


Stories that transport you. Ideas that transform you.

Annual Report 2008/09

acmi
» AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE



Immerse yourself in the world of film, television and digital culture at ACMI.

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‘ACMI has long been a venerable envelope pusher. Cue Synaesthesia – a program of free, live performances. Late Night Thursdays just got a whole lot funkier.’

Beat Magazine

‘ACMI’s invaluable First Look film series.’

The Age

‘My kids loved the Kids in the Studio workshop so much that they spent last weekend writing a script, designing and making a set, drawing some titles, and making models to cast in a movie that we shot at home. Many thanks for a great activity, and your enthusiastic, helpful, and friendly guidance. It certainly has encouraged a whole new interest for them.’

Happy parent

‘For some of us, *Correspondences* was the most important, most eagerly awaited spectacle of 2008. It did not disappoint.’

Artlink

‘The most positive thing about my week was the ACMI workshop. It improved my co-operation and communication skills. I learnt how to speak out and it boosted my confidence. ACMI is great.’

Screen Education participant

‘With *Setting the Scene*, ACMI has curated a dynamic archive of the work of local and international art directors, revealing film design to be a radical evolving art form.’

RealTime

‘All good things must come to an end and so it is with *Game On at ACMI. Sniffle. It’s too sad for words really.*’

Herald Sun

‘Melbourne’s cinematic marvel.’

The West Australian

‘Thank God for ACMI.’

Tom Ryan, *The Age*

‘There were so many things that made it a treasured experience for me that I don’t know where to start, or end. I was blown away by the power of everyone’s stories and I know that we wouldn’t have been able to achieve our precious final products without you.’

Digital storytelling workshop participant

‘Thank you for the wonderful job that you and your team did on converting my story to something so eloquent.’

Joan Kirner AM, former Victorian Premier and Digital Storytelling participant

‘ACMI is a must for any serious film buff. Luckily you can leave your black beret at the door because media art has never been so accessible.’

Nileguide.com

‘It has been a wonderfully fulfilling experience. I could not have guessed how wonderful the creative process was and the results I am amazed and ecstatic about.’

Big Issue Digital Storytelling participant

Screen Worlds: The Story of Film, Television and Digital Culture, will not only be a world-class addition to Melbourne's cultural landscape, it will be a must-see destination and an international benchmark for gallery and exhibition design.



From the President

It is with pride and excitement that I present the 2008/09 Annual Report of the Australian Centre for the Moving Image, (ACMI).

It is indeed an understatement to say that our year has been one of transformation and evolution.

Both in terms of our strategic business planning and operational delivery and the redevelopment of our physical spaces, we have moved through the next major phase of our growth with much energy and vigour.

Our year has been spent transforming not only our exhibition and production spaces, but also our offer to visitors. It has been a massive undertaking and on behalf of the Board, I commend the commitment of our Director, Tony Sweeney, the project team, the broader organisation and our supporters to realising our vision to become the world's leading moving image centre.

I truly believe that on completion, our landmark new exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, will not only be a world-class addition to Melbourne's cultural landscape, it will be a must-see destination and an international benchmark for gallery and exhibition design.

The year has also been one of consolidation for our business planning and delivery of our strategic vision and objectives. We've developed our Corporate Plan for the period of 2009/14 with the aim of cementing our role as an international cultural and tourism destination and centre of excellence and innovation.

We have a commitment to fostering creative skills and opportunities for learning and research, and in engaging communities across Australia to explore and create the media that drive our everyday lives. And we have reaffirmed our commitment to environmental and organisational sustainability.

The Sustainability Steering Group was established to drive environmental initiatives across the business, while the ACMI Green Team, made up of staff and volunteers, has seen the organisation energised in a shared pledge to reducing our carbon footprint.

We developed an Environmental Sustainability Policy and an Environmental Action Plan to ensure we measure and track our performance and meet our commitments.

In the reporting period we have taken significant steps to measuring, minimising and managing our carbon emissions with the aim of identifying ways to reduce energy use across our organisation.

While the nature of our business presents challenges to our capacity to reduce energy use, we are focussed on ensuring that we can make a difference. Our challenge is to pursue all avenues to reduce our carbon footprint while still delivering world class film, exhibitions, and public and education programming to a growing audience.

With the ongoing support of the Victorian Government and the Minister for the Arts, Lynne Kosky MP, and the unflagging drive, enthusiasm and passion of our leadership team, staff and volunteers, the future is looking brighter than ever.

A handwritten signature in black ink, reading "John Thwaites".

The Hon. John Thwaites
President

LEFT: UNDER
CONSTRUCTION -
SCREEN WORLDS:
THE STORY OF FILM,
TELEVISION AND
DIGITAL CULTURE



From the Director

It is my pleasure as Director/CEO to report on a year that has seen us grow as a major cultural institution and mature into a confident, strong and dynamic sector leader.

Though we are only into our seventh year of life, we have achieved a remarkable amount since the doors opened in 2002 and we are well on our way to fulfilling our vision to be the world's leading moving image centre.

Five years ago we developed a visionary future strategy, the Way Forward, to drive our organisational growth and prosperity.

Its aim was to establish our role as a national centre for creative practice and cultural exploration, position us as a sector leader in sustainability, enhance our physical spaces to improve the visitor experience and cement our positioning as the world's leading moving image centre.

After much hard work, commitment and energy, this vision is materialising.

Today, ACMI is a benchmark centre of creative excellence and innovation and is increasingly recognised by audiences and industry as a national hub for debate and discussion on moving image art practice.

We know our place in the Australian cultural landscape and we're increasingly connected to peer institutions around the globe, sharing a vision and commitment to delivering audiences the best of international moving image art in the heart of Melbourne.

In 2008/09 we continued to provide diverse audiences with unique ways to actively engage with the moving image.

We maintained our strong relationship with passionate cinefiles by programming another outstanding year of film from across the globe. We screened more than 500 films, many of those Australian exclusives or premieres, and we presented an ever-increasing program of complementary talks, forums and Q&A sessions.

