

Melbourne
International
Film Festival

**2022 Year
in Review**



MIFF

Introduction

What a thrill to return MIFF to Melbourne this year.

After two years of COVID disruption, lockdowns, screening cancellations and morphing of the festival in ways determined to meet those difficult moments, in 2022, MIFF returned to real Melbourne cinemas, welcoming audiences back to the joy and profundities of film experienced together.

It was a festival three years in the making, and we are grateful for the grit and determination of staff and volunteers; for the ongoing support of our Partners and contributing filmmakers; and for those who found their imaginations rekindled with stories, with artists and with each other.

Our 70th anniversary gave us extra cause for celebration – an opportunity to reflect on and tell the story of the festival itself, a constant for the creative life of our beloved city. The touchstones of our anniversary program saw epic retrospectives and special events: the Melbourne on Film strand and its parallel book, our first XR Commission, the magnificent MIFF Signatures pieces and the launch of Festival Files.

At the time we celebrated our past, we also made sure our eyes were on the future. Most exciting was the introduction of MIFF's new Bright Horizons competition, supported by the Victorian Government through VicScreen and aspiring to set the map alight as a must-see space for

breakthrough cinema, alongside the Blackmagic Design Australian Innovation Award, set to annually recognise the talents of an extraordinary Australian screen practitioner.

MIFF, more than ever before, was a festival for everyone this year – continuing our COVID mantra of “meeting audiences where they are”. Across 25 days, we delivered world-class cinema to metropolitan Melbourne, suburban cinemas and nine Victorian regional centres, through Australia-wide at-home festival platform MIFF Play (with thanks to the support of Susie Montague), and on our globally accessible XR platform. New initiatives such as our relaxed screenings and crybaby sessions continued to expand and enhance the way we welcome audiences.

At 70 years young, MIFF in 2022 was not merely a return, not only a celebration, but an evolution for the festival.

To those who were part of it – thank you.

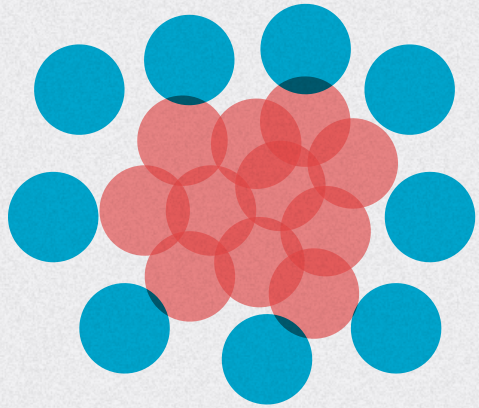


Al Cossar
Artistic Director



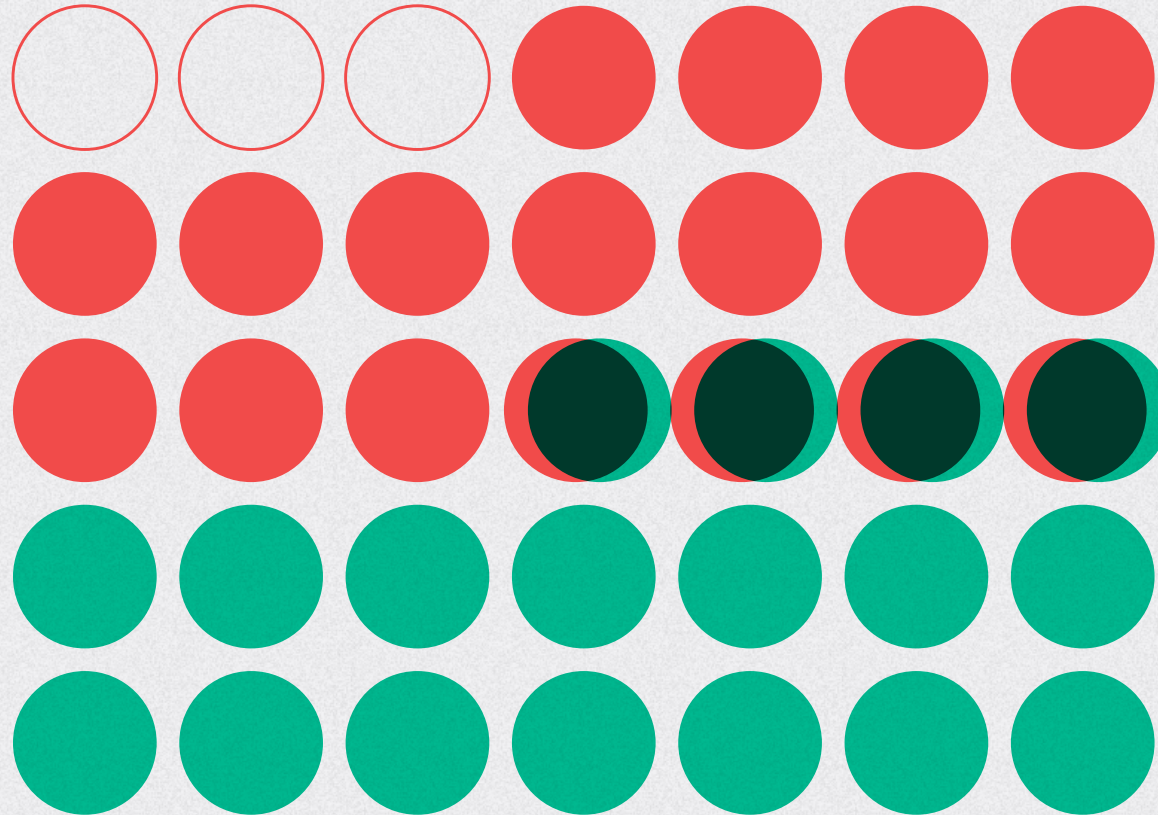
Victoria Pope
Commercial Operations
Director

