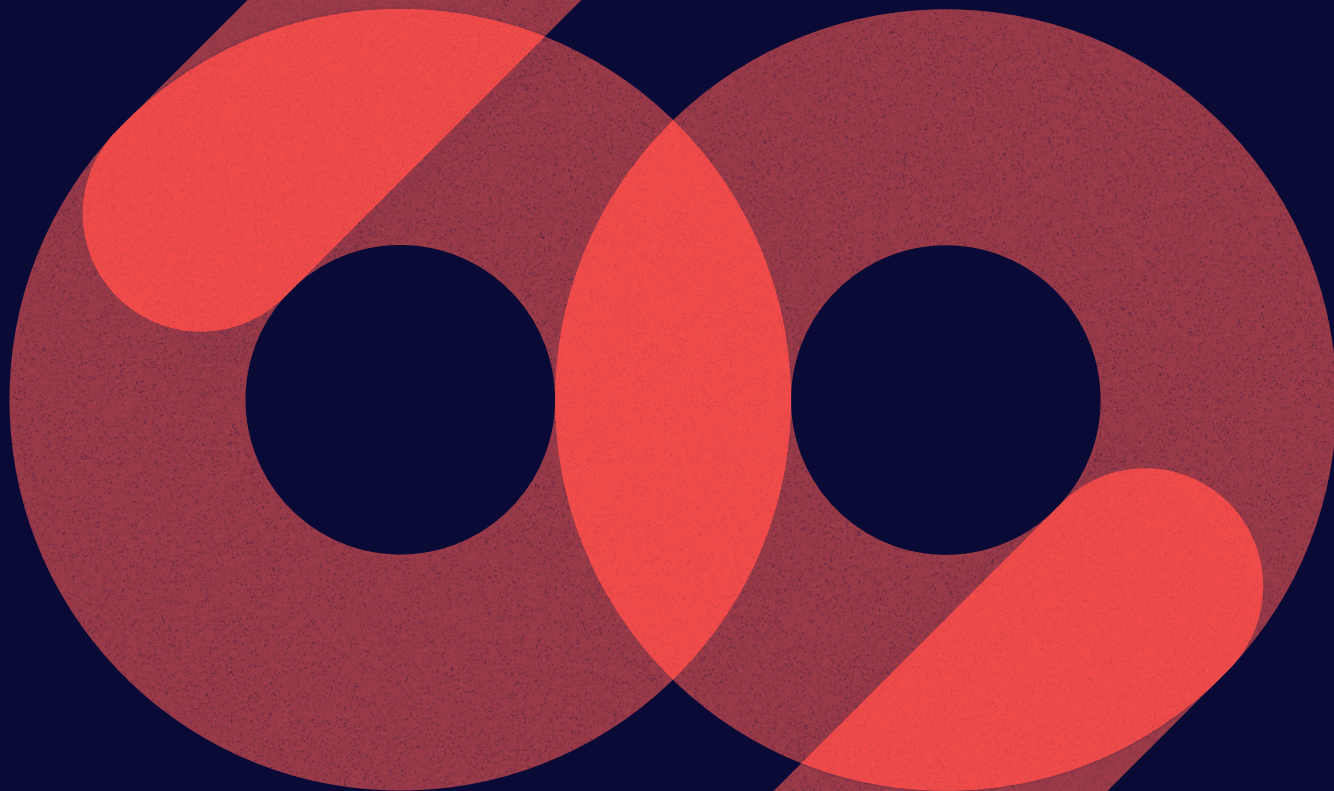


**Melbourne International  
Film Festival  
2021 Year in Review**



**MIFF**

# Introduction

**What a year! If you can even call it that – some may deem it more a calendar of catastrophe, the days losing meaning against the whiplash swings and shifts in our city and community.**

MIFF prepared for this moment in the design of a 2021 festival of moving parts: one with city, suburban, drive-in, regional and digital elements, welcoming those near and far. Inherent in that design was a creative response to the volatility of the world around us; we wanted to reach audiences, to continue to deliver and celebrate cinema – despite our vulnerability – with curiosity and positivity in this changed and changing world.

We hoped for the best but planned for the worst – and we got it.

In 2021, MIFF navigated the severe impact of two metropolitan lockdowns and one regional lockdown, truly a set of circumstances that leaves the thesaurus exhausted when it comes to alternatives to that cliché du jour: ‘unprecedented’.

With the determination of our staff, and the outpouring of support from our filmmakers, partners and public, we continued, delivering as much of MIFF to as many audiences as possible. We maintained a wonderful program of auteurs and breakthroughs, cinema that ranged from the comforting to the challenging – a line-up that continued to look across the world and through the moment.

We are enormously proud of the films and filmmakers that were part of MIFF this year. They represent, in the best tradition of so many films and so much storytelling, a battle against the odds, and an overcoming.

If there is a message to receive against the mess that COVID manifested in 2021, it is this: that moments like this make us acutely, profoundly aware of what MIFF means to our community, which you will see reflected in these pages. For that, we are grateful, and we are given momentum to go forward.