Our partner festivals recorded strong growth in audience attendance and we built on the growing list of festivals that call ACMI home. Combined, this reinforced our positioning as Melbourne's home of film.

It was a year of truly sensational public and education programming. From community archiving through the moving image, to our leading international role in the practice of digital storytelling, and a sell out program of talks, workshops and events, there was something for everyone.

With the roll out of the Way Forward strategy throughout 2008/09, we have been able to deliver a suite of new program offers while preparing to open our new permanent free entry exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, in September 2009.

This significant period of physical works saw all of our ground floor production and exhibition spaces closed, decommissioned or under construction.

As a result, we had a reduced level of programming. We also programmed one less major exhibition due to substantial works, including new flooring, security and climate system improvements, in our Screen Gallery.

The cumulative effect of these factors saw active visitation in 2008/09 fall. This forecast reduction in attendance followed a record breaking period of visitation at ACMI in 2007/08, including two international world records for exhibition attendance.

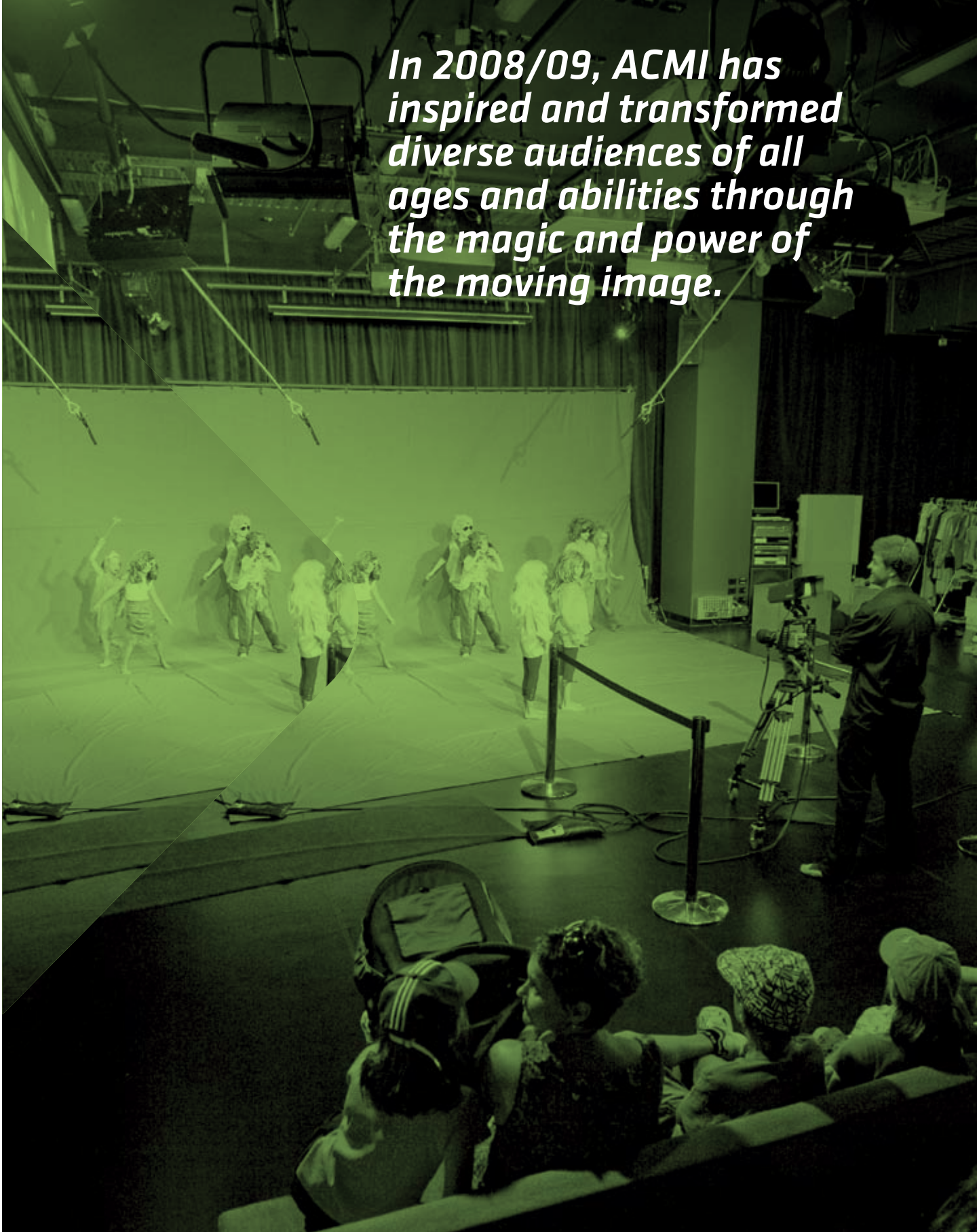
With the commissioning of significant new program offers into 2009 and beyond, including a new national screen culture resource centre, second temporary exhibition space, and new production studios, we expect to build on existing loyal audiences and attract new visitors into the future.

In 2008/09, ACMI has inspired and transformed diverse audiences of all ages and abilities through the magic and power of the moving image.

To our dedicated staff, volunteers, collaborators and supporters, thanks for an outstanding year of programming, outreach, sector connectedness and engagement with a whole new world of the moving image.

Tony Sweeney
Director/CEO

In 2008/09, ACMI has inspired and transformed diverse audiences of all ages and abilities through the magic and power of the moving image.



Our Story

ACMI celebrates, explores and promotes the cultural and creative richness of the moving image in all its forms.

Through a vibrant annual calendar of award-winning exhibitions, film, festivals, live events, creative workshops, education programs and collection resources, we provide a wide diversity of audiences with an unsurpassed range of ways to engage with the moving image.

As one of Victoria’s major cultural, tourism and learning attractions, and as a national centre of screen culture debate and innovation, ACMI has an international reputation as one of the world’s leading moving image centres.