MIFF 70 Overview



**11 Melbourne
and suburban
cinemas**
9 regional cinemas

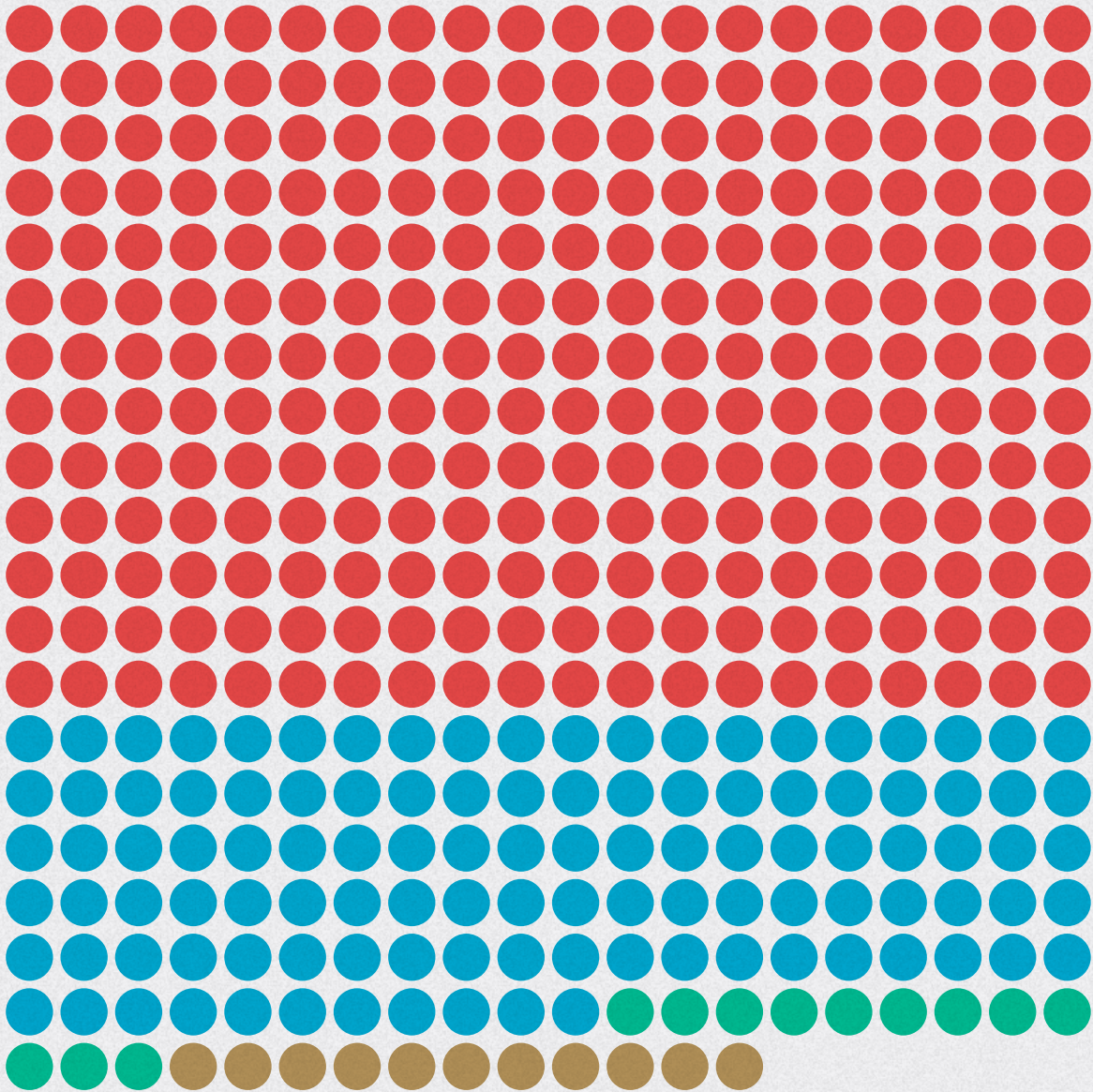
18 days in cinema



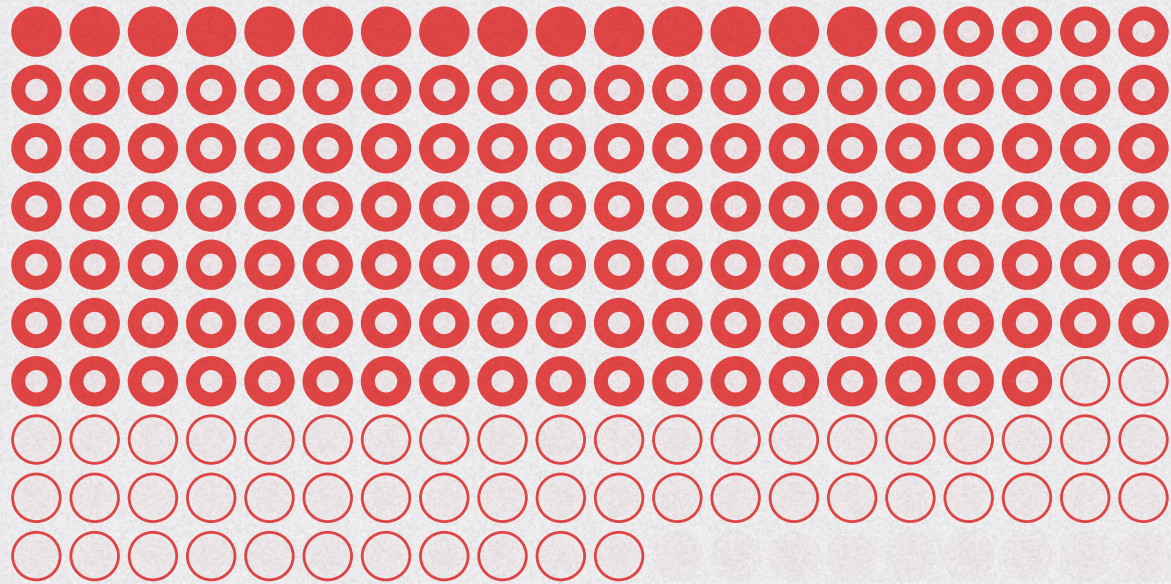
18 days online



**Australia-wide
streaming on
MIFF Play**
Global XR platform



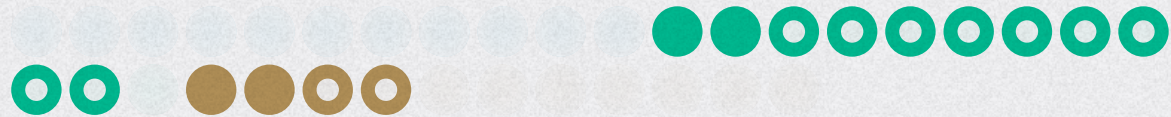
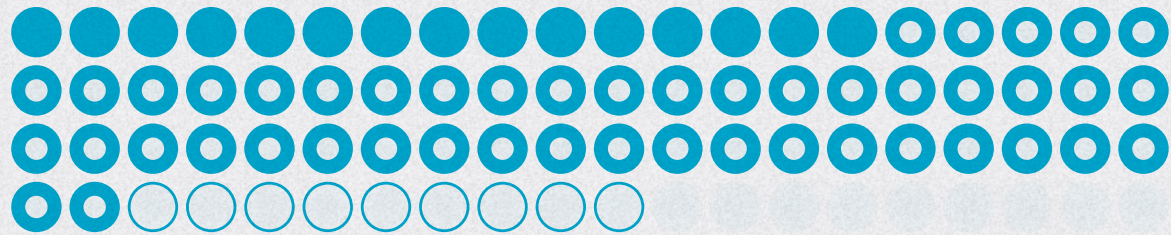
260 features
111 shorts
12 XR works
10 galas & special events