To those reading – thank you.



**Al Cossar**  
Artistic Director



**Victoria Pope**  
General Manager

# MIFF 69

18

DAYS

112

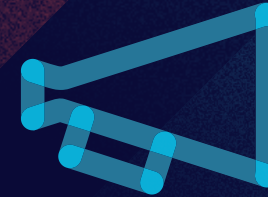
FEATURES

80

SHORTS

124

Australian premieres



30

world premieres

Australia-wide streaming

7

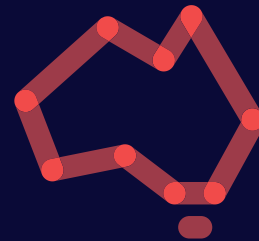
regional cinemas

55

countries

17

First Nations-led projects



30.7%

Australian content  
20% free content

46

languages



9

MIFF Ambassadors



9

MIFF Talks



87 films

with one or more female directors



3 fully audio-described films  
8 fully open-captioned films  
49 100%-subtitled films

# The Challenge of 2021:



# COVID Strikes Back

From 13 July to 10 August – encompassing MIFF 69’s presale window and first week – the MIFF Box Office generated significant revenue from in-cinema ticket sales. By this point, the festival had a line-up of 199 feature films, 84 shorts and 10 XR experiences, including a record 40 world premieres and several big drawcards straight from Cannes.

However, as a result of the Victorian lockdown, all in-person events in Melbourne and the final weekend of all regional cinema screenings were cancelled. This significantly impacted MIFF’s overall attendance and box office revenue.

Despite this, in the period following the cinema cancellation on 11 August, MIFF Play sales rose by 43% from the same period in 2020. Once again, MIFF turned a disadvantage into an opportunity and leveraged the lockdowns in several Australian states to reach new audiences.

- 28% of MIFF Play visitors were engaging with MIFF for the first time
- 47% of new audiences were under 25
- 63% of new audiences were from interstate
- 95% of audiences were satisfied with the overall experience of MIFF Play, including the quality and range of films on offer, the platform itself and the customer service
- 87% said they would be highly likely to return to MIFF in future years
- 75% of MIFF Play audiences were likely to attend an in-person screening at MIFF in the future



# A Festival to Remember

**The film slate on the festival's streaming platform, MIFF Play, was defined by variety and boldness – a spirited, scintillating response to a context of limitation.**

With the outside world largely out of bounds, MIFF enabled home viewers not just in Melbourne but across the nation to travel to far-flung places, learn about history, and find themselves captivated by love, laughter and life's many transformative stages.

Three MIFF 69 titles screened as upscaled sessions that invited audiences to tune in at the same time, gala-style: Siân Heder's heartwarming family drama *CODA*, which served as the festival's digital opener; Madeleine Martiniello's *Palazzo di Cozzo*, on titular Melbourne icon Franco Cozzo; and Natalie Morales' platonic rom-com *Language Lessons*, which closed MIFF 69. As ticket availability just could not keep up with audience demand, *CODA* and *Palazzo di Cozzo* each received encore screenings.

Elsewhere on MIFF Play, the films that emerged as 2021's bestsellers include Danish dark comedy *Riders of Justice*, starring Mads Mikkelsen; tender US romance *Freshman Year*; the invigorating documentaries *Sisters With Transistors*, *Stray* and *Set!*; and MIFF 69's most-watched feature: *Come Back Anytime*, about a Japanese chef and his legendary, well-loved ramen shop.

Plus, with the entire MIFF Shorts and XR programs made available for free, viewers were undoubtedly spoilt for cinematic choice.

# Meeting Audiences



**As part of MIFF 69's original multi-tiered format, a number of screenings had been organised at regional centres across Victoria.**

In a stroke of good fortune, the state's lockdown eased in the regions in time for in-cinema screenings in seven of the eight intended 2021 regional sites. This paved the way for audiences to enjoy such titles as *James & Isey*, *Blind Ambition*, *Together Together*, *We Are the Thousand*, and MIFF Premiere Fund films *Nitram*, *Anonymous Club*, *Off Country* and *Hating Peter Tatchell*, among others.

# Where They Are



The MIFF 69 regional cinema venues were:

- Paramount Cinemas (Echuca)
- The Pivotonian Cinema (Geelong)
- Star Cinema (Bendigo)
- Sun Cinema (Bairnsdale)
- Sun Cinema (Bright)
- Theatre Royal (Castlemaine)
- Wallis Cinemas (Mildura)



# The Story of the World





**As a film festival produced and enjoyed on traditional First Nations lands – and building on over 60,000 years of storytelling – MIFF is proud to showcase the best screen stories by and about Indigenous Australian and other First Nations peoples.**

The 2021 program\* included the world premieres of two Aboriginal Australian-led, MIFF Premiere Fund-supported documentaries. In *Ablaze*, Tiriki Onus (alongside co-director Alec Morgan) pursues the discovery that his grandfather – revered activist Bill Onus – was the first ever Aboriginal Australian filmmaker. And *Off Country*, co-directed by John Harvey, follows six Indigenous teenagers as they navigate life as scholarship recipients at one of Australia’s most prestigious boarding schools.