BELOW: ACMI TICKETS
AND INFORMATION DESK
IMAGE – DAVID SIMMONDS

What Drives Us?

Corporate Plan 2009/14 Strategic Objectives:

World Class: To cement ACMI as an international culture and tourism destination at which to experience excellence and new ideas in film, television, games and digital culture.

Centre of Excellence: To position ACMI as a centre of excellence in media literacy and research; which fosters creative skills, new talent, and opportunities for formal and informal learning.

Innovation Catalyst: To position ACMI as a state-of-the art centre and catalyst for promoting innovation in screen and digital media content through creative-industry collaborations and professional networks.

Community Engagement: To build, engage and reach out to diverse audiences, especially Australian communities, in exploring and personally creating the media that drive our lives.

Collection and Research: To provide on-site and on-line access to a wide range of iconic works and curated film packages of films, documentaries, moving image works and other resources within ACMI, the National Film and Sound Archive (NFSA) and other sources.

Environmental Sustainability: To become an environmentally sustainable organisation and position ACMI as a leader in environmental exhibition management and design.

Organisational Sustainability: To ensure a robust and sustainable business and operating plan, with diverse funding sources.



Transforming ACMI

At the heart of a significant reinvention of ACMI is a world-first, landmark exhibition charting the history and future of the moving image.

After four years of planning and preparation, construction commenced in 2008/09 on a major redevelopment of our physical spaces. The end result will be a suite of new program offers introduced throughout 2009 and a fresh face for Australia's home of screen culture.

The commencement of physical works is the culmination of our future strategy, the Way Forward. With the strong support of the Victorian Government this vision will strengthen our positioning as a truly international cultural centre.

Our physical transformation follows a lengthy period of major achievements in terms of significant audience growth, led by our successful flagship exhibitions program, which translated to substantial increases in participation in our public and education programming.

Outreach programs have seen us engage with communities across Victoria in hands-on workshops, documentary making, and digital storytelling, while our film programs continued to achieve a remarkable profile in the market place, cementing our cinemas as Melbourne's home of film.

Our national and international collaborations on exhibition programming combined with our connections to the global film and television production industry has seen us increasingly recognised as a national hub for networking, linkages, debate and discussion.

Now, at the heart of this significant reinvention of ACMI is a landmark new gallery – a world first, permanent and free-entry exhibition charting the journey of the moving image over its century-plus existence, its past, present and future.

Screen Worlds: The Story of Film, Television and Digital Culture forms the physical and spiritual heart of ACMI. The gallery explores and celebrates the evolution and creative ecology of world screen and digital culture, from cinema's early beginnings to the rise of television, video games and the digital age.

Importantly, the rich contribution of Australia, including Indigenous practitioners, to the world of film and the moving image will be a key focus of the exhibition.

The creation of a major new gallery, featuring literally hundreds of objects, exhibits, displays, images, installations, immersive experiences, interactives, newly commissioned works and moving image clips, has been a complex and mammoth undertaking.

Teams across the organisation have worked closely with groups of external advisors to develop the content outline, while our architects, designers, engineers, manufacturing and construction contractors have been busy imagining and creating the built environment.

We too are a centre of creative practice. The new gallery features a substantial array of new moving image material produced specifically for the exhibition alongside ACMI-commissioned artworks and interactive displays.

For an organisation that provides transformative experiences for its visitors, needless to say, we're excited by our own metamorphosis.

LEFT: A WHOLE
NEW WORLD OF THE
MOVING IMAGE IS
COMING TO ACMI



LEFT: STUDIO 2 /
RIGHT: ACMI'S NEW
VIDEO GARDEN
TAKES SHAPE

New Spaces for Learning and Entertainment

National Screen Culture Resource Centre

Within a purpose-built space on Level 1, a new national screen culture resource centre was devised and constructed throughout 2008/09.

The centre will significantly expand opportunities for broad general public engagement with a major repository of digital and analogue resource materials for learning and entertainment and will do so in a way that protects and preserves materials for future generations.

Visitors will be able to explore a wealth of Australian and international screen culture history, spanning film, television, digital culture, video art and sound materials.

The centre will feature:

- > On-demand access to digitised full-length versions of films, television and games drawn from the ACMI collection as well as other archives and providers including commercial and public broadcasters, production companies, independent producers and the general public
- > Curated collections of films, shorts and digitised materials that will provide a contextual framework for exploring the digitised and non-digitised collections
- > Staff mediated access to non-digitised collection materials, including 16mm and 35mm film, using a full range of auditioning and preview facilities
- > Access to national and international catalogues and online resources
- > Education programs around collections, archives and preservation
- > Specialist staff available for visitors to ask questions and assist with learning and research
- > Study, reading and research spaces

Studio 1 and Studio 2

We opened two new distinct state-of-the-art studio spaces in 2009 that provide unique media production environments across multiple platforms for active screen culture engagement for audiences of all ages and abilities. The studios are purpose built for hands-on education workshops, industry talks, forums, multimedia performances, television broadcasts and events. Combined, they provide students, teachers and the general public with new and exciting ways to cross the divide from audience to creator.

Screen Gallery Redevelopment Works

Our unique subterranean exhibition space, the Screen Gallery, has played host to an outstanding program of award-winning Australian and international exhibitions. A flexible and transformative space, the gallery allows us to curate or program temporary exhibitions of diverse scope and scale. To further develop the flexibility of the space, the Victorian Government funded a major capital project to augment the gallery's capacity and longevity. This includes a new entrance that will significantly enhance the gallery's security for the protection of valuable international artworks, while also creating a powerful sense of arrival for visitors. New flooring is to be installed, climate control will be improved and more environmentally sustainable wall structures are to be introduced to increase our capacity to recycle materials.