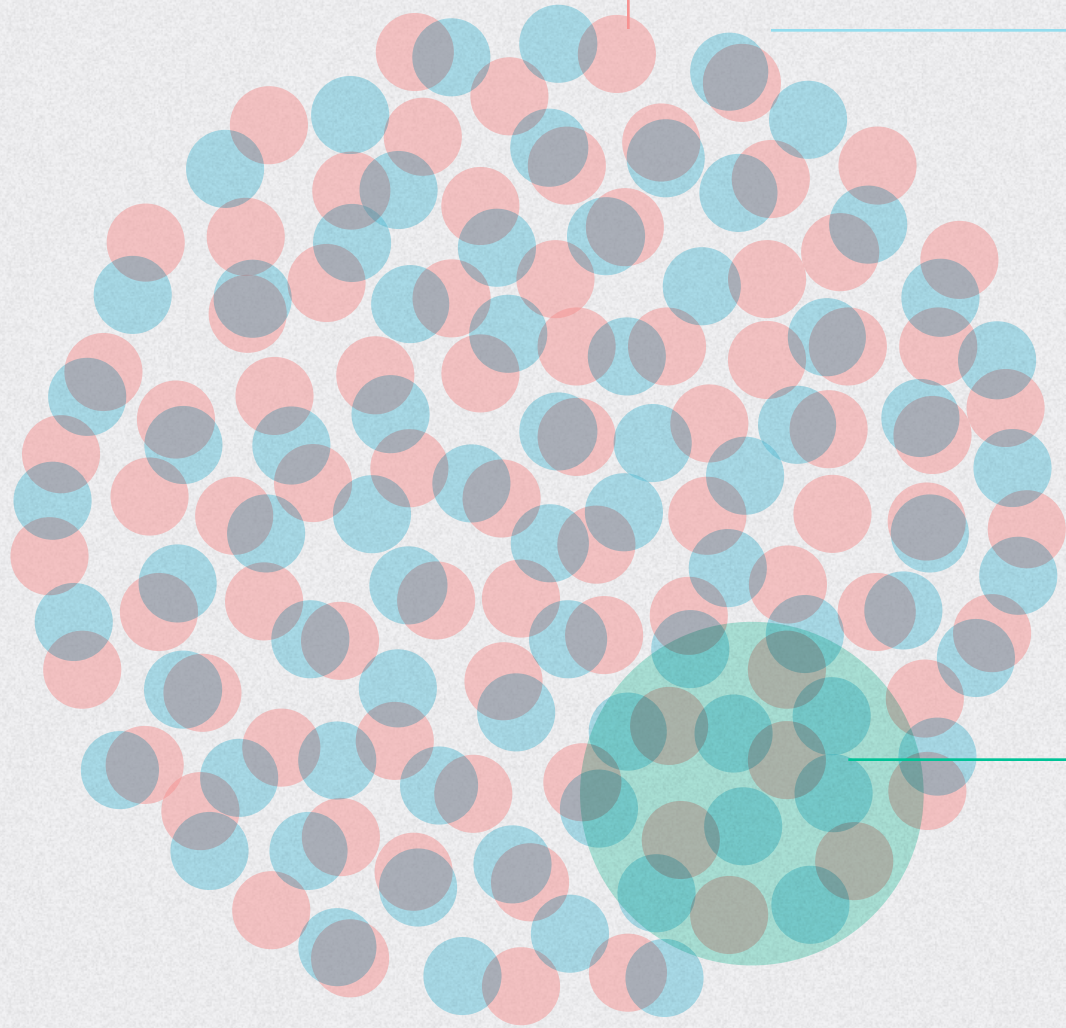


34 world premieres

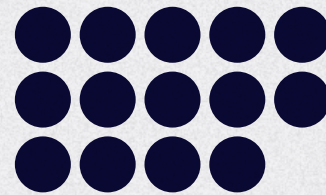
181 Australian premieres

62 titles direct from Cannes

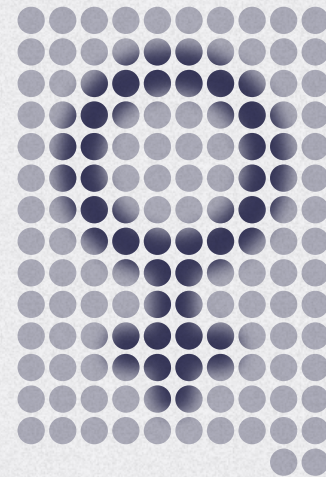




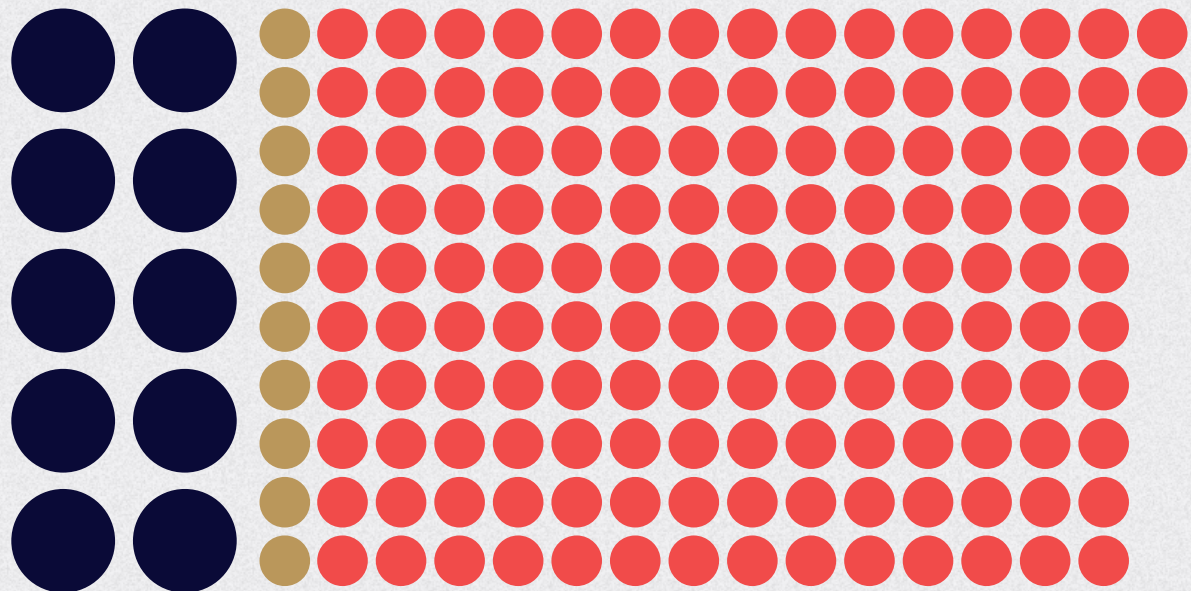
82 countries
75 languages
32% Australian content



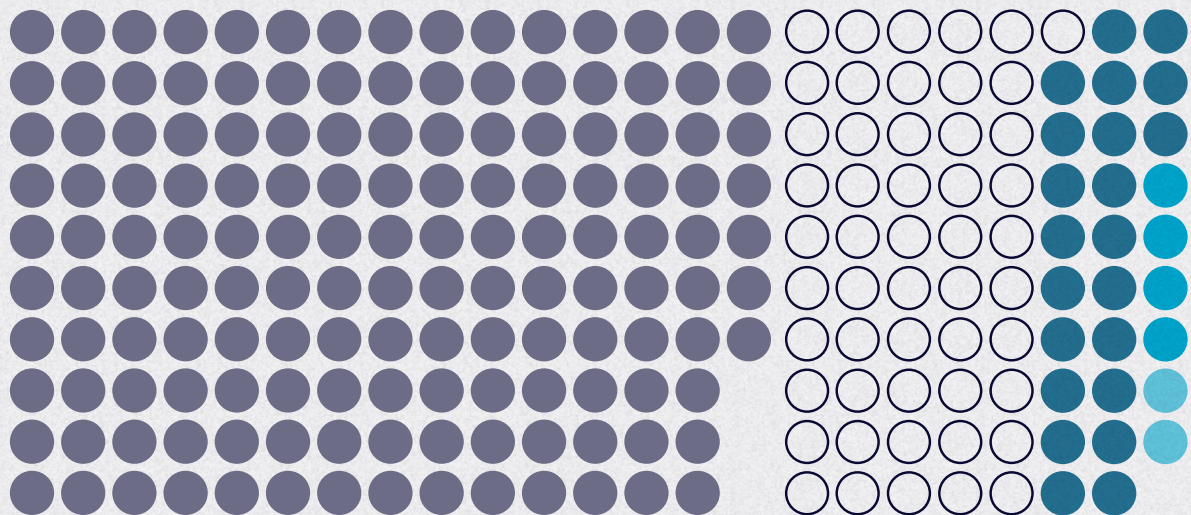
14 First Nations-led projects



142 titles with one or more female directors



**10 MIFF Talks
and In-Conversations**
10 MIFF Ambassadors
167 festival guests



168 100%-subtitled films
 51 sessions with audio description or
 assistive listening
 22 sessions with open captions
 4 sensory-friendly and relaxed sessions
 2 crybaby sessions

70 Years of Cinema



In 2022, MIFF celebrated a significant milestone: its 70th anniversary. Over seven decades, MIFF has transformed substantially, from its humble beginnings in Olinda as a gathering of film enthusiasts to an internationally renowned celebration of world cinema and the globe's largest showcase of Australian filmmaking.