MIFF 69 also shone a light on Indigenous Australian lives through the new restoration of Margot Nash’s *Vacant Possession* and in the short films *Finding Jedda* and *Wirun*, while non-Australian First Nations experiences were chronicled in *James & Isey* (New Zealand), *IOPU* (Samoa), *Nudo Mixteco* (Mexico), *Maat Means Land* (USA) and *Angh* (India).

First

Nations



\*The pre-lockdown MIFF 69 slate had lined up *The Drover's Wife* *The Legend of Molly Johnson* – directed by and starring MIFF Ambassador Leah Purcell AM – for the Opening Night Gala, with Indigenous Australian-themed films *Araatika: Rise Up!*, *Fist of Fury Noongar Daa*, *Wash My Soul in the River's Flow* and a restoration of Rachel Perkins’ *Radiance* rounding out the main program.



# Women



in



# Film

**Gender was at the forefront of MIFF 69’s program, with 87 of its 192 features and shorts (45.3%) having at least one female director attached to them and more than 60% of Critics Campus participants being women.**

In front of the screen, the cultural and historical contributions of women and stories propelled by female protagonists were represented across numerous titles – including the audience-hit films *Sisters With Transistors*, *Poly Styrene: I Am a Cliché*, *The Nowhere Inn* and *Karen Dalton: In My Own Time*.

Other noteworthy titles include Nana Mensah’s darkly funny *Queen of Glory* and Emma Dante’s bittersweet drama *The Macaluso Sisters*, which joined a myriad of films about motherhood (*Aurora*, *La Civil*, *Topside*), the prickly collision of gender and culture (*Geeta*, *Ballad of a White Cow*, *Souad*, *Girls | Museum*), and how the pressures of womanhood have changed from then (the restorations *Chess of the Wind*, *Smooth Talk* and *Centre Stage*) to now (*Ninjababy*, *Playlist*, *La Verónica*, *The Hill Where the Lionesses Roar*).

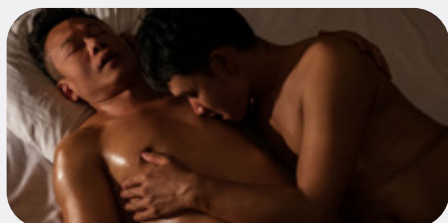
LGBTQIA+



In 2021, MIFF forged ahead with its commitment to present films by and about members of the LGBTQIA+ community, both from local shores and further afield.

The MIFF Premiere Fund-supported *Hating Peter Tatchell* chronicles the tireless activism of its eponymous subject, while two significant documentaries each paint a portrait of a before-their-time gender-diverse pioneer: *My Name Is Pauli Murray*, about the titular activist and polymath, and *No Ordinary Man*, about jazz pianist Billy Tipton.

Also in the MIFF 69 program were Tsai Ming-liang's touchingly erotic *Days*; a documentary on gay artist and campaigner David Wojnarowicz; the landmark 1977 film *Word Is Out: Stories of Some of Our Lives*, the first ever feature documentary made by and about queer individuals; trans-themed features *Madalena* and *North by Current*; and the shorts *Are You Still Watching?*, *Beautiful They* and *Call History*.





## Access



**Building on the achievements of previous years, MIFF 69 made a selection of accessibility options\* available to ensure that people of all abilities, and from all walks of life, could enjoy the magic of cinema.**

A range of titles were screened with open captions and/or audio description, including the MIFF Play premiere film, *CODA*, which was fully open-captioned.

Depictions and documentation of members of the disability community were an integral part of MIFF 69 as well. *CODA* sensitively recounts the story of a ‘CODA’ – a child of deaf adults – and her loving, if sometimes complicated, family. The MIFF Premiere Fund-supported *Chef Antonio’s Recipes for Revolution* turns the lens on a groundbreaking Italian hotel-restaurant staffed by young people with Down syndrome. *He’s My Brother* is a love letter from co-director Christine Hanberg to her deaf and blind brother, Peter. And *I’m Wanita* traces the life and career of Australian “Queen of Honky-Tonk” Wanita Bahtiyar, who has autism.

49 100%-subtitled films

10 Premiere Fund titles with access elements

8 fully open-captioned films

3 fully audio-described films

\*Prior to lockdown, MIFF 69 would have seen MIFF’s first ever relaxed screening – *The Reason I Jump*, an adaptation of Naoki Higashida’s memoir of a neurodiverse life – alongside the provision of widespread wheelchair access at cinemas, Auslan interpreters, companions cards, guide dogs and support animals.