Gallery 2

A new exhibition space has been created as part of the ground floor works and will open in late 2009. This flexible gallery will allow us to program accessible and responsive temporary installations across the moving image spectrum. By nature and design, it will be present a range of innovative short-run exhibitions showcasing recognised international artists and the emerging talent of tomorrow.

Video Garden

To expand our connection to audiences outside the building, we have created a new external exhibition zone, which hugs the perimeter of the building. Envisaged as a democratic art space the Video Garden will feature interactive works housed in biomorphic pods from prominent and emerging artists. It will be a interactive destination that brings together concepts of location and experimentation in moving image forms.

A Fresh Face, Inside and Out

To ensure that our public face, whether online, in print, or in person reflected the dramatic physical transformation of the building, we undertook a series of significant complementary projects to provide a consistent and refreshed experience for our visitors.

Our Marketing and Design teams commenced several interwoven projects to coincide with the delivery of our major new program offers, and specifically the opening of our new exhibition and production spaces. We commenced a major overhaul of our website functionality and useability, undertook planning for the introduction of an integrated ticketing and customer relationship management system and completed a review of our visual identity.

This project aims to provide an integrated and seamless application of a refreshed visual identity within the building and beyond. A major review of way-finding and signage will improve visual and physical navigation for the visitor before arrival, and until departure. Our refreshed brand will be applied across all our printed collateral, newspaper advertisements, shop merchandise, motion graphics, cinema advertising and in the uniforms of our staff and volunteers.



Sustainability

Sustainable development is not only a core strategic priority, it is entrenched in our Corporate Plan and workplace culture and we are committed to minimising our carbon footprint.

Like organisations across the world, we are addressing the global responsibility of sustainability and the challenges that go with it. And for us as a major technology-driven cultural institution, those challenges are complex.

The very nature of our business relies on energy for delivery of programming as well as operational and business systems. To meet international standards for museum environmental conditions in our exhibition and gallery spaces, our climate control systems are required to operate around the clock to manage temperature and humidity. Collectively, these factors impose constraints on our capacity to significantly reduce energy use. So the foundation for our green future may be in carbon offset, subject to budget capabilities.

Our Sustainability Steering Group and ACMI Green Team, which were formed in 2008, continue to guide individual and operational sustainability initiatives across our business.

The Green Team drives grass-roots buy-in, habit change, and shared ownership. Initiatives in 2008/09 included paper free days, recycling stations for mobile phones, development of a Virtual Green Show Bag, a dedicated presence on the ACMI Intranet, organic waste reviews, ride to work activities, participation in Earth Hour and the introduction of plants throughout the building.

The Sustainability Steering Group cemented our organisational commitment through the drafting of an Environmental Sustainability Policy and Environmental Action Plan.

We appointed expert consultants to begin a three-pronged assessment to measure, minimise and manage our carbon footprint. Now, we know what our contribution is and we have begun a series of energy audits to assess current energy consumption and identify priority areas for reduction.

Major construction works throughout 2008/09 presented opportunities to minimise the impact of our business and to create, as best we could, our new physical spaces in the spirit of our commitment to the environment. These measures included:

- > Minimising the use of PVC materials
- > Use of natural or recycled rubber flooring systems
- > Use of low Volatile Organic Compound (VOC) carpets, paints, glues and sealants
- > Use of internal wall linings with a recycled material content
- > Use of a modular recycled walling
- > Push button control of equipment within the fit out space with time clock control overriding shutdown to minimise energy use
- > Use of refrigerants with zero Ozone Depletion Potential
- > Use of insulation materials with no ozone depleting substances

- > Dedicated recycling facilities, with visible signage across the building
- > Minimum of 60% recycled waste by weight during the construction phase of the project
- > The use of recycled timbers where possible
- > Screens and powered technology are programmed for automatic shut down

In addition we also:

- > Use printing suppliers that have world's best practice ISO14001: 2004 Environment Management Systems certification
- > Use paper stocks manufactured from sustainably managed forests using wind generated electricity
- > Utilise print suppliers that can meet our production requirements with a carbon neutral outcome
- > Distribute our What's On guide in Totally Degradable Plastic Wrap, which biodegrades into carbon dioxide, water and biomass with no harmful residues
- > Use FSC (Forestry Stewardship Council) sustainable paper stocks and vegetable based inks for offset printing where possible

Our challenge is to actively embrace and pursue all avenues to reduce our organisational carbon footprint while still delivering truly exceptional and unique visitor experiences.

Exhibitions



Exhibitions

We are committed to bringing Australian audiences the very best of moving image art from around the globe. From the largest survey of videogames ever assembled, to a stunning exploration of filmmaking and artistry, and a unique behind the scenes examination of production design – ACMI Exhibitions remained a highlight of the Melbourne cultural calendar in 2008/09.

PREVIOUS PAGE:
SETTING THE SCENE /
BELOW: GAME ON

Game On

6 March 2008 – 13 July 2008

Game On, an Australian-first exhibition, wowed audiences of all ages with its 125+ playable videogames charting decades of games history.

The world's largest exhibition dedicated to the history and future of videogames featured content from 1962 to the present day. It showcased classic arcade, console and handheld games from the late '70s and early '80s including *Space War* (1962), *Computer Space* (1971),

Pong (1976), *Space Invaders* (1978), *Asteroids* (1979), and *Donkey Kong* (1982) to the very latest platforms and formats. A special section was curated to highlight the best of Australian designed and produced games. *Game On* finished its run at ACMI with a new international attendance record of 129,372.

Game On was originally produced by the Barbican Gallery, London, and curated by the now ACMI Head of Exhibitions, Conrad Bodman.





ABOVE AND RIGHT:
CORRESPONDENCES



Correspondences: V́ctor Erice and Abbas Kiarostami

21 August 2008 – 2 November 2008

This Australian exclusive exhibition showcased the careers of two internationally renowned and awarded film directors: Víctor Erice (Spain) and Abbas Kiarostami (Iran).