To mark this momentous occasion, the festival was bigger than ever: held not just in the Melbourne CBD but also across the suburbs, regional Victoria and online, with a record number of Cannes exclusives and Premiere Fund titles, and a host of unforgettable galas, activations and special events. To enable this jam-packed selection, the festival dates were staggered – 18 days in cinemas overlapping with 18 days of streaming – spanning a longer-than-usual total of 25 days.

MIFF 70 also boasted a selection of commemorative anniversary projects:

- Supported and developed by philanthropist Ling Ang, the **MIFF XR Commission** was awarded to digital artists Isobel Knowles and Van Sowerine, who created *Night Creatures*: an augmented reality work that captured the spirit and intimacy of the MIFF queue by way of animated fruit bats.
- **MIFF Signatures** invited cinema luminaries Ivan Sen, Justin Kurzel and Soda Jerk to create festival-exclusive video works responding to the statement “the moment a film and audience meet”, which screened prior to select festival titles.
- **Festival Files**, an expansive archival project devised in collaboration with the University of Melbourne, brought together the stories and memories of the people who have made and been part of the festival since its inception.
- Presented as a film strand and accompanying book, **Melbourne on Film** celebrated the long, rich and diverse history of filmmaking in Melbourne. The eponymous film strand – one of MIFF 70's strongest drawcards – included such iconic titles as *Death in Brunswick*, *Love and Other Catastrophes*, *Mad Max* and *Dogs in Space*. The essay collection, titled *Melbourne on Film: Cinema That Defines Our City* and published by Black Inc., features work by some of the city's favourite writers: Christos Tsiolkas, Sarah Krasnostein, John Safran, Osman Faruqi, Judith Lucy and more.



MIFF Awards

As part of its 70th anniversary, MIFF unveiled the inaugural MIFF Awards, which consisted of three prizes: the Bright Horizons Award (presented by VicScreen), the Blackmagic Design Australian Innovation Award and the Audience Award.

The winners were chosen by a distinguished jury of industry figures: acclaimed actor and director Shareena Clanton (Jury President), award-winning filmmaker and artist Lynette Wallworth, acclaimed cinematographer Adam Arkapaw, and director and screenwriter Mouly Surya.



The flagship **Bright Horizons Award** recognised the new, the next, the breakthrough and the best. First- and second-time filmmakers competed for a \$140,000 prize, making this one of the richest accolades of its kind in the world.

Winner: Neptune Frost
(Rwanda/USA)
Directors: Anisia Uzeyman & Saul Williams

- Other nominees:**
- Aftersun* (dir. Charlotte Wells)
 - The Cow Who Sang a Song Into the Future* (dir. Francisca Alegria)
 - Domingo and the Mist* (dir. Ariel Escalante Meza)
 - Leonor Will Never Die* (dir. Martika Ramirez Escobar)
 - Mass* (dir. Fran Kranz)
 - Petrol* (dir. Alena Lodkina)
 - Playground* (dir. Laura Wandel)
 - Robe of Gems* (dir. Natalia López Gallardo)
 - Rodeo* (dir. Lola Quivoron)
 - The Stranger* (dir. Thomas M. Wright)



The **Blackmagic Design Australian Innovation Award** bestowed \$70,000 to an outstanding Australian creative attached to a film playing in the MIFF 70 program.

Winner: Jub Clerc
Directing – *Sweet As*

- Other nominees:**
- Del Kathryn Barton (directing – *Blaze*)
 - Johanna Scott (editing – *Fire Front*)
 - Platon Theodoris (production design – *The Lonely Spirits Variety Hour*)
 - David Easteal (directing – *The Plains*)
 - Bruce Gladwin, Michael Chan, Mark Deans, Sarah Mainwaring, Simon Laherty, Scott Price & Sonia Teuven (screenwriting – *Shadow*)

The **Audience Award** crowned viewers' favourite title from the festival, based on quantitative voting data. The 2022 winner was the MIFF Premiere Fund-supported film *Greenhouse by Joost* (dirs. Bruce Permezel, Rhian Skirving).

Economic Impact



\$9.7M economic impact to the City of Melbourne



For every \$1.00 spent by a MIFF audience member while attending a MIFF event, a further \$2.29 was spent in the broader economy on items such as transport, accommodation, shopping, food and beverages.



PROGRAM

IMPACT

SUPPORT

Story of the World

In 2022, MIFF screened films from 82 places of origin.

Afghanistan
Angola
Argentina
Armenia
Australia
Austria
Bangladesh
Belgium
Bolivia
Brazil
Canada
Chad
Chile
China

Colombia
Congo
Costa Rica
Croatia
Cuba
Cyprus
Czech Republic
Denmark
Egypt
Estonia
Finland
France
Germany
Ghana
Greece
Hong Kong
Hungary

Iceland
India
Indonesia
Iran
Iraq
Ireland
Israel
Italy
Japan
Kurdistan
Lebanon
Lithuania
Luxembourg
Mexico
Morocco
Nepal
Netherlands

New Zealand
Nigeria
Norway
Pakistan
Palestine
Paraguay
Philippines
Poland
Portugal
Qatar
Romania
Russia
Rwanda
Senegal
Serbia
Singapore
Slovakia

Slovenia
Somalia
South Korea
Spain
Sri Lanka
Sudan
Sweden
Switzerland
Syria
Taiwan
Tunisia
Turkey
UK
Ukraine
Uruguay
USA
Vietnam

First Nations

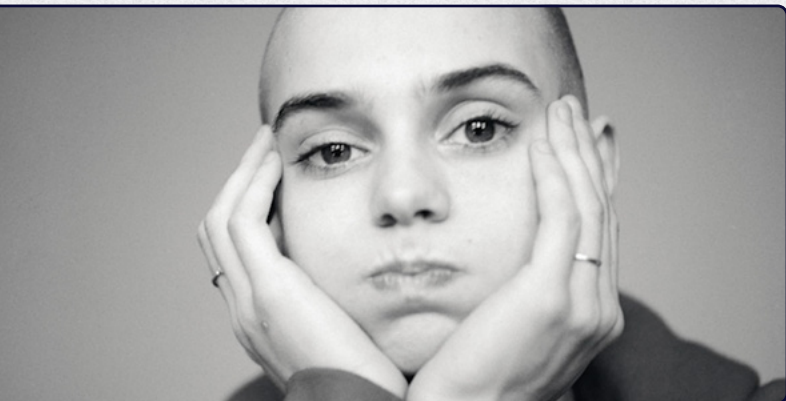
MIFF pays homage to the legacy of First Nations culture and storytelling on this continent, which spans over 60,000 years, through showcasing the best screen stories by and about Indigenous Australian and other First Nations peoples.



