the rights of another person. IDA reserves the right to resolve all questions not specifically addressed here. Any disputes that may arise concerning the IDA Documentary Awards shall be determined according to the laws of the State of California. Failure to comply with these rules will render the entry ineligible. Entry fees will not be refunded.



About IDA

Documentary storytelling expands our understanding of shared human experience, fostering an informed, compassionate, and connected world. International Documentary Association (IDA) is dedicated to building and serving the needs of a thriving and equitable documentary culture. Through its programs, IDA provides resources, creates community, and defends rights and freedoms for documentary artists, activists, and journalists.

Visit and follow us at: documentary.org | [Instagram](#) | [Twitter](#) | [Facebook](#) | [Youtube](#)

[Become an IDA member today](#) to receive discounts on your entry fees and other valuable benefits

Support

Contact awards@documentary.org for support.