# MIFF Shorts



The 2021 MIFF Shorts program, spanning 80 films, was presented across 10 packages and included animation, documentary, experimental, and Australian and international fiction shorts, as well as a special suite of short films about movement on screen 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 60th MIFF Shorts Awards were once again presented by Mountain Goat Beer and, with thanks to the festival's Shorts Awards partners, the eligible shorts competed for a total prize pool worth \$63,500. In 2021, the jury consisted of award-winning journalist Osman Faruqi, writer/director Natalie Erika James and screen-industry expert Alexandra Burke.

**City of Melbourne Grand Prix for Best Short Film**

*The Game*  
(Switzerland)  
Director: Roman Hodel

**Film Victoria Erwin Rado Award for Best Australian Short Film**

*Baltasar*  
(Australia/Spain)  
Director: Brietta Hague

**Award for Emerging Australian Filmmaker**

*Reptile*  
(Australia)  
Director: Jordan Giusti

**Award for Best Fiction Short Film**

*Lili Alone*  
(China / Hong Kong / Singapore)  
Director: Zou Jing

**Award for Best Documentary Short Film**

*Listen to the Beat of Our Images*  
(France)  
Directors: Audrey Jean-Baptiste and Maxime Jean-Baptiste

**Award for Best Animation Short Film**

*Gravedad*  
(Germany)  
Director: Matisse Gonzalez

**Award for Best Experimental Short Film**

*Happy Valley*  
(Hong Kong)  
Director: Simon Liu

**Blackmagic Award for Best Cinematography in a Short Film**

*Lizard*  
(Nigeria/UK)  
Director: Akinola Davies Jr



**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 aims to expand our notions of filmmaking and storytelling.**

MIFF presented its first virtual reality (VR) program in 2016; since then, the festival has hosted a compelling selection of immersive work. In 2021, the program was rebranded MIFF XR (extended reality) to recognise the rapidly changing nature of the medium, and with a view to encompassing augmented reality (AR) and mixed reality (MR) alongside VR.

In a world-class Australian-first, MIFF XR was born as a fully digital platform that was free, available globally and accessible even to those who do not have VR equipment. Arriving on a virtual Swanston Street, attendees were invited to dive in to nine XR experiences dotted around the digitally rendered auditorium of The Capitol – RMIT University.

## MIFF XR





# MIFF Talks

**MIFF Talks events complement and expand on the themes, ideas and talent attached to various films in each year's program.**

These panel and conversation events feature a range of local and international guests, from filmmakers and academics to critics and commentators.

The 2021 MIFF Talks slate, presented in partnership with the University of Melbourne, comprised nine events – six of which screened during the festival period and three in the months following. All were presented to audiences free of charge.

**Family Affair: Filmmakers Share Their Lives**

Speakers: Celeste Bell, Christine Hanberg and Tiriki Onus  
Moderator: Jason Di Rosso

**Folk Heroes: Documenting Artists and Icons**

Speakers: Cheryl Dunn, Richard Peete, Robert Yapkowitz and Matthew Walker  
Moderator: Kate Jinx

**Consuming Culture: Pandemic Habits**

Speakers: Osman Faruqi, Dr Janice Loreck and Beverley Wang  
Moderator: Alexei Toliopoulos

**In Conversation: Nitram**

Speakers: Justin Kurzel, Shaun Grant, Essie Davis, Nick Batzias and Virginia Whitwell  
Moderator: Ana Kokkinos

**Queer Activism: From Life to Screen**

Speakers: Peter Tatchell and Christopher Amos  
Moderator: Dr Hannah McCann

**New Iranian Cinema**

Speaker: Manijeh Hekmat  
Interviewer: Kate Fitzpatrick

**In Conversation: Anonymous Club**

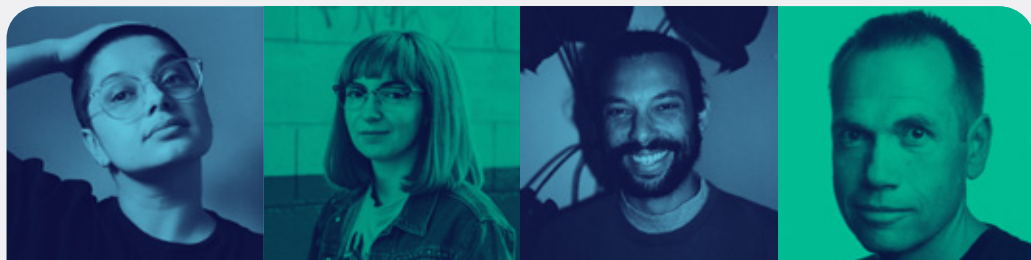
Speakers: Courtney Barnett and Danny Cohen  
Moderator: Brodie Lancaster

**In Conversation: A Tribute to David McComb**

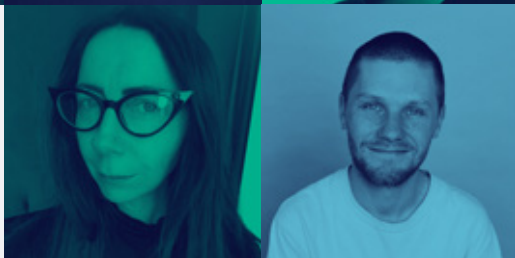
Speakers: Jonathan Alley, Phil Kakulas and Christos Tsiolkas  
Moderator: Karen Leng

**In Conversation: Leah Purcell AM**

Speaker: Leah Purcell AM  
Interviewer: Sandy George



# 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 2021, MIFF welcomed a culturally and gender-diverse cohort of eight emerging critics to the Critics Campus program, which was conducted online for the second year in a row and attracted a stellar line-up of local and international speakers and mentors.

The members of the 2021 cohort were Charlotte Daraio, Hassan Abul, Jared Richards, Louise Cain, Muhib Nabulsi, Tiia Kelly, Vyshnavee Wijekumar and Ying-Di Yin. During the program, each participant was paired up with an established critic; this year saw an all-Australian mentor line-up of Alexandra Heller-Nicholas (*Alliance of Women Film Journalists*), Keva York (*ABC / Australian Book Review*), Lesley Chow (*Bright Lights Film Journal*), Craig Mathieson (*Fairfax / The Monthly*), Ruby Arrowsmith-Todd (*Art Gallery of New South Wales*), Aimee Knight (*The Big Issue / Radio Adelaide*), and freelancers Philippa Hawker and Michael Sun.

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*, *Criterion*, *MUBI*, *Film Comment*, *Los Angeles Times* and *Rolling Stone*.

# MIFF SCHOOLS



## MIFF Schools

MIFF Schools is an initiative that aims to enrich the cinema experience for younger viewers. The 2021 slate was curated with a view to presenting high-quality, diverse films in some of the languages commonly taught in Victorian schools: French, Mandarin, Spanish, Japanese and German.

All films and the accompanying curriculum-aligned webinars – delivered by visual-analysis expert Dr Josh Nelson – were available for teachers to access Australia-wide.

This year also saw the return of MIFF Schools' Youth Jury, which bestowed the honour of 2021 Outstanding Film to *It's a Summer Film!* (Japan, dir. Sōshi Matsumoto). The 2021 jury includes all three winners of Top Screen 2021.

5 films

33 schools

9% regional schools

244 distributed streams

(1 stream per class)

4.3K students



# OUT-OF-SEASON OFFERINGS

## Out-of-Season Offerings

While MIFF is best-known for its activities during the festival period – from the First Glance announcement in May to Closing Night in late August – the festival also hosts and co-presents a number of events and initiatives out of season.

Much like how audiences' love for cinema persists beyond the final festival weekend, MIFF's offerings for the movie-loving public continue year-round. Each event has its own flavour and take on filmic festivity, but all of them further MIFF's mission of delivering unforgettable screen experiences.



## Presented by MIFF

### **MIFF at the Drive-In**

*Nine Days and One Night in Miami*  
Coburg Drive-In  
4 December 2020

### **A Machine for Viewing**

Special XR presentation  
YouTube  
8 April – 8 May 2021

### **Céline Sciamma Double Feature**

*Petite Maman* and  
*Children of Montmartre*  
ACMI  
30 November 2021

### **Nitram**

Special presentation with  
Dir. Justin Kurzel  
Palace Como  
20 December 2021

### **Melbourne Music Week**

*Anonymous Club* and  
*Wash My Soul in the River's Flow*  
ACMI  
6–9 December 2021

### **Hear My Eyes**

*Two Hands* feat. The Murlocs  
The Astor Theatre  
29–30 January 2022

### **Member screenings**

Various titles  
Various venues  
Year-round

## Partner co-presentations

### **MIFF Summer Residency**

4 × Premiere Fund titles  
Bunjil Place  
5–21 February 2021

### **VCA Film and Television Graduate Season**

40+ short films  
MIFF Play  
27 September – 10 October 2021

### **Screening Ideas**

6 × titles  
MIFF Play  
22–31 October 2021

### **ST. ALI Italian Film Festival**

MIFF Presents: *Padre nostro*  
Various venues  
19 November –  
12 December 2021

# AUDIENCE

# Demographics



**170K**  
total viewership

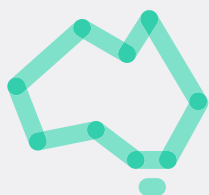


**111K**  
distributed streams



**28%**  
new audiences

└ 47% under 25  
└ 63% from interstate



**76%** metropolitan Melbourne

**10%** regional Victoria

**16%** interstate

└ 65% from NSW  
└ 63% engaged with MIFF  
for the first time



**35%** earn over  
\$100K annually



**73%** employed  
full-time or part-time,  
or self-employed

**14%** retired

**5%** students



**63%** female

**48%** aged under 45

**14%** speak a language other  
than English at home\*

\*The most commonly spoken languages are Mandarin, Cantonese, Japanese, Spanish, Italian, Greek, German, French, Polish, Dutch, Vietnamese, Arabic, Hindi, Serbian, Maltese, Turkish and Hebrew.

# Satisfaction



**87%** said they would be  
**highly likely to  
return to MIFF  
in future years**



**75%** of MIFF Play audiences are  
**likely to attend an in-person  
screening at MIFF in the future**



Quality of films on offer  
**97% satisfied**

Range of films on offer  
**94% satisfied**

Customer service received  
**95% satisfied**

Digital platform  
**94% satisfied**

# Behaviour

Key motivations for attending MIFF:

engaging with a specific film

experiencing culture

being entertained

experiencing something new

learning about themselves through film

Mature audiences are more motivated by:

Young audiences are more motivated by:



Audiences (all ages)  
watched an average  
of 4.5 films



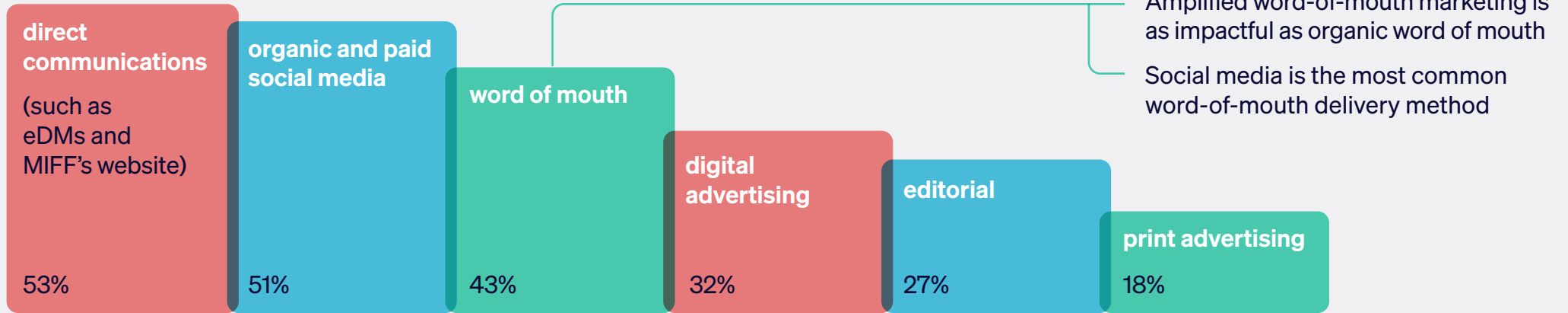
Under-25s and over-65s  
watched an average  
of 6.3 films

44.5% of  
audiences  
watched with  
others



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

# Sources of Awareness



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

- social media (45%)
- amplified and organic word of mouth (41%)

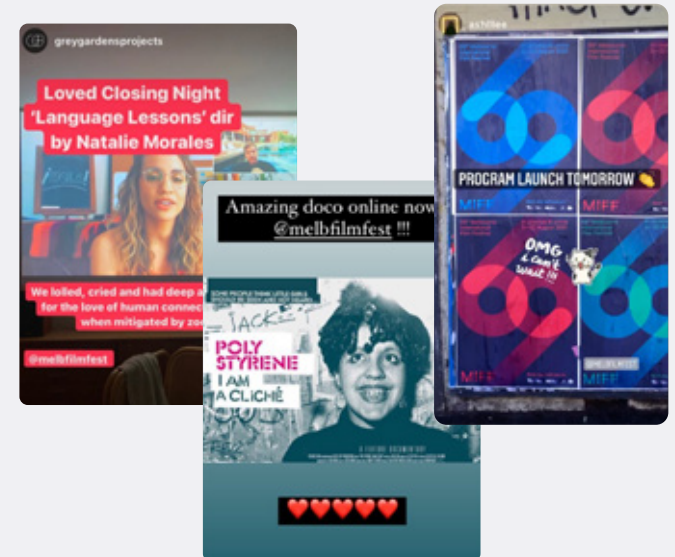
## Strongest sources of awareness about MIFF:

Audiences aged 18–44

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

Audiences aged 45–65+

- direct communications
- press





# SOCIAL MEDIA & WEBSITE



Widescreen eDM

**95K** subscribers

44.7% open rate

23% click rate (CTOR)



Facebook

**74.1K** followers

82.4K peak daily reach



YouTube

**39.2K** subscribers

4.9M YouTube views



MIFF website

**3.3M** page views

657K website sessions

310K unique website users



Instagram

**23.7K** followers

48.1K peak daily reach



Twitter

**53K** followers

# PUBLICITY

3.4K

pieces of media coverage

1.76B

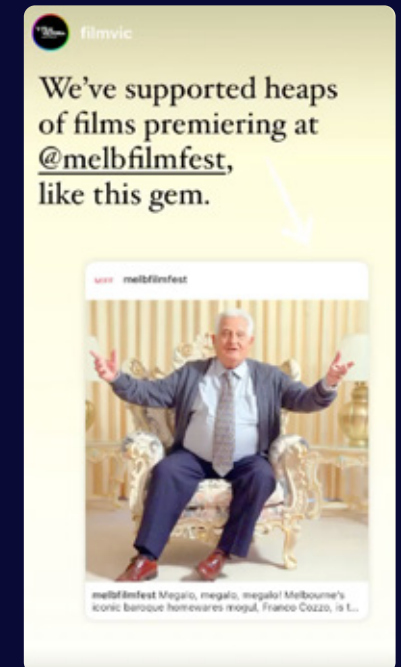
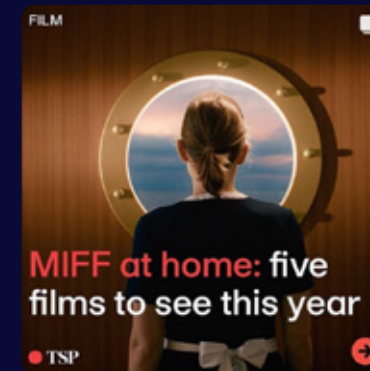
total reach

\$45M

estimated PR value

“The Melbourne International Film Festival’s streaming program – brought to the fore under lockdown – boasts unexpected gems ... Online MIFF offers a glorious on-screen respite for those stuck deep in lockdown.”

— Anthony Carew, *The Saturday Paper*



## Publicity

“Having learned lots of lessons about audience outreach from that first near-miss, for the second year under COVID, MIFF organizers strategized a hybrid 2021 event that was flexible and built for change.”

— Patrick Frater, *Variety*

“A film festival for extraordinary times.”

— Rochelle Siemienowicz, *Screenhub*

“The ever-unpredictable pandemic has a silver lining for those who prefer a couch and Oodie over a trip to the cinema ... With cinema capacities restricted, [MIFF] is offering MIFF Play, a selection of the festival's films only a click-and-pay away. And there are some real gems to be found.”

— Stephanie Bunbury, *The Age*

“Respond[s] to our new pandemic reality.”

— Annabel Brady-Brown, *ABC News*



“*Ablaze* reframes our artistic past with affection and passion ... utilis[ing] incredible archival footage to redress the gaps of the Australian artistic industry’s shameful and largely un-interrogated past.”

— Glenn Dunks, *Screenhub*

“MIFF has returned with a bang in 2021 ... But this very serious film event also knows not to take itself too seriously, and this year its program includes a bunch of feel-good pics to help you shake off the post-COVID blues.”

— Anthony Morris, *Broadsheet*

## Publicity

“MIFF, in its 69th year, more than looks to be making up for the lost ground of 2020 with an eclectic line-up that, no matter where you opt to view from, will provide you with cinematic food for thought.”

— Peter Gray, *The AU Review*



“Everybody in Melbourne knows Franco Cozzo ... [*Palazzo di Cozzo* is] a film that needed to exist.”

— Jake Wilson, *The Sydney Morning Herald*

“*Sisters With Transistors* profiles with a succinct elegance a number of key women pioneers ... A profoundly moving and genuinely exciting vision of the invisible history of women in electronic music.”

— Alexandra Heller-Nicholas, *Alliance of Women Film Journalists*

“Whether you’re a locked-down Melbourne resident who’s gearing up for the usual MIFF fun in a week’s time, or you’re a movie fan also in lockdown in Sydney or Brisbane, a heap of films from around the world are now available to stream ... That’s this year’s MIFF, digital-style.”

— Sarah Ward, *Concrete Playground*

# MEMBERSHIP



MIFF Members play a vital role in sustaining the festival – and while they were unable to gather together in Melbourne’s cinemas this year, their support proved invaluable, particularly following the tumult of rolling lockdowns and screening cancellations.

In return, they were able to access their usual membership privileges and benefits, both during festival time and throughout the year.

Membership numbers in 2021 stayed strong, including a substantial proportion of renewals. Additionally, following the tier’s introduction last year, the number of Deluxe Members has almost doubled.

**1.7K** Members in total

**170** Deluxe Members

# MIFF AMBASSADORS



In 2021, MIFF once again invited a number of filmmakers, actors and creatives to join the festival as Ambassadors. Hailing from all over the country, they helped MIFF unveil another spectacular Australia-wide celebration of film and the moving image.

Chris Pang

Fayssal Bazzi

Justin Kurzel

Leah Purcell AM

Mirrah Foulkes

Rachel Griffiths

Robert Connolly

Rose Byrne

Uncle Jack Charles

# 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 garnered an astounding amount of private support that was central to the successful delivery of MIFF 68½ and the creation of the festival's digital platform, MIFF Play. This year, that level of generosity continued, enabling MIFF to tackle the unpredictability and precarity that defined 2021.

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



## Major Supporter

Susie Montague

## Major Supporter, MIFF XR

Ling Ang

## Platinum Patrons

Anna Griffiths

Drake Storm

## Gold Patrons

Jane Badler-Hains

Paul and Samantha Cross

Rosemary Forbes and Ian Hocking

Ray Montague

The Pratt Foundation

Stephen and Sheryle Rogerson

Daniel and Tanja Stoeski

Ricci Swart AO

## Silver Patrons

Jane Allsop

Ying Ang and Michael Chazan

Elizabeth Bromham

Ian A. Chapman

Josh Chye

Bernie Clifford

Peter Cole and Dahle Suggett

Claire Dobbin AM

Zahava Elenberg

Niels Endres

Gregory Foley

Iona Goodwin

Gregory Hughan and Teresa Cianciosi

Marjorie Johnston

Igor Kebel

Dr Andrew Lu AM and Dr Geoffrey Lancaster AM

Pamela Macklin and Vic Zbar

Tim McGregor

Vlad Mijic

Natalie Miller AO

Joel Pearlman

Jo Plank and Richard MacKinnon

Helen Sawczak

Martina Schaerf

Anna Schwartz

Anthony Scott

Pinky Watson

Teresa Zolnierkiewicz

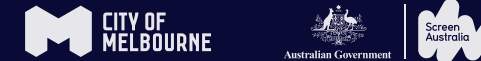
# PARTNERSHIPS

While MIFF's plans to deliver a hybrid festival across cinemas and online were thwarted by the pandemic, the festival we were able to deliver – on MIFF Play and in regional cinemas – was made possible by the incomparable contributions of Partners.

## Principal Government Partner



## Major Government Partners



## Learning Partner



## Major Partners



## Partners



## Major Cinema Partners



## Media Partners



## Industry & Cultural Partners



## Supporting Partners





## Partnerships

Much like previous years, 2021 heralded a spectacular range of Partner-facilitated experiences and treats: film presentations, take-home banquets and drink sets, custom audiovisual content, and exciting promos and giveaways.



“Campari has always been at the forefront of cocktail culture, inspiring limitless creations since its birth in 1860. Our two-year partnership with MIFF as Major Partner not only allows us to highlight Campari’s rich history of supporting the arts, but also our willingness to inspire emerging Australian creative minds to push the boundaries of creativity. Despite COVID-19 lockdowns affecting MIFF 69, we were delighted to still be able to partner with MIFF 2018 alumnus Lara Köse to create a short film, *Red Passion*, which premiered on MIFF Play.”

— Paolo Marinoni, Marketing Director  
Campari Australia & New Zealand

# BOARD & STAFF

## MIFF Board

Teresa Zolnierkiewicz – Chair  
Tim McGregor – Deputy Chair  
Dr Andrew Lu AM  
Joel Pearlman  
Zahava Elenberg  
Josh Chye

## MIFF Staff

### *Management*

Al Cossar – Artistic Director  
Mark Woods – Industry Director / Premiere Fund Executive Producer  
Victoria Pope – General Manager  
Amanda Sole – Finance Manager

### *Programming*

Kate Fitzpatrick – Programmer  
Kate Jinx – Programmer  
Mia Falstein-Rush – Programmer, Shorts & XR  
Liam Carter – Program Coordinator  
Alice McShane – Guest Services Manager  
Mark Jakowenko – Projects Coordinator  
Luke Goodsell – Critics Campus Coordinator

### *Marketing & Communications*

Claire La Greca – Head of Marketing & Communications  
Adolfo Aranjuez – Publications & Content Manager  
Damon Branecki – Digital Content Producer  
Aayushi Parikh – Marketing Campaign & Projects Coordinator  
Elwyn Murray – Graphic Designer

### *Partnerships*

Sarah Wild – Head of Partnerships  
Georgina Wills – Partnerships Coordinator

### *Philanthropy*

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

### *Finance & Administration*

Cecily Wallace – Accounts

### *Systems & Ticketing*

Simon Bedford – Head of Systems & Ticketing  
Yun Bond – Data Manager  
Nick Turner – Ticketing Manager  
Jordan Willis – Data & Ticketing Coordinator  
Kim Haworth – Data & Ticketing Coordinator  
Bonnie Perry – Ticketing Coordinator

### *Operations*

Duane Rowley – Head of Festival Operations  
Erin Hutchinson – Venues Operations Manager  
Mitch McKay – Venues Manager  
Chiara Gabrielli – Volunteers Manager  
Georgia Smedley – Events Coordinator  
Simon Tarrant Kuang – Events Coordinator  
Archie Beetle – Assistant Venues Manager  
Alyce Stampa – Assistant Venues Manager  
Tom Middleditch – Access Officer  
Chris Elliott – Technical Manager  
Mark Walker – Technical Liaison  
Bec Bartlett – Technical Support

### *MIFF Industry*

Eddie Coupe – Industry Programs Executive  
Scott Joblin – Industry Coordinator  
Maddie Ure – Industry Administrator Coordinator  
Ella Ogden – Industry Projects Coordinator  
Natalie Apostolou – Industry Consultant

### *Publicity*

Common State