One of 2022's headliner titles was *Sweet As*, the MIFF Premiere Fund-supported debut from Nyul Nyul / Yawuru director Jub Clerc. Starring Aboriginal actors Tasma Walton, Mark Coles Smith and Shantae Barnes-Cowan, this effervescent coming-of-age tale also featured a road-trip-worthy soundtrack of all-Indigenous artists. Elsewhere in the program, the life story of Warlpiri artist and actor Audrey Napanangka was recounted in the eponymous documentary by Penelope McDonald; the breathtaking, genre-hopping anthology film *We Are Still Here* brought together First Nations filmmakers from Australia, New Zealand and the South Pacific; and a tribute screening of *Wash My Soul in the River's Flow* marked the sad passing of its subject, singer/songwriter Archie Roach.

Indigenous Australian experiences were also foregrounded in the MIFF 70 short film *Strange Country*, the XR work *Speak of Country* and the shorts collection *Stories from Naarm – Reflecting on the Past, Looking to the Future*, which chronicled Melbourne across the decades from a First Nations perspective. Meanwhile, First Nations lives from around the world were depicted in *War Pony* (USA), *Utama* (Bolivia/France/Uruguay), *Washday* (New Zealand), *Eami* (Paraguay/Argentina) and *Long Line of Ladies* (USA).





Women in Film

As with previous years, gender was a central focus of MIFF's program, which in 2022 included 142 films with at least one female director. Significantly, eight of the 11 films nominated for the festival's flagship Bright Horizons Award were helmed by women.

In front of the screen, women also took centre stage: 2022's best-performing title was the documentary *Clean*, which recounted the inspirational story of the late 'trauma cleaner' Sandra Pankhurst, while the female-driven films *Three Thousand Years of Longing*, *Marcel the Shell With Shoes On*, *Sweet As*, *Holy Spider* and *You Won't Be Alone* were among the festival's most popular.



Other noteworthy MIFF 70 titles include actor Charlotte Gainsbourg's directorial debut, *Jane by Charlotte*, a touching portrait of her mother, Jane Birkin; Kathryn Ferguson's Sinead O'Connor profile *Nothing Compares*; Sara Dosa's unforgettable love story written in lava, *Fire of Love*; Archibald Prize winner Del Kathryn Barton's longform debut, *Blaze*; and the latest films by Mia Hansen-Løve, Ana Lily Amirpour and Amanda Kramer. Moreover, through two dedicated strands, the festival revisited the revolutionary works of directors Lucile Hadžihalilović and Márta Mészáros.



Across its diverse screen stories, MIFF 70 chronicled the many facets of life for women: from the constraints of place and time (*Corsage*; *The Home Song Stories*; *My Sunny Maad*) and a stiflingly paternalistic world (*Clara Sola*; *My Small Land*; *Children of the Mist*; *Lingui, the Sacred Bonds*), to modern gendered anxieties (*The Novelist's Film*; *Millie Lies Low*; *That Kind of Summer*; *The African Desperate*), the perennial issues of safety and consent (*Piggy*; *Watcher*; *Palm Trees and Power Lines*) and the poignant power of hope (*One Fine Morning*; *A Love Song*; *Moja Vesna*; *Yuni*).

LGBTQIA+

Stories by and about members of the LGBTQIA+ community were once again a highlight of the festival, which presented audiences with the humorous and the heartfelt, the tumultuous and the transformative, as told by queer filmmakers from Australia and abroad.

The documentary *Franklin*, supported by the MIFF Premiere Fund, follows a young Tasmanian as he interweaves the political lineage of his father with his own journey as a trans person. Meanwhile, Chase Joynt returned to MIFF with *Framing Agnes*, an inventive work about the medical system's hostility towards the trans community; *Gayby Baby* director Maya Newell presented *The Dreamlife of Georgie Stone*, about the titular transgender trailblazer; and the Berlinale Teddy Jury Award-winning *Nelly & Nadine* told the true story of two women who pursued their love despite social taboos. *Clean* celebrated the compassion and resilience of the extraordinary Sandra Pankhurst, *Joyland* – the first ever Pakistani film to premiere at Cannes, and winner of the Un Certain Regard Jury Prize and the Queer Palm – was also a proud inclusion in the 2022 festival.

Related titles in the MIFF 70 program include *The Ornithologist* director João Pedro Rodrigues' sexy sci-fi musical extravaganza, *Will-o'-the-Wisp*; Craig Boreham's unflinching exploration of gay youth and self-discovery, *Lonesome*; François Ozon's provocative queer reimagining of Rainer Werner Fassbinder, *Peter von Kant*; and a treasure trove of shorts with LGBTQIA+ themes: *Will You Look at Me*, *Tuī Ná*, *Masquerade*, *Warsha* and many more.



Access



51 sessions with audio description or assistive listening
22 sessions with open captions
168 100%-subtitled films

2 sensory-friendly sessions
2 relaxed sessions
2 crybaby sessions

As part of its commitment to dismantling barriers to the enjoyment of cinema, MIFF continued to offer a wealth of accessibility options: from open captions, audio description and widespread wheelchair access, to the festival's first ever relaxed and sensory-friendly sessions.

In 2022, MIFF presented a range of films with open captions and audio description, Auslan-interpreted talks and events, as well as hearing-loop and assisted-listening devices. Step-free and wheelchair access was also available across all CBD and suburban venues, all of which accommodated guide dogs, assistance dogs and companion cards. Capping off the year's accessible options – and building on the success of the previous two years – MIFF Play returned with a selection of films available to stream Australia-wide.

Along with an open-captioned and audio-described session of Closing Night Gala film *Clean*, MIFF 70 heralded the festival's first ever sensory-friendly, relaxed and crybaby screenings.

Sensory-friendly screenings focus on adapting the cinema environment and preparing patrons through pre-show resources; in 2022, audiences could choose between *Shadow*, a near-future-set film from world-renowned theatre company Back to Back, and *Because We Have Each Other*, a slice-of-life documentary about a neurodivergent, working-class family.

Relaxed screenings include all the same features as their sensory-friendly counterpart, with the addition of on-screen captions and symbols warning about upcoming intense moments. For this option, MIFF 70 viewers

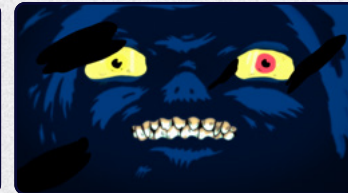
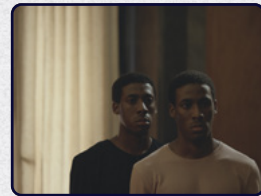
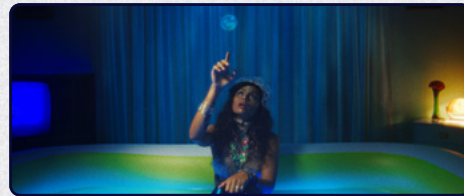
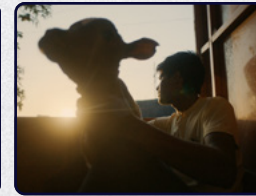
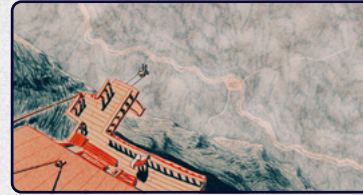
could watch *The Reason I Jump*, a Sundance-winning adaptation of Naoki Higashida's memoir of a neurodiverse life.

Lastly, crybaby sessions cater for parents and carers who wish to enjoy the festival in a baby- and toddler-friendly environment. In this adjusted context, audiences could watch either *Brian and Charles*, a quirky comedy about a lonely man and his homemade robot, or *A Love Song*, an exquisite drama about a woman yearning to reconnect with an old flame.



MIFF Shorts

Spanning 78 titles, the 2022 MIFF Shorts program was presented across 11 packages and included animation, documentary, experimental, and Australian and international fiction shorts, as well as a special suite of short films from and about Africa, and several pre-feature shorts.



These films also competed for the MIFF Shorts Awards, one of the most highly regarded and longstanding short-film competitions in both the Asia-Pacific region and the Southern Hemisphere. The competition is Academy Awards®, BAFTA and AACTA accredited.

The 61st MIFF Shorts Awards were presented by ST. ALi and, with thanks to MIFF's Shorts Awards partners, the eligible shorts competed for a total prize pool worth over \$63,500. In 2022, the jury consisted of filmmaker Tiriki Onus, director James Vaughan and film critic Jourdain Searles.

City of Melbourne Grand Prix for Best Short Film

Murmurs of the Jungle (India)
Director: Sohail Vaidya

VicScreen Erwin Rado Award for Best Australian Short Film

An Ostrich Told Me the World Is Fake and I Think I Believe It (Australia)
Director: Lachlan Pendragon

Award for Emerging Australian Filmmaker

Tremor (Germany)
Director: Rudolf Fitzgerald-Leonard

Award for Best Fiction Short Film

Moshari (Bangladesh)
Director: Nuhash Humayun

Award for Best Documentary Short Film

Will You Look at Me (China)
Director: Shuli Huang

Award for Best Animation Short Film

Ice Merchants (France/Portugal/UK)
Director: João Gonzalez

Award for Best Experimental Short Film

Nazarbazi (Iran/UK)
Director: Maryam Tafakory

MIFF XR

Sitting at the intersection of film, visual art and gaming, MIFF's XR program has established itself as fertile ground for exploration and innovation – for audiences and artists alike – and expands notions of filmmaking and storytelling.

MIFF presented its first virtual reality (VR) program in 2016. Since then, the festival has presented a compelling selection of immersive 360-degree work and was rebranded MIFF XR (extended reality) in 2021 to encompass augmented reality (AR) and mixed reality (MR) alongside VR.

In 2022, audiences were able to enjoy XR titles via the MIFF XR Gallery, a world-class online platform that was accessible digitally from home or in-person at ACMI's Swinburne Studio. On top of the 10 titles available in these formats, two other XR works were specially presented at MIFF 70: *Night Creatures*, the MIFF XR Commission, was an AR work with physical triggers at various venues across the CBD (an online version was also made available); while *Gondwana* was a durational VR installation housed over a continuous 48-hour period at ACMI, attracting audiences around the clock.



MIFF Talks & In Conversations

MIFF Talks and In Conversations events complement and expand on the themes, ideas and talent attached to various films in each year's program. These discussion-based offerings feature a range of local and international guests, from filmmakers and academics to critics and commentators.

In 2022, the slate was split between seven Talks events presented by the University of Melbourne and three In Conversations events presented by Nicolas Feuillatte.



MIFF Talks

Brett Morgen's *Moonage Daydream*

Speaker: Brett Morgen
(hosted by Zan Rowe)

Consuming Culture

Speakers: Vidya Rajan,
Jourdain Searles and
Charlie Shackleton
(moderated by Brodie
Lancaster)

Death & Dignity on Screen

Speakers: Amiel Courtin-
Wilson, Dr Nick Carr and
Professor Louise Keogh
(moderated by Michael
Williams)

A Melbourne on Film Conversation & Book Launch

Speakers: Yael Bergman,
Richard Lowenstein and
David Parker (moderated
by Kate Fitzpatrick)

Natural World: Environmental Activism on Screen

Speakers: Karl Malakunas,
Chris Kamen and Oliver
Cassidy (interviewed by
Jacinta Parsons)

On Trend: Key Directions in Screen Culture

Speakers: Goran Stolevski,
Caleb Ribates, Emma
Roberts and Dr Kirsten
Stevens (moderated by
Duncan Caillard)

Punks and Pioneers in the Archive

Speakers: John Hughes,
Andrew Leavold and
Jennifer Ross (moderated
by Flick Ford)

In Conversations

Carlos Reygadas Masterclass

Speaker: Carlos Reygadas
(hosted by Jessica Kiang)

Greenhouse by Joost

Speakers: Joost
Bakker and Jo Stafford
(moderated by Natasha
Mitchell)

New Visions in Australian Cinema

Speakers: Alena Lodkina,
Goran Stolevski and
Thomas M. Wright
(moderated by Jason
Di Rosso)

Critics Campus

Established in 2014, Critics Campus is MIFF's intensive week-long lab of panels, workshops, mentoring and writing, designed to provide emerging Australian screen critics a unique professional-development platform to nurture their talents in a live festival setting.

In 2022, MIFF welcomed another culturally and gender-diverse cohort of eight emerging critics to the Critics Campus program, which returned to an in-person format after two years of virtual sessions and attracted a stellar line-up of local and international speakers and mentors.

The members of 2022's cohort were Andrew Fraser, Brooke Heinz, Digby Houghton, Ellen O'Brien, Isabelle Carney, James Walsh, Lamyia Nawar and Lily Rodgers. As part of the program, each participant was paired up with an established critic: Daniel Kasman (MUBI), Jessica Kiang (*Variety*), Annabel Brady-Brown (Fireflies Press / *Metrograph*), Jake Wilson (*The Age*), Cher Tan (*Meanjin* / *Liminal*), Isabella Trimboli (*The Big Issue* / *Gusher*), and freelancers Jourdain Searles and Philippa Hawker.

The program also included panel discussions and workshops featuring some of the best international film critics, scholars and programmers – several of whom are former Critics Campus mentors – from such outlets as *Variety*, *Rolling Stone*, *Film Comment*, MUBI, Criterion and the *Los Angeles Times*.



MIFF Schools



MIFF Schools is an initiative that aims to enrich the cinema experience for younger viewers. The 2022 slate was curated with a view to presenting high-quality, diverse films in some of the languages commonly taught in Victorian schools – French, Indonesian, Italian and Japanese – as well as to strengthen students’ understanding of First Nations cultures and history.

The films were also selected for how well they addressed the Victorian Curriculum Learning Areas for The Arts, The Humanities, Science and Languages, as well as themes and issues relevant to four capability areas: Critical and Creative Thinking, Personal and Social, Ethical Understanding, and Intercultural Understanding.

In 2022, teachers and their students had the option of either attending an in-cinema session (Melbourne only) or streaming the film from their classroom (Australia-wide). Each film was also accompanied by a free curriculum-aligned webinar by visual-analysis expert Dr Josh Nelson, giving teachers additional resources, strategies and ideas for how best to incorporate that film into their students’ classroom-based learning.

7 films

22 schools

14% regional schools

600 students

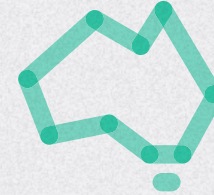


PROGRAM
IMPACT
SUPPORT

Audience / Demographics



143K
total viewership



86% metropolitan Melbourne
8% regional Victoria
6% interstate

└ 48% from NSW
└ 40% engaged with MIFF
for the first time



73% employed
full-time or part-time,
or self-employed
14% retired
5% students



23%
new audiences

└ 60% under 25
└ 40% from interstate



32% earn over \$100K annually



57% female
47% aged under 45
17% speak a language
other than English
at home*

*The most commonly spoken languages are Mandarin, French, Spanish, Italian, Greek, German, Cantonese and Japanese.