Absorbing, elegant and poetic, *Correspondences* featured stunning large-scale photographs and projections, fragments of films, paintings and video works structured around the premise of a dialogue between two filmmakers through 'video letters'. Although they had met face-to-face only once before embarking on this project, Erice and Kiarostami discovered powerful parallels in their approach to filmmaking, including their interest in the enigma of childhood, memory, history, and place. They shared a passion for cinema as a way of understanding the world and of representing humanity.

Víctor Erice is widely regarded as the greatest Spanish film director of his generation. Described as a poet of cinema, his works include *The Quince Tree Sun* (Special Jury Prize, Cannes, 1992) and *The Spirit of the Beehive* (1973). Abbas Kiarostami is hailed as the most important director of the 1990s. His films include *Taste of Cherry* (Palme d'or, Cannes, 1997); *The Wind Will Carry Us* (1999); and *Life Goes On* (1992).

The exhibition featured the subject of one of Erice's films: a major painting, titled *Madrid des de Capitán Haya* (1989), by one of Spain's leading artists, Antonio López.

Correspondences: Víctor Erice and Abbas Kiarostami was originally co-produced by and exhibited at the Centre de Cultura Contemporània de Barcelona (CCCB), and La Casa Encendida, Madrid 2006.



Setting the Scene: Film Design from Metropolis to Australia

4 December 2008 – 19 April 2009

Setting the Scene: Film Design from Metropolis to Australia examined how filmic spaces are constructed and explored the critical role of production design in shaping the narrative and mood of a film. It highlighted the creative processes of production designers, art directors and film architects from Australia and abroad across cinema history and genres.

Setting the Scene was based on an exhibition originally produced by the Deutsche Kinemathek in Berlin, *Moving Spaces: Production Design + Film*. It comprised more than 120 designs, drawings and models by 28 internationally acclaimed production designers including Ken Adam, Anna Asp, Dante Ferretti, and Erich Kettelhut.

Films featured included *The Cabinet of Dr. Caligari* (1919), *Metropolis* (1927), *Mon Oncle* (1958), *Dr. Strangelove* (1964), *The Apartment* (1960), *Alien* (1979),

The Shining (1980) *Fanny and Alexander* (1982) *The Name of the Rose* (1986), and *The Terminal* (2004).

For its ACMI appearance, we dramatically increased the scope and scale of the original exhibition by curating a special section featuring the work of Australian practitioners including Owen Paterson (*Speed Racer* and *The Matrix* trilogy), Roger Ford (*The Chronicles of Narnia*), Chris Kennedy (*The Proposition* and *The Road*), Stephen Curtis (*Night Cries: A Rural Tragedy* and *beDevil*), Steven Jones-Evans (*Ned Kelly*), and George Little (*Dark City*).

And in a world exclusive, the exhibition featured Catherine Martin's design for Baz Luhrmann's *Australia* (2008), including never-before-seen scale models, concept artwork, behind-the-scenes films, photographs and production materials. The living room set of the film's Faraway Downs homestead was recreated in full-scale revealing the meticulous creative processes and distinctive vision for which Bazmark is internationally renowned.

Connections

The Exhibition team represents ACMI at art and industry events, biennales, festivals, conferences, forums, and advisory committees, including in 2008/09:

- > Adelaide Film Festival 2009 (delegate and panellist)
- > AG Ideas Design Conference 2009 (delegate and panellist)
- > Australia Business Arts Foundation (AbaF) Awards 2008 (delegate and exhibitor)
- > B for BAD cinema: aesthetics, politics and cultural value Conference (delegate)
- > Biennale of Sydney 2008 (delegates)
- > City of Melbourne Signal Box Commission (assessment panellist)
- > Craft Victoria Curatorial Workshop (panellist)
- > Luminous Festival / Vivid Sydney (delegate)
- > Melbourne International Art Festival 2008 (selection panellist and exhibitor)
- > Next Wave Time Lapse (advisory panellist)
- > re: live 2009, the Third International Conference on the Histories of Media Art, Science and Technology (advisory committee)



Film



Film

Each year we screen a dense and rich program of more than 500 films drawn from the local, national and international stage. Working with national and international archives, sales agents, producers, directors and collectors, we deliver a highly contextualised annual calendar of film that is arguably unmatched elsewhere in Australia. Curated to offer broad appeal while maintaining intellectual rigor, social and cultural relevance, our film program reflects our strong commitment to screen culture and our deep respect for film history and cinema traditions.

PREVIOUS PAGE:
FOCUS ON WILLIAM
KLEIN / TOP RIGHT:
FOCUS ON WENDY
HUGHES / BELOW RIGHT:
FOCUS ON JIM HENSON



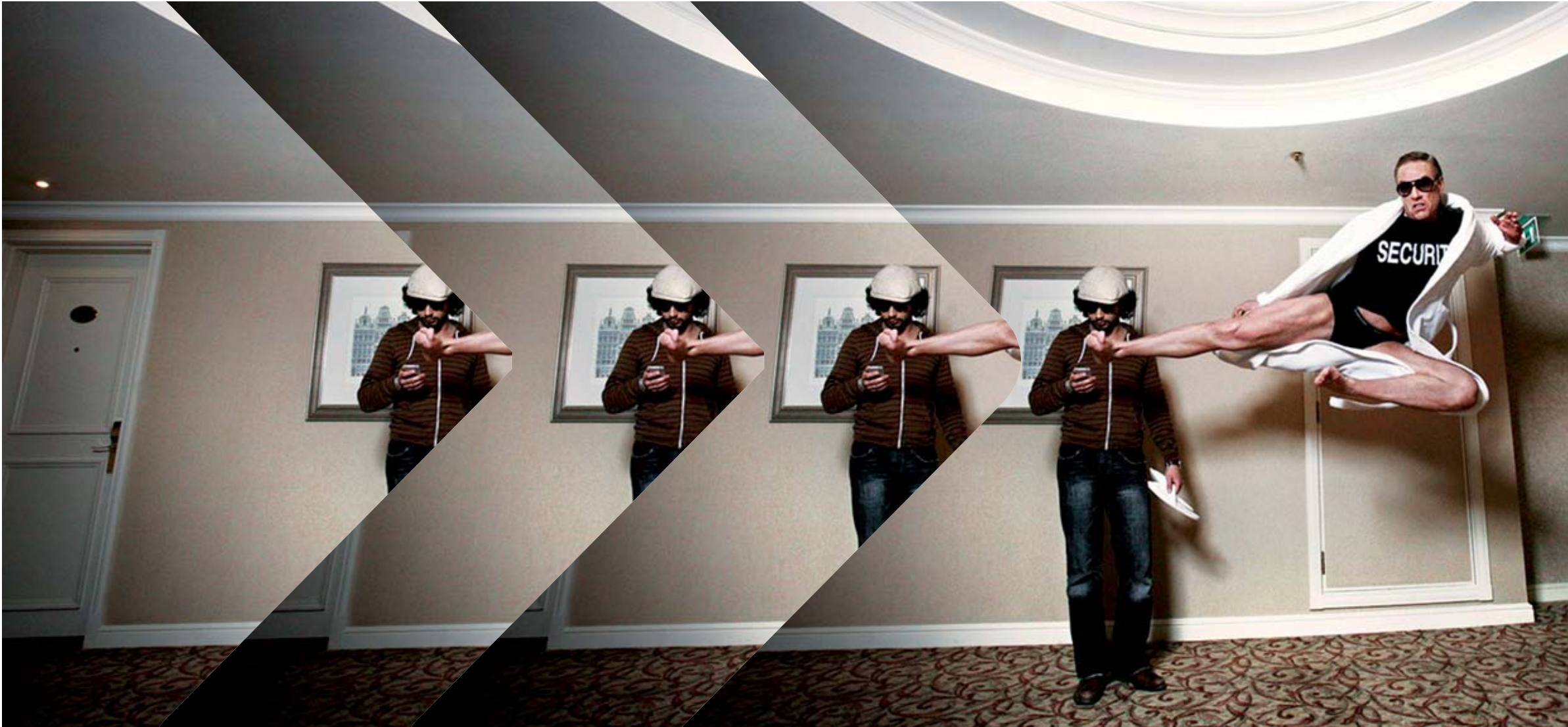
Focus On

Our flagship film program, Focus On features seasons examining the catalogue of specific film practitioners or across thematic. Focus On provides access to a rich palette of new works, Australian premieres, and archival and restored prints, often complemented by local and international guest presentations, panel discussions and collaborations.

Focus On 2008/09:

Focus On Ozploitation
Focus On Jim Henson
Focus On Victor Erice and
Abbas Kiarostami (4 premieres)
Focus On Johnny To (1 premiere)
Focus On Spike Lee (2 premieres)
Focus On William Klein (7 premieres)
Focus On Dante Ferretti
Focus On Wendy Hughes





First Look

First Look provides audiences with a truly diverse monthly program of new and newly restored films and documentaries. Presenting exclusive opportunities for visitors to experience premiere works sourced from around the world, First Look features two titles per month, often comprising a new work screened alongside a restoration.

Titles Screened in First Look 2008/09:

Welcome Danger
Speedy
*Obscene **
*Starting out in the Evening **
Grapes of Wrath
Leave her to Heaven
*Lynch **
The Saragossa Manuscript
*The Fall **
*Of all the Things **
*Youssou N'Dor: I bring what I love **
*It's raining Pleasure **
Berlin Alexanderplatz

It's a Wonderful Life
Style Wars
*Beautiful Losers **
*Chevolution **
*Night Tide **
*Bomb It! **
*The Matador **
*The Exiles **
*Sounds like Teen Spirit **

* Premiere

Long Play

Long Play is our opportunity to screen select films over a traditional cinema session-time format. It is our nod to films that deserve the room to breathe and develop their own connection to audiences over an extended run. Featuring a mix of contemporary and archival documentaries and features, Long Play has been successful in developing loyal audiences for films that may otherwise have gone unnoticed.

Long Play Titles 2008/09:

Gonzo: The Life and Work of Dr Hunter S Thompson
*JCVD **
Soul Power
*Fanboys **
War/Dance

Freaky Fridays

Delving deep into the history of cult cinema, Freaky Fridays is a long-standing favourite for audiences with a taste for the exotic, eclectic and the classic. We serve up a weekly program of cinema classics, B-grade masterpieces, documentaries and contemporary works. Rare, strange, sometimes misunderstood but always entertaining, Freaky Fridays celebrates an often forgotten place in screen culture history.

Australian Perspectives

We're committed to finding fresh ways to engage audiences with archival, classic and contemporary Australian film. Australian Perspectives is the channel through which we ensure greater access to screen time for Australian filmmakers, both existing and emerging, and to provide expanded opportunities for audiences to engage with Australian stories on film. In 2008/09, Australian Perspectives integrated guest presentations from film practitioners, academics and industry leaders providing a platform for debate, discussion and engagement. Throughout the year guest presenters and panel members included actor Marcus Graham (*Josh Jarman*) and Alex Dimitriadis and director Ana Kokkinos (*Head On*).

Kids' Flicks

Films for children occupy an important place in screen history, but it is an audience sector that is deceptively challenging to engage. Our specially curated program, Kids Flicks, has seen consistent growth throughout 2008/09, particularly with those aged 8 and under. The weekly program presents a diverse range of cinema classics alongside new and imported works from live action to animation and shorts.

On Film

The On Film strand allows us to work with a range of external cultural partners by curating complementary film programs. Throughout 2008/09, On Film programming has been developed for partners including the Melbourne Jazz Festival, Melbourne Fashion Festival and the L'Oréal Fashion Festival providing a relevant thematic program for audiences.

On Film Titles 2008/09:

Drifters, Dreamers and Cowboys:
Country Music On Film
Yves Saint Laurent On Film
Jazz On Film
Dior On Film

Seniors' Cinema

With a passionately loyal audience, Seniors Cinema is one of the most popular strands on the ACMI film calendar. Featuring a rich program of contemporary repertory titles, Seniors Cinema has developed a club like atmosphere at the regularly sold out weekly sessions. We also curate the film program for the annual Victorian Government Seniors Festival.



ABOVE: *BLUE VELVET* /
ABOVE RIGHT: *LIONEL* /
FAR RIGHT: *DIOR ON FILM*



LEFT: *DEFICIT* HOLA MEXICAN FILM FESTIVAL / LEFT BELOW: *A BOYFRIEND FOR MY WIFE* LA MIRADA FILM FESTIVAL / RIGHT, FROM TOP: *NIGHTWATCHING* MELBOURNE INTERNATIONAL FILM FESTIVAL / *ARCADE TRAP* MELBOURNE INTERNATIONAL ANIMATION FESTIVAL / *DRIFTING FLOWERS* MELBOURNE QUEER FILM FESTIVAL



Partner Festivals

The most popular and respected film festivals and screen events in Melbourne call ACMI home. We have a standing commitment to supporting emerging and existing festivals to ensure they become, or remain, an integral part of Australian screen culture. Teams across ACMI from Marketing, Design, Communications, Events, Visitor Services, AV and Facilities work with our partners to support successful event delivery.

Film Festival Partners in 2008/09:

- > Festival of Jewish Cinema
- > Melbourne International Film Festival
- > Melbourne International Animation Festival
- > Little Big Shots
- > Melbourne Cinematheque
- > Melbourne Filmoteca
- > Red Hot Shorts
- > Melbourne Latin American Film Festival
- > Melbourne Writer's Festival
- > Top Screen
- > AFI Award Screenings
- > Beautiful Game – A Festival of Soccer on Film
- > Melbourne Turkish Film Festival
- > Hola Mexican Film Festival
- > Melbourne Buddhist Film Festival
- > Melbourne International Arts Festival
- > Seniors Film Festival
- > Melbourne Queer Film Festival
- > La Mirada
- > Victorian College of the Arts Graduate Screenings
- > Australian Malaysian Film Festival
- > Japanese Film Festival



Connections

The Film Programs team represents ACMI at industry events, film festivals, conferences, academic institutions, trade shows and forums across Australia and the world including in 2008/09, the following:

- > Melbourne International Film Festival (delegate and panellist)
- > Cannes Film Festival (delegate)
- > Cannes Marche du Film (delegate)
- > Adelaide International Film Festival (delegate)
- > Sydney International Film Festival (delegate)
- > Edinburgh International Film Festival (delegate)
- > Australian Movie Convention (delegate)
- > Australian International Documentary Conference (delegate and panellist)
- > Australian International Documentary Conference Fringe (delegate and panellist)
- > Falls Creek Film Festival (judge)
- > St Kilda Film Festival (delegate and panellist)

Public and Education Programs



Public and Education Programs

Screen culture helps define who we are and how we imagine our future. In a contemporary world so dominated by the moving image, literacy no longer belongs to just the written word. It encompasses the next generation language – the language of the screen. We draw on a palette of industry talks and forums, creative workshops and learning programs to offer broad audiences across Victoria with unique opportunities to engage with the moving image.

PREVIOUS PAGE:
KIDS IN THE STUDIO
WORKSHOP /
RIGHT: DIGITAL
STORYTELLING
PROJECT, *PEOPLE GET
READY; STORIES AND
EXPERIENCES OF
NATURAL DISASTERS*



Digital Storytelling

The practice of sharing stories is vital to our individual, community and cultural identities. The art of Digital Storytelling transforms this age-old tradition for the contemporary world. We are an international leader in Digital Storytelling, giving people the opportunity – using simple media tools – to tell their own story through movie making. In the five years since Digital Storytelling was introduced at ACMI, we've produced literally hundreds of powerful individual and community stories examining the breadth of human experience.

2008/09 Digital Storytelling Projects

A Series of Firsts: 100 Years of Women's Right to Vote

As part of the Victorian Government commemorations of *100 Years of Women's Right to Vote* we partnered with the Department of Planning and Community Development to produce an outstanding series of bio-profiles on pioneering Victorian women. The individuals featured have been at the forefront of political change and civic reform over the past century, having had

to fight for their beliefs: for the right to vote; for professional advancement; and for equality under the law. These stories paid tribute to eight remarkable women including the Hon. Joan Kirner, former Victorian Premier; the Hon. Gracia Baylor, restaurateur; philanthropist and entrepreneur Dur-e Dura; chemist Dr Joy Bear; Melbourne's first female Mayor Leckie Ord; Chair of the Federation of Ethnic Community Councils of Australia Voula Messimeri; The Hon Judy Maddigan MP and Jeanette Powell MP.

Indigenous Youth Leadership

For the third successive year, we partnered with the Foundation for Young Australian's *Indigenous Youth Leadership Program* to conduct digital storytelling workshops with young Indigenous scholars. Participants travelled from all over Australia for the workshops, producing eight evocative and inspirational stories about family, culture, leadership, politics, strength, and hope. The program is an outstanding opportunity for young Indigenous people to gather together and share their stories with all Australians.

Stories from Black Saturday and the Newcastle Floods

Emergency Management Australia (EMA) invited us to produce a series of digital stories with young people about their experiences of major natural disasters to form the basis of a national

education resource. Many extraordinary stories were captured about Black Saturday in Victoria, February 2009, recounting the experiences of both young CFA fire fighters who battled the blaze and young people who survived the fires. A similar collection of stories captured the accounts of young people who lived through the 2007 Newcastle floods. The project entitled *People Get Ready; Stories and Experiences of Natural Disasters* powerfully demonstrates how to prepare for natural disaster and to survive.

The Big Issue

The process of digital storytelling is an incredibly flexible and democratic form of engagement with the moving image allowing us to work with diverse individuals across a multitude of cultural and social demographics. In 2009, we worked with the publishers of the *Big Issue* to feature the personal stories of a group of the iconic street vendors who sell copies of the magazine on the streets of Australia to earn an income. This project captured a truly inspirational, thought provoking and deeply moving collection of very personal stories, told with humour and sensitivity.

Stories from Victorian Veterans

An extraordinary journey began in 2009 through an important project with the Veterans Affairs Department and the Shrine of Remembrance. A series of digital stories on the experience of war, *In Our Words – Stories from Victorian Veterans*, captures truly astonishing accounts, some for the first time, of the men, women and families of those who served in conflicts dating from World War I to the present day. The four-year project dramatically demonstrates the value of digital storytelling as a means of community archiving and will provide the Shrine of Remembrance and the people of Victoria with an invaluable legacy.

Parks Victoria

Digital Storytelling has an important role in preserving community memory. The *Mountains of Memories* project saw us partner with Parks Victoria to bring together people from the Alpine Region to create a collective archive of stories. The history of the high country, including the cultural relevance of its mining background, the significance of the Mt Hotham Chalet, and the community battle to save the many stockmen's

huts scattered across the alpine countryside were all documented. The stories also explored the local cultural significance to the Indigenous elders, including tales of the mythical beast, the Dulugar, which is said to inhabit the area.

Winding a Weaving ... Not Just a Job

In June 2008 Brinton's Carpets closed its factory in Geelong and moved its operation offshore, which resulted in over 100 people, many of whom had worked for the company for decades, being retrenched. The Textile Clothing and Footwear Union of Australia (TCFUA) worked with Brinton's employees to explore opportunities for retraining and support services. *Winding a Weaving ... Not Just a Job* was the digital storytelling component of the project. It provided a fascinating insight into workplace culture, including the sense of loss felt by people who lose their jobs, and the significance of friendship in the workforce.

Screen Events
Special Programs

Journeys Toward Justice – International Day for Sharing Life Stories

Connecting with diverse cultures is a cornerstone of our programming and throughout 2008/09 we delivered a range of special events to coincide with international and national days of celebration. A highlight was the second iteration of *Journeys Toward Justice – International Day for Sharing Life Stories*. This screening session, panel discussion and story sharing event centred on the theme of human rights and featured a presentation by Professor Sarah Joseph, Director of the Castan Centre for Human Rights Law, on the role of the moving image in human rights. The Human Rights and Arts Film Festival (HRAFF) also presented a series of works, while a screening of powerful ACMI produced digital stories from new-arrival communities and Indigenous Australians provided a compelling demonstration of the role of digital storytelling in debate around social issues.

BELOW LEFT: 100 YEARS OF WOMEN'S RIGHT TO VOTE / TOP RIGHT: SYNAESTHESIA / BELOW RIGHT: KIDS WORKSHOP



World Refugee Day

World Refugee Day honours the courage, strength and determination of women, men and children who are forced to flee their homeland under threat of persecution, conflict or violence. For World Refugee Day in 2008, we showcased the project *4US – Young People with Refugee Backgrounds Living in Australia*, which brought together researchers and filmmakers for a screening of four Melbourne based documentaries and a panel discussion.

International Home Movie Day

Since the earliest days of film, manufacturers recognised that amateurs would eventually want to roll camera too. In 2002 a group of American film archivists started a festival to encourage people to share their home movies within their communities and around the world. International Home Movie Day has spread to multiple countries, including Australia and for the 2008 event we programmed a special screening from our archive of Australian home-made films and videos.

Set in Oz

To mark Australia Day on January 26, the Screen Events team developed a fun interactive and educational free drop in workshop in Studio 1. *Set in OZ* was hosted by outlandish Melbourne cabaret entertainer Kaye Sera, who oversaw the workshop where visitors transported themselves to the sets of iconic Australian films. Through interactive green screen technology, participants starred in scenes from *The Castle*, *Muriel's Wedding*, *Picnic at Hanging Rock* and *Crocodile Dundee*.

Synaesthesia

As part of the Victorian Government initiative, Late Night Thursdays at Fed Square, ACMI produced a ground-breaking series of free-entry green screen events in Studio 1. The highlight was a sold-out program called *Synaesthesia* – a successful series of live events that explored the fusion of screen and sound. Each event focussed on a different form of the moving image meshed with sound and featured some of Melbourne's hottest contemporary artists, including Mink Engine, VJ Jean Poole and DJ Lewis Cancut, brother-sister duo, Gossip Pop and Ang Fang Quartet.

Kids in the Studio

This annual program of interactive school holiday events has fast become a must-do experience for families. A highlight of the 2008/09 program was the exclusive ACMI-created *Narnia Prince Caspian* green screen experience. Kids were transported to the set of the blockbuster films to battle alongside Aslan to conquer Narnia from evil forces. The *Monster Mania* and the *Setting the Scene* animation workshops brought 2-dimensional characters to life with cut out animation templates. And the perennial crowd favourite, *ACMI Claymation*, continued to draw record crowds of all ages for the series of free, drop in creative workshops.



Major Exhibitions – Public Programs

For major Screen Gallery exhibitions, our Screen Events team curates a complementary program of contextualised talks, forums, workshops and live events to add value to the visitor experience. The program of events is predominantly free entry to ensure maximum participation and engagement.

Game On – Public Program

We devised an accessible and often sold-out program of events for the *Game On* exhibition to engage with distinct audiences – families, seniors or first time gamers, and enthusiasts familiar with current formats but who may not have experienced the arcade classics.

A talks program focussed on games and their broader function beyond that of just game play. *Connecting Generations through Games* examined the scientific and social benefits of video games with expert games director, Stefaan de Keersmaecker and neuroscientist, Dr Con Stough, while games platforms were the focus of the *Mobile Games and Entertainment Symposium*, which brought industry leaders together to discuss new media technologies, communication and content.

Correspondences: Victor Erