INTERNERSHIP REPORT

41ST EDITION OF THE IWFF

14-22 APRIL, 2018

By Dennis Christian Vos
Preface

During my study of Arts, Culture and Media, I raised an interest in innovation and management. I noticed that I find films as powerful tools to bring messages to an audience, but films exclusively are not something I
wanted to pursue for my life career. Mostly inspired by my brother and by entrepreneur, inventor, and visionary Elon Musk, I applied for a masters degree in Management of Innovation at Goldsmiths University of London. Another inspiration is the sustainable city of Dubai that combined my two interests: innovation and sustainability.

After I was not able to graduate, I knew that I wanted to gain work experience in the field that I would end up in. Lucia van Heteren, study advisor for Arts, Culture and Media, suggested that I could do an internship as long as it was related to my study. The idea was to combine film, innovation and sustainability. After research, I found a film festival that focused on wildlife: the International Wildlife Film Festival, based in Missoula, Montana, United States of America.

I applied for an internship with the ‘Green Team’ of the festival, an internship where I would focus on the sustainability of the festival. However, after a long conversation via Skype with Jeri Rafter, the festival’s producer, we decided that the internship would not only focus on sustainability, but on all parts of the festival.

To be able to get to do the internship itself was a learning process. To be able to do an internship in the USA, I needed a J-1 visa (a visa for those who participate in a program for teaching, studying, or research, amongst others). Only several sponsor agencies can request such a visa at the US embassy; my sponsor agency was CHI. CHI gave me a lot of paperwork and I needed to communicate with them, and Jeri Rafter. Jeri Rafter is also practicing filmmaker so she was out of office many times, and I needed to communicate well with her. In the end all this worked out, and I got an appointment at the US embassy, where I got my visa.

I’d like to thank all my colleagues for their help, understanding, and making me feel at home. The latter is very important, because I think that one works best when he feels at home and comfortable.

Thank you IWFF team 2018!

Dennis Christian Vos
The Roxy Theater
2 May, 2018
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1. Introduction

After the Skype meeting with Jeri Rafter, the internship was guaranteed. Because the internship covered almost all parts of the organization of the film festival, I did many tasks. In this report you’ll read the largest and most important ones (chapter 3.1). I worked at this internship for nearly 4 months. This report focuses more on the preparation phase, than on the tasks I did during the festival. This is simply because the preparation phase was longer and I did more in that time. The internship was stimulating to my interests and with that a great learning experience which lead to many learning outcomes; the most important ones will be discussed in more depth in chapter 3.2:

- How to produce a smooth festival from start to finish.
- Interpersonal skills, especially communicating with others who do not know about the festival or prior agreements.
- Programming and event planning for film festivals.
- How to manage and work with volunteers.
- How to create community engagement.
- Resourcefulness and operating in an organized and consistent manner.

Furthermore, there are two personal learning outcomes that I have learned during this internship:

- How to organize a sustainable festival.
- The difference between the Dutch and United States - with focus on the Missoula, Montana art world.

Because this report is written for the University of Groningen, it is important to note that it is not usual to do an internship outside of the Netherlands during a bachelor degree. That is why there is a need to state that this report does not follow the general report outlines. For example, a description of the culture and politics of Missoula, Montana are included in this report to gain a better understanding of the place where the festival is based.

Additionally, the bylaws of the IWFF and the Roxy Theater - which are one entity - are not elaborate, instead they are short and focus on the jobs they provide, without mentioning any mission statement. For this reason, this report refers more to the festival’s website and social media, than the bylaws, as an internship in the Netherlands would.
2. International Wildlife Film Festival

The IWFF is a yearly recurring film festival with the focus of wildlife and conservation, held in Missoula, Montana, United States of America. This chapter is divided in 3 parts. To gain information about the culture and politics of the festival’s hometown, the first part is the depiction of Missoula, Montana. Followed by a description of the festival in general, and finally, the 41st edition of the festival will be described with its organizational characteristics.

2.1 Missoula, Montana

Missoula is located in the western part of Montana, between several mountains and surrounded by nature; yet with a population of 72,364 in 2016, it is the second largest city in the state (Census Bureau QuickFacts). It is home to the University of Montana, one of the two universities in the state. The city can be reached relatively easily, due to the Johnson-Bell Field airport, located 5 miles outside of the city.

The politics in Missoula seem to be different compared to large parts of the rest of Montana; while Montana is a Republican state, Missoula County is more liberal. While 55.6% of the Montana voters voted on Donald Trump and 35.4% voted on Hillary Clinton - leaving the rest of the voters to be Libertarians, the Green Party, or those who did not vote, 51.9% of the voters in Missoula County voted on Hillary Clinton and 36.6% voted on Donald Trump (New York Times, 2017).

Missoula, known for the book and movie ‘A River Runs Through It’ is a cultural city. The city is home to several film festivals, including the Big Sky Documentary Film Festival, the International Wildlife Film Festival and the Montana Film Festival. Furthermore, there are many music venues, art galleries, and museums. Every first Friday of the month, all the art galleries in Downtown Missoula are open to the public to look at art, drink beer, and network with people or chat with friends. This event is known as First Friday.

2.2 Festival and the Organizational Characteristics

The festival has an explicit field of interest, namely wildlife and conservation. Missoula is surrounded by nature, and is a university city, therefore it is suitable that the IWFF be located there.

The festival, a non-profit organization, was founded in 1977 by bear biologist Chuck Jonkel, at the University of Montana; and it is the longest running event of its kind in the world (IWFF 41 Program, 3). The festival made the Roxy Theater its home-base when it purchased the arthouse theater in 2002. The festival is visited by 6,000 attendees, 2,000 students, and hundreds of filmmakers, scientists and others (About, International Wildlife Film Festival).

The festival was founded to serve “as a watchdog and guardian of scientific and factual accuracy, ethical film practices, and creative excellence in the craft of the wildlife film genre” (Submissions Are Open!, 2017). Its vision is “an engaged community that finds itself through cinema and helps the planet to
heal” (IWFF 41 Program, 3). Their mission - according to their Facebook page - is “to promote awareness and understanding of wildlife, habitat and nature through excellence in media” (About, Facebook). As the vision states, the festival is community based which can be seen in events such as the community judging, an event where people from the community can judge several movies that might be screened at the festival, depending on the employees and judges opinions. This community engagement is also visible in the amount of volunteers the festival gets and the partners of the festival.

At this moment, the festival is working on a new mission statement and changing the organizational characteristics to be more professional and modern.

2.3. IWFF’s 41st Edition

The 41st edition of the IWFF took place from 14-22 April, 2018, a day longer compared to previous years. Not only did the festival screen 145 films, about wildlife conservation, and environmental issues, but it also had events that engaged visitors. The following events were organized for the festival along with the movies.

**IWFF LABS**: IWFF LABS is a filmmaking workshop, focusing on science. The workshop brings scientists and media creators together to “learn effective tools to communicate science, nature, and conservation with broad audiences” (IWFF 41 Program, 9)

**26th Annual WildWalk**: This event took place on Saturday, April 14th. WildWalk is a parade with people dressed up as animals walking from the North part of Downtown Missoula to Caras Park, where the WildFest was being held (IWFF 41 Program, 13).

**WildFest**: This event was held on Saturday, April 14th from 12-3pm. This event has food, live music, activities for kids, and a speech by the Missoula Mayor (IWFF 41 Program, 13). Moreover, people could buy IWFF merchandise and also get information about local organizations.

**Field Trips**: During the festival, there were two field trips. On Wednesday 18th of April, the first field trip went to Lee Metcalf Wildlife Refuge and Travelers’ Rest State Park to see birds and burned forests (and learn that fires are not bad).

On Friday 20th of April, the second field trip went to the Ninepipes National Wildlife Refuge and the National Bison Range to watch birds, bison, and other wildlife (IWFF 41 Program, 22-23).

**Networking event**: An event where people from nonprofit organizations can network with filmmakers to connect about making movies for their businesses (IWFF 41 Program, 24).

**Dressed to (Not) Kill: A Sustainable Fashion Event**: A movie screening, followed by a fashion show, with used vintage clothing.

**Youth Matinees**: From Monday till Friday during the festival more than 3,000 children came to the Dennison theater at the University campus to see presentations and movies (IWFF Program, 8).
Wild Sounds: This new type of event was where podcasts were explained or even recorded. There were 4 parts of this event throughout the week.

Wild Dialogues: Discussions with filmmakers and scientists.

The festival’s 41st edition theme was ‘Our Wild Future’ and the festival also tried to work concerning the future by being as sustainable as possible. To be more sustainable, the festival worked together with thrift shops to get used shirts and sweaters. The festival’s logo was screen printed on these t-shirts, and the sweatshirts were used as material for small bags. This way the merchandise was made more sustainable (chapter 3.1).

The IWFF and the Roxy Theater are advised by a board of directors - however, legally the board can make important decisions - and the festival is also advised by an IWFF committee. The staff is divided in two groups; on the one hand, there is the regular Roxy Theater staff; on the other hand there is the festival staff that comes in for the production of the festival. This flowchart displays the staff of the festival in more detail.

Figure 1. Flowchart International Wildlife Film Festival.

3. IWFF Internship

While the festival program states that I was a ‘Volunteer Coordinator’, my internship was not limited to this particular task. In the ‘Placement Plan Bachelor Placement’, several tasks and learning outcomes have been stated. Underneath, they are stated again, with a description of what the outcomes were, or noted when the
3.1. Tasks

During the internship, I executed several main tasks. Because the IWFF has a relatively small team, I helped and conducted many tasks. Below are the most important tasks that I have conducted.

In the preparations for the festival, I conducted mostly the following tasks:
- Making the festival more sustainable.
- Help with programming; criticize submitted movies and conduct research on other wildlife and environmental filmmakers.
- Recruit volunteers for the festival and make sure they knew their job descriptions.
- Help with logistics of the Youth Matinees.
- Do research on merchandise and manage it.
- Create community engagement with the festival.

During the festival I conducted the following tasks:
- Manage volunteers and give them directions when needed.
- Schedule and sell merchandise at the cinema.
- Be a host to the audience, filmmakers, and special guests.
- Help set up events outside the Roxy Theater.

Tasks in preparation for the festival

Making the festival more sustainable.

I was responsible with making the festival more sustainable, which included an overall comprehensive sustainability plan for the festival, including how to reduce print product waste and ways to engage the community in sustainable practices, and work with business partners on continuing recycling.

I had to think of several ways to make the festival sustainable. The Roxy Theater is already working on sustainability - for example, using straws made of corn -, yet the festival has more events that are not at the Roxy Theater. I worked with Republic Services to recycle waste and with Missoula Compost Collection LLC. to compost.

Because we wanted to use less plastic, I contacted the Jeannette Rankin Peace Center to use their dish pantry instead of using plastic dishes. In addition, I asked designer Ryan Hawk to make a design for getting the message of the danger of plastic to our audience (appendix 1).

We did not want to create more waste so we worked with the Senior Citizens Center to get used shirts donated for our merchandise. Zootown Arts Community Center screen printed these shirts with a festival logo. We also got welcome bags for our filmmaker guests made of old sweatshirts by MagBag. Another waste problem was print product waste. We decided to use iPads for surveys instead of paper.

Finally, I worked with Clyde Coffee to put stickers on their coffee cups, spreading the message of
sustainability, and advertising our travel mugs (merchandise). I asked Marshall Granger to make those stickers (appendix 2).

**Help with programming; criticize submitted movies and do research on other wildlife and environmental filmmakers, influencers, and scientists.**

The filmmakers submitted their movies on the website Filmfreeway.com. I watched most of these movies - approximately 80% - and judged them for suitability for the festival. Filmmakers could submit their movies in several categories, such as broadcast, student, short, feature etc. Every category had different aspects that made the movie a good fit for the festival or not; for example, the quality of student films did not have to be as that of broadcasts, and the broadcasts should be inspirational or have a new point of view on subjects. I had to make these notes in a Google Spreadsheet, and gave a decision to screen in the festival or not. A few other colleagues did the same, so we had a good idea which movies were a good fit for the festival, and which were not.

Furthermore I researched wildlife and environmental filmmakers; I came up with filmmakers such as Mark Miller, Ethan Hethcote, and Finn Harries; however, their movies were not available yet. I contacted Nina Dobrev, a famous actress and ambassador for Oceana, an organization that tries to protect the oceans; I did get a response from her. I also reached out to Jess Cramp, a NatGeo Explorer, shark researcher, and marine conservationist. She was not able to come, because she was doing research on the Cook Islands. However, she was willing to do a Skype interview but the festival program was already decided.

**Recruit volunteers for the festival and make sure they knew their job descriptions.**

First, I updated some of the old volunteer position descriptions and added some positions with new descriptions. For example, I added the position ‘Shift Leader’; this position was for volunteers who already volunteer at the Roxy Theater. They knew what they had to do and were given more responsibility. Their job was to be the contact between myself and the other volunteers.

When volunteers wanted to sign up, they emailed Jeri Rafter, or me, whereafter I put them on a list. After they signed up I met with them during the Volunteer Orientation for the Roxy Theater, which happened every Monday at 4PM. This orientation was lead by John Howard, one of the volunteer coordinators of the Roxy Theater. I helped answer questions about the festival.

I also searched actively for volunteers; I reached out to programs on campus and in the Missoula community that may have interested volunteers. I contacted the biology, geology, and film departments on the University of Montana campus and got several volunteers from these departments. Furthermore, I joined with Ian Carstens to recruit volunteers for the festival and the Roxy Theater at the University of Montana campus.

When the festival came closer, I created the volunteer shifts on [www.signup.com](http://www.signup.com), so volunteers could signup for their shifts. After that I sent out an email to the interested festival volunteers and the volunteers of the Roxy Theater to remind them of this possibility.

On the 7th of April, I organized a meeting with all volunteers to explain the volunteer tasks during
the festival. This event was also meant to be a time where the volunteers could ask questions about the festival or specific volunteer positions.

**Help with logistics of the Youth Matinees.**

I helped the Education Outreach Coordinator Bridget Gibbons to organize the Youth Matinees. I marked attending schools as ‘yes’. This gave Bridget Gibbons a general idea of who would come to the event and who she had to contact. Furthermore, I helped organize the teacher screenings that took place on the 5th of February giving teachers the possibility to judge movies that would be suitable for children or not. Lastly, I had to get all the information needed from the presenters of the Youth Matinee Program. This information was about technical support (microphones, beamer etc.) and what the festival needed from them. I put this information in a Google Spreadsheet with all their materials in several Google Drive folders, so that everybody involved could easily reach it.

**Do research on merchandise, and manage it.**

I did research on sustainable merchandise. First we wanted to have bamboo utensils, but those were too expensive. In the end, I contacted Scott Belz to make the travel mugs, that were advertised through the sustainable stickers that were put on coffee cups at Clyde Coffee. I also made a poster for the merchandise (Appendix 3). I scheduled when and where merchandise was sold. We had several types of merchandise, namely; shirts, travel mugs, coffee and stickers. Later on, we got DVDs donated by nature filmmaker Bob Landis that we also sold as merchandise. In the end our profit was $1,618.

**Create community engagement with the festival.**

Besides the community engagement in sustainability and reaching out to volunteers, as discussed earlier in this chapter, I was also involved in the community judging. On the 5th and 6th of February people from the community were invited to judge several movies that myself and others who already judged the submitted movies, marked as ‘maybe suitable for the festival’. The community audience got to see the first 10 minutes of several movies. In the end they chose one or two movies to see completely. After every 10 minutes, they wrote down what they thought about the movie; a few of the questions were if the movie was professional, scientific, and good for the festival. Then we had a discussion, so they could exchange their ideas. After the community judging, I sorted their forms and read their comments on the movies. We used these comments to help make a final decision.

**Tasks during the festival**

During preparations of the festival I developed most of my tasks, to avoid having to do that during the festival. I state the important ones here in a concise way.

*Manage volunteers and give them more directions where needed.*
During the festival I managed the volunteers. Some volunteers forgot what shift they signed up for. I led them where they needed to go and told them what they had to do. Part of the task was to give them directions, mostly when they did not do their job as instructed or complained about it.

Managing the volunteers also meant that I had to make a final decision to send them away, when the festival did not benefit from their work.

**Schedule and sell merchandise at the cinema.**

As stated earlier this chapter, I scheduled selling merchandise at the festival. We decided not to let volunteers operate the Box Office so they could sell merchandise. I had to manage this, always being open for questions and teaching the volunteers how to operate the cash register ‘Square’. I also sold merchandise myself when I was available to do so.

**Be a host to the audience, filmmakers, and special guests.**

Because I mostly worked downstairs where the box office, concessions, and theaters are placed, I was also a host most of the time. I was the only one who knew what was going on in the festival programming, and usually the only festival employee downstairs in the lobby. For this reason I listened to all the questions people had and all of their complaints about the festival. These complaints - when relevant - were taken into consideration for next year.

During the festival, many organizations came to advertise in the lobby. I made sure that they had everything they needed and made sure that they were not in the way of guests when it got busier.

I knew where the filmmakers had to go to and I sent them to the right person when they had questions about their Q&A or other specific questions that I could not answer.

**Help set up events outside the Roxy Theater.**

I helped Nisa Caskey, event coordinator, set up several events outside of the Roxy Theater. I helped with several parties, including the welcome party for the LABS students (students who attended the IWFF LABS), An Evening with National Geographic, Janice Givler’s backyard party, Clyde Coffee party, and Award Show.

Some events needed more work than others, for example, the welcome party for the LABS students had to set up entirely; buying groceries, providing drinks, and decorating the venue, while ‘An Evening with National Geographic’ was just selling more merchandise and coordinating other organizations to their tables.

I arranged the final party on my own. This party was at the Downtown Dance Collective where we had food, drinks, and music. I made sure everything was ready when people came and clean when they left.

### 3.2. Learning Outcomes

The internship has been an exceptional learning experience. This chapter gives a review of my most important and relevant learning outcomes, including a critical reflection where necessary.
While I have been on the board of 2015/2016 for Study Association IK, I have never organized a festival or event of this size. I have learned there are several important aspects for this production. First - and possibly most important of all - communication is of utmost importance. Working with colleagues on a festival can be a problem when everybody has their own tasks and there is inadequate communication. I have noticed that while there were meetings every two weeks for the Roxy Theater, there were no regular meetings for the IWFF. This led to people often being left in the dark, because updates on events, guests, volunteers etc. were not communicated well.

The irony is that I also did not communicate well, though I thought communication was not good, I did not think it was my place to say. However, in the future I will because it works much better. In the end, it all worked out well. I learned to check in on important subjects to see if there were changes that occurred. This helped to make a smooth production.

The next aspect is to stay close to the target group. When producing a festival that suits certain target groups, the important part is remember the focus and communicate well. When I judged the movies, I read the comments of my colleague; she thought that some movies were not suitable for our festival because they did not fit with our focus - they were about environment, instead of wildlife. I thought that they did fit with our focus and the target groups because my supervisor told me so. When we knew our target groups well, we could have avoided this misunderstanding and saved more time.

In addition events should also fit the festival and their target groups. While we created events that really fit the festival - events about wildlife, environment and conservation, knowing the target groups is also important. The ‘Wild Sounds' events took place during the weekdays at 2PM, a time when most people work or study. Podcasts is a new media and it was unclear if the elderly knew what it was about. While the event fit perfectly with the festival, it did not fit the target groups.

Interpersonal skills, especially communicating with others who do not know about the festival or agreements that were made.

Personally I am an outgoing person, however working with people who do not work like you can be challenging. While I am very punctual, organized, and communicative, not all my colleagues were. This can be challenging, but I have learned to be patient. Also I am on top of everything. When something goes wrong, or changes, I would like to solve it or adapt to it in an organized way. Yet, my colleagues are more laid back and do not worry about what is going to happen. I am still not sure if that is a good way to organize a festival in a ramped up time period, but it has taught me how to work with this type of person.

Furthermore, working with several types of other people I have dealt with angry people who couldn’t see their movie because it was sold out and I have dealt with people who did not like the films that were showing. I have dealt with volunteers who cancelled their shifts and with people who don’t understand how to be a successful volunteer. I had to explain to people why we made our choices, what the agreements are, and what was going to happen next. My interpersonal skills have grown a lot since the beginning of this internship.
Besides working with different volunteers during the festival I met many people, such as filmmakers, special guests, and audiences that liked movies and audiences that did not like the movies or ways the festival was organized. I have been told that people can read emotions from my face, which is not a good characteristic when you are a host. In the beginning, I had some difficulties with people who were angry about certain programming or production choices. However, in the end I learned to smile and clearly explain our choices. A good example was when people with an ‘All Access Pass’ purchaser (who still had to reserve their seat for the reason that we would not overbook the theater) who could not see the movie they wanted to see because it was sold out. I clearly explained to them - in a funny way - that we did not want people to sit on each other laps, because that would not be comfortable. The explanation seemed to help in their understanding and the joke made them less angry.

The programming and event planning for film festivals.
During my studies, I had to critique many movies. Yet, it is different when you have to review movies that are for a specific type of festival; I have seen movies that were very good, yet did not fit with the vision of our festival. Some movies were of poor production quality, yet the stories were interesting and some of these were submitted in the student category, and for that, they were screened. Programming and event planning is a huge part of the festival. It takes much time to see all the movies and review them. The movies need to be scheduled and match the filmmakers’ schedule, when they want to visit or be on a panel. Because of this, the events often should match the movies or the themes.

How to manage and work with volunteers.
While I have worked with volunteers in the past, I never had to be the leader for them. I emailed approximately 600 potential volunteers and communicated with my supervisor to send out a volunteer call on social media. Furthermore, I got the Volunteer Coordinator Ian Carstens of the Roxy Theater to send out a volunteer call for the volunteers of the Roxy Theater. I did not get much response on these platforms. I learned from my supervisor that people here respond more to personal contact and so we called people and texted them.

While I had the feeling that I did not have enough volunteers, I scheduled too many volunteers during events such as ‘Wild Sounds’ or the Q&As. The job for those volunteers was to set up and break down the events, however, we kept everything in the theater for the whole week, which meant there was nothing to set up nor to break down. For this reason, the volunteers did not always get to do the job they wanted to. Volunteers who signed up for these positions often were reassigned to sell merchandise. I also had to cancel some of the shifts, for example, we did not need help at all the parties. I learned that volunteers come to help and most of the time they do not mind what they are doing. Yet, in the future I would not schedule too many volunteer positions so that all volunteers feel necessary.

I recognized good volunteers and encouraged them to do more shifts. Some volunteers did not get everything right away, so I explained the tasks. I also had to deal with a volunteer who was not suited for volunteering at the International Wildlife Film Festival, because he talked about killing animals and other
inappropriate comments. I had to deal with him for several days, as he kept coming back. For the reason that he was inappropriate, we kept sending him away. Even though help is appreciated, I have learned that it is important to keep in mind that the festival is very important and volunteers are there to make it happen. When volunteers are not fit, it is better to send them away from the festival perspective.

How to create community engagement.
In Missoula, Montana community is important and for a festival such as the IWFF, this community needs to be embraced. It is important to work with a community, instead of just organizing something for them. Next to inviting the community to judge movies and letting them decide what will be screened, there are also partnerships with different local companies. Instead of asking for sponsorship in money, sponsorship in kind is a better way to get them to engage in the festival.

For this event we worked with several organizations from the community, such as Senior Citizens Center, Zootown Arts Community Center, MagBag, and Sparkles Laundry to engage more with the community. Also we had several organizations coming over to advertise during the festival. I was in contact with a lot of them, and I saw that they appreciate the possibility. Personally I have created the community engagement, through working with several of these companies and recruiting volunteers. However, the community engagement could have been increased by writing down complaints, or other notes, and emailing these people back for more feedback; I did not do this. I did however take these comments in mind when evaluating the festival with my co-workers and writing this report.

Resourcefulness and operating in an organized and consistent manner.
Instead of learning this outcome I realized that I am highly organized. When I came to the IWFF, the Google Spreadsheets were chaotic; sometimes there were 5 sheets, when that could have been 1. After updating these sheets, everybody found their information much faster.

Furthermore, I learned that time management is a very important skill to have. While I have the habit of postponing studying, I do not do this when I work with others. Answering emails and acting as soon as possible makes planning and creating a festival much easier.

I do not like to wait, when I am working. However, this can also be a bad characteristic, when your colleagues do not share this same perspective. In this case I have learned to be more patient and wait before closely engaging somebody.

Important Personal Learning Outcomes
This internship outcomes in regard to learning, yet there were a few important ones that were not in the Placement Plan and should be stated in this report.

How to organize a sustainable festival.
I chose this internship for the reason that I could help make it more sustainable. Sustainability will become more important in the upcoming years, which means that it is good to be trained in creating events that are sustainable. I worked hard to make the message sustainable, and to bring the message of the importance of
sustainability to the audience. The latter is an important part of being a sustainable festival, because people should be aware of what you are doing and work with you. I got the chance to work with several companies including the Missoula Compost Collection LLC. (to compost the popcorn), and Clyde Coffee (to advertise sustainability), amongst others. However, the most effective way to combine advertisement and the act itself were our merchandise shirts. Instead of printing new shirts, the Senior Citizens Center donated many used shirts, that were screen printed by Zootown Arts Community Center. For the reason that the shirts were used, no shirt was the same; this raised positive questions and conversations with people.

However, there were several aspects of the festival that could be improved. First of all, the event coordinator and myself did not have contact about any groceries. This meant that she did not necessarily have the sustainable perspective in mind. This lead to having plastic water bottles at our events, instead of biodegradable water bottles. I should have contacted her so we could have thought about sustainable options.

In addition to these events I arranged that we could borrow a dish pantry from Jeannette Rankin Peace Center. While we used them at some events, some events were catered by restaurants. I should have contacted them as well to ask if it was possible to serve food through our dish pantry system.

Finally one of my jobs was to reduce print product waste. When the community judges came to criticize the movies, we had no other option than to print approximately 500 judge sheets. I took all of the information on the sheets in account, however, it did differ from the discussions they had afterwards. For that, the sheets were not necessary.

**The difference between the Dutch and United States - with focus on Missoula, Montana art world.**

During my study of Arts, Culture, and Media, I have learned much about the European, and in particular Dutch, art world. This internship gave me more understanding of the differences between the art worlds of the Netherlands and that of the United States.

While the Dutch art world relies much on subsidies from the Government and other agencies, companies that work in the art world in the United States do not get many subsidies. Instead they rely on sponsors, donations, and the community.

As stated earlier, the shirt donations of the Senior Citizens Center and the free print of Zootown Arts Community Center were a great way to engage the community in sustainability, but also to provide us with merchandise that we otherwise would have had to buy new. Furthermore I worked with Missoula Compost Collection LLC. to compost popcorn. Instead of asking for money, he asked for an advertisement before the movies. This way we did not have to pay for this service.

In the end, I have been given an inside possibility to engage a community, to get sponsors, and to get more donations, instead of relying on subsidies.

### 3.3 Supervising Feedback

**Supervision at the internship**

During the festival, my supervisor Jeri Rafter gave me feedback when necessary. On 2nd of February we evaluated my first month at the internship. Jeri Rafter was very positive. According to her, I proved myself a great value for the festival. Furthermore, I was, according to my supervisor, good and thorough
communicator, prompt and detailed in my work.

In the following months I got feedback when certain tasks happened. For example, I sent important emails to Jeri Rafter that she would enhance more in the festival’s style. For example, she added some smilies and explanation points to make them more casual.

**Supervision at the University of Groningen**

At the university, my supervisor was Dr. Miklós Kiss. On 13th of March, we evaluated via Skype. It was very clear that I was doing a good job, and that I had to continue this path. Afterwards I sent Dr. Kiss some updates, but there was not much to talk about.

### 4. Conclusion

I have been involved in the IWFF for nearly four months. During this internship I have learned much and feel like I have made a difference. I feel that I have been an addition to the team, and I was really useful to my colleagues. Of course, not everything went perfect, but an internship is to learn skills and to see what someone is good at or may need improvement with.

While I do not want to pursue a career in the organization of a film festival, I learned much from it for my future career. This specific internship was chosen, because it combined film with innovation and sustainability. I have seen that film festivals can be sustainable and have learned how to make them sustainable. Moreover, I have made contacts that I can use in my later life, for example, several filmmakers who would like to make movies about sustainability and together we can spread the word.

From the perspective of innovation, it was proper that I came in with fresh perspective. I saw several aspects that could be innovated for the better, and after organizing the festival, there were more aspects. Because the IWFF wants to change, Jeri Rafter agreed that I would conclude my report with final advice.

My first piece of advice is to make a more elaborate policy plan, which should include a mission statement, the description of the festival outline, possible partners, and a flow chart of the festival staff positions.

In addition to that, my second piece of advice is that the producer should have a managing task. She would oversee everything that happens in the organization, make important decisions and help out where needed. At this moment Jeri Rafter is the producer of the festival, yet she also organizes the day programming. While she works hard, she cannot not see everything other people are doing.
My third piece of advice is to divide the team in smaller teams, each team with a coordinator. The producer can contact the coordinator, while he or she can contact the people who should do that task. This advice is combined with a fourth piece of advice, to organize weekly IWFF meetings from February onwards.

All the coordinators and the producer would come together to talk about their ideas and problems. This is a solution for the communication glitches that often happen and it makes sure that the festival is a whole, for example, the sustainability coordinator and event coordinator can avoid the use of plastic bottles by buying biodegradable bottles for the events.

The fifth piece of advice is not to use too many volunteers. Use more volunteers during the larger events outside the Roxy Theater, such as WildWalk, WildFest, and the Youth Matinees; keep 4 volunteers per evening for the evening programming at the cinema.

The last piece of advice is to continue to innovate, even though sessions may not be well attended. ‘Wild Sounds’ was such an example, nonetheless, this event was a great way to make audiences more familiar with this relatively new media: podcasts. Do research to find out why people don’t attend - did the time not fit with the target group? Or was the event outline not clear enough? Change that aspect. Most important, do not give up saving our future by cutting innovative events.

5. Bibliography

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Appendix 1.
Graphic design for anti plastic use, by Ryan Hawk for sustainability.
Appendix 3. Merchandise poster, by Dennis Vos.