Audience / Satisfaction



90% said they would be
**highly likely to
return to MIFF
in future years**



Quality of films on offer

98% satisfied

Range of films on offer

98% satisfied

Customer service received

95% satisfied

Digital platform

88% satisfied

Audience / Behaviour

Key motivations for attending MIFF:

engaging with a specific film/event

Audiences in the 25-34 age group are more motivated by:

experiencing culture

being entertained

Mature audiences are more motivated by:

experiencing something new

spending time with friends & family



In cinema

77% watched with others

Groups (3+) watched more films than singles or couples

Audiences (all ages) watched an average of

3.9 films

Under-25s and over-65s watched an average of **4.5 films**



Online

33% watched with others

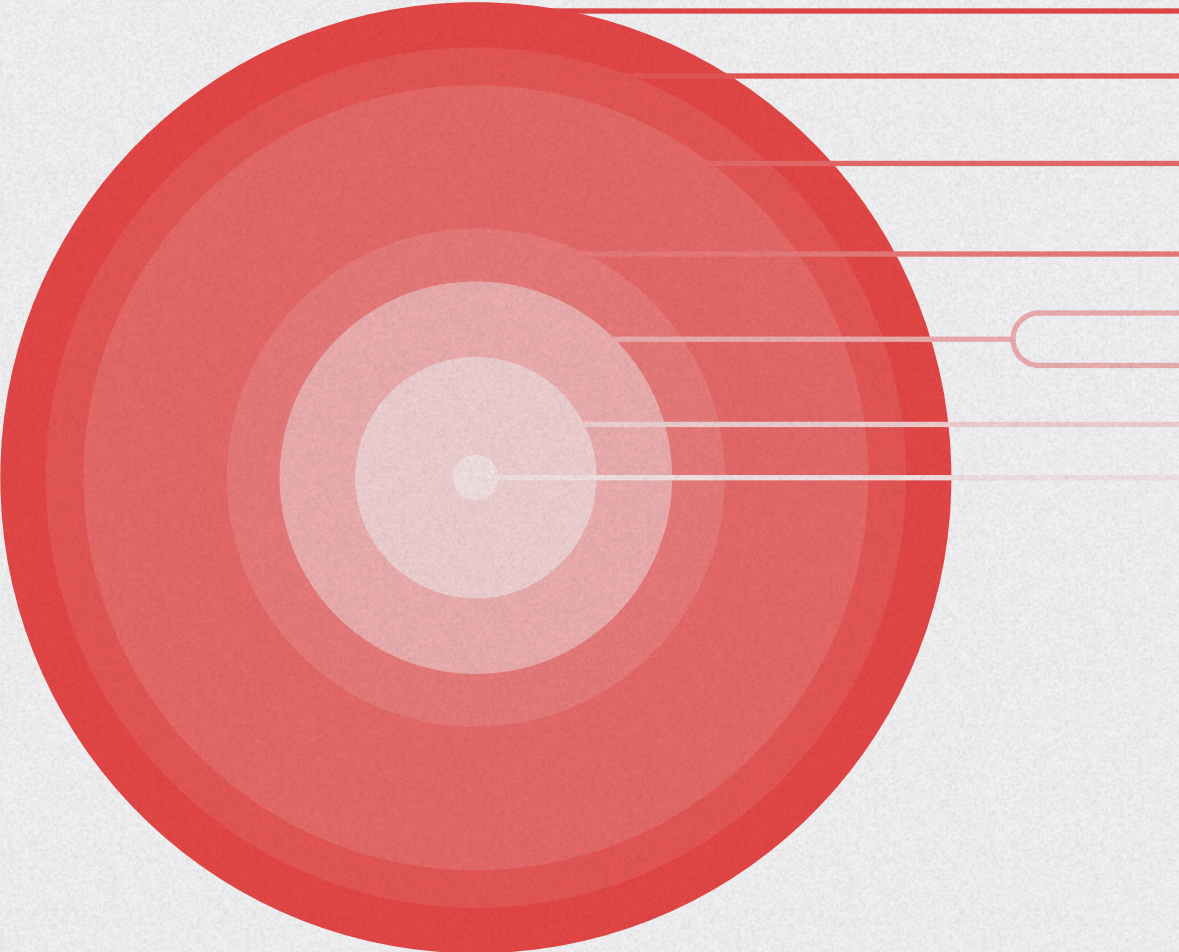
Groups (3+) watched more films than singles or couples

Audiences (all ages) watched an average of

2.5 films

Over-65s watched an average of **3.6 films**

Audience / Sources of Awareness



63% direct communications (such as *Widescreen* eDMs and the MIFF website)

52% organic and paid social media

52% word of mouth

Amplified word-of-mouth marketing is as impactful as organic word of mouth

33% digital advertising

Social media is the most common word-of-mouth delivery method

26% print

26% press/editorial

16% radio

3% podcasts

Strongest sources of awareness for those engaging with MIFF for the first time:

- social media (52%)
- amplified and organic word of mouth (46%)
- digital advertising (36%)

Strongest sources of awareness about MIFF:

Audiences aged 18–44

- social media
- digital advertising
- organic and amplified word of mouth

Audiences aged 45–65+

- direct communications
- press
- print and radio ads

NOTE: Total response percentages exceed 100% as respondents were permitted to select multiple sources of awareness.

Social Media & Website



Widescreen eDM

140K subscribers

36% open rate

21% click rate (CTOR)



MIFF website

4.6M page views*

1.1M website sessions

563K unique website users

*miff.com.au only



Facebook

78K followers

260K peak daily reach



Instagram

27.3K followers

31.7K peak daily reach



YouTube

31.5K subscribers

31.4M YouTube views in total

2M YouTube views in 2022



Twitter

53.5K followers

Publicity

2.9K pieces of media coverage
1.2B total reach
\$34M estimated PR value

“It’s the most wonderful time of the year ... The 70th iteration of the Melbourne International Film Festival is upon us.”

FLICKS

“After 18 days of in-person screenings, over 370 movies and the allocation of a new prize fund totaling \$210,000, MIFF has to be one of the lengthiest, liveliest and now most lucrative film festivals in the world.”

VARIETY

“The cinephile and movie-lover event is a pillar of Melbourne’s winter season and this year’s lineup doesn’t fall short with an absolutely stacked program.”

**URBAN
LIST**

“It may be turning 70 but Melbourne International Film Festival is proving it can still get down with the best of us in 2022.”

beat

“In a festival this big, everyone will map a different path through the program ... Even the most obscure corners of its program reward exploration.”

The Saturday Paper

“A love song to a Melbourne almost lost to the wrecking ball ... *The Lost City of Melbourne* is as much about the city today as it is the vaguely mythical ‘marvellous Melbourne’ of old.”

THE AGE

“*Petrol* reminds us that [Alena] Lodkina is clearly a talented filmmaker to watch, with big ideas and plenty more left in the tank.”

TimeOut

“*Neptune Frost* is a visual album that defies form ... The entire thing is a compelling, unforgettable experience.”

SCREEN hub

“The city’s major cinema celebration is back in its best guise this year – and it’ll have you making grooves in your favourite ACMI, The Capitol, Forum, Hoyts Melbourne Central, IMAX, Kino Cinema and Cinema Nova seats for most of the month.”

CONCRETE PLAYGROUND.

“*Of an Age* is a modern queer classic ... [Goran] Stolevski imbues his characters with such lived-in specificity that we can’t help but be swept away.”

The Guardian

PROGRAM
IMPACT
SUPPORT

Membership

1.7K Members total
201 Deluxe Members

MIFF Members came out in full force to support the festival, especially following the obstacles and difficulties of the past two pandemic-strained years. In return, they were able to access their usual membership privileges and benefits: discounted passes and tickets for all festival sessions, year-round parking discounts through Secure Parking, and concession entry to our range of cinema partners.

In 2022, MIFF attracted a total of 1,700 Members, 77 per cent of whom were renewals – attesting to the dedication of the festival's membership base. Following its introduction in 2020, the Deluxe Member tier has reached a record total of 201; this significant increase was enabled in large part by a more appealing and cost-effective set of benefits, including the inclusion of an unlimited program-wide Festival Passport.



MIFF Ambassadors

Joost Bakker
Fayssal Bazzi
Rose Byrne
Uncle Jack Charles
Robert Connolly
Andrew Dominik
Rachel Griffiths AM
Justin Kurzel
Chris Pang
Leah Purcell AM

In 2022, MIFF once again invited a number of filmmakers, actors and creatives to join the festival as Ambassadors. Hailing from all over Australia, MIFF Ambassadors ensure the festival is a truly national celebration of film and the moving image, and are united by their passion for MIFF and all that it does.





MIFF Circle

The MIFF Circle is the festival’s philanthropic giving group. Established in 2020 in the midst of Melbourne’s COVID-19 lockdown, it has garnered an astounding amount of private support, which was central not only to the successful delivery of that year’s festival, MIFF 68½, but also to the creation of the festival’s digital platform, MIFF Play.

Two festivals later, that level of generosity has continued, enabling MIFF to both weather the unpredictability of the screen landscape and conceive of and deliver unforgettable projects – particularly during the milestone 70th edition.

MIFF is immensely grateful to everyone who offered their support during this challenging year.

Major Supporter
Susie Montague

Major Supporter, MIFF XR
Ling Ang

Platinum Patrons
Jane & Stephen Hains
Ray Montague
The Pratt Foundation
Yashian Schauble
Ricci Swart AO

Gold Patrons

Ying Ang & Michael Chazan
Greg Basser (Gentle Giant Media Group)
Paul & Samantha Cross
Zahava Elenberg & Justin Abrahams

Rosemary Forbes & Ian Hocking
M A Johnston
Konfir Kabo & Monica Lim
Joel & Yael Pearlman
Jo Plank & Richard MacKinnon

Stephen & Sheryle Rogerson
Anna Schwartz AM
Drake Storm
The Sun Foundation
Paul & Sarah Wiegard

Silver Patrons

Jane Allsop
Mike Baard
Elizabeth Bromham
Sally Caplan
Ian A. Chapman
Josh Chye
Bernie Clifford
Claire Dobbin AM
Niels Endres
Gregory Foley
Colin Golvan AM QC
Iona Goodwin

Kristyn & Brett Gronow
Adeline Hiew
Gilda Howard & Bill Beck
Gregory Hughan & Teresa Cianciosi
Igor Kebel
Dr Andrew Lu AM & Dr Geoffrey Lancaster AO
Pamela Macklin & Vic Zbar
Nancy Margaret
Tim McGregor
Vlad Mijic

Natalie Miller AO
Traudl Moon OAM
Martina Schaerf
Anthony Scott
Anne & Michael Smith
Daniel & Tanja Stoeski
Pinky Watson
Lou Weis & Kim Kneipp
Paul Wiegard
Teresa Zolnierkiewicz

Partnerships

With almost 400 films and events in the expansive 70th-anniversary program, MIFF's biggest year could not have been brought to life without the unwavering support and incomparable contributions of the festival's Partners.

As with previous years, 2022 saw a wide selection of Partner collaborations, offerings and experiences, including film presentations, activations, custom audiovisual content, dining and drinking sets, and exciting promos and giveaways.

"MINI Australia was proud to be a Major Partner of the Melbourne International Film Festival, which this year celebrated its 70th anniversary.

It was an honour for MINI to support creative arts by presenting **The Natural World**, a special collection of inspiring nonfiction films that observed and dissected the intersections of humankind and nature, while highlighting the role of the environment in making us who we are – aligning beautifully with MINI's #BIGLOVE for the planet."



Principal Government Partner		Major Government Partners			Learning Partner	
Major Partners						
Partners						
Major Cinema Partners						
Media Partners						
Industry & Cultural Partners						
Key Suppliers						

Board & Staff

MIFF Board

Teresa Zolnierkiewicz – Chair
Tim McGregor – Deputy Chair
Mike Baard
Sally Caplan
Josh Chye
Zahava Elenberg
Dr Andrew Lu AM

MIFF Staff

Management

Al Cossar – Artistic Director
Mark Woods – Industry Director / Executive Producer
Victoria Pope – Commercial Operations Director
Amanda Sole – Finance Manager

Programming

Kate Fitzpatrick – Programmer
Kate Jinx – Programmer
Mia Falstein-Rush – Program Manager
Liam Carter – Program Coordinator
Mark Jakowenko – Head of Guest Services & Special Projects
Alice McShane – Guest Services Manager
Gisselle Gallego – Programming Assistant
Luke Goodsell – Critics Campus Producer
Michael Sun – Critics Campus Assistant

Marketing & Communications

Claire La Greca – Head of Marketing & Communications
Adolfo Aranjuez – Publications & Content Manager
Damon Brannecki – Digital Content Producer
Sophia Petropoulos – Marketing Campaign & Projects Coordinator
Elwyn Murray – Graphic Designer
Nik Lee – Digital Marketing Intern

Partnerships

Sarah Wild – Head of Partnerships
Georgina Wills – Partnerships Manager
Saoirse Johnston-Dick – Partnerships Coordinator

Philanthropy

Brad Macdonald – Head of Philanthropy & Festival Development
Sophie Scott – Philanthropy & Membership Coordinator

Finance & Administration

Cecily Wallace – Accounts

Systems & Ticketing

Jaymie Bandrowski – Head of Systems & Ticketing
Bonnie Perry – Box Office Manager
Nick Turner – Data Manager
Yun Bond – Ticketing Manager
Jordan Willis – Data & Ticketing Coordinator
Rosie Hazell – Data & Ticketing Coordinator

Operations

Duane Rowley – Head of Festival Operations
Erin Hutchinson – Venues Operations Manager
Chiara Gabrielli – Venues Manager
Grace Packer – Volunteers Manager
Calista Campbell – Events Manager
Angela Lillyman – Assistant Venues Manager
Hugo Williams – Assistant Venues Manager
Jack Ashe – Events Coordinator
Natalie May – Events Coordinator
Tom Middleditch – Access Coordinator
Chris Elliott – Technical Manager
Mark Walker – Technical Liaison
Tess Hamilton – Print Traffic Coordinator
Travis Geldard – Production Coordinator

MIFF Industry

Eddie Coupe – Industry Programs Executive
Scott Joblin – Industry Coordinator
Ella Ogden – Industry Projects Coordinator
Aurélia Porret – Special Projects Coordinator
Anthoula Ververis – Industry Events Coordinator
Natalie Apostolou – Industry Projects Consultant
Tiffany Dias – Industry Administrator
Andrew Goode – Industry Administrator

Publicity

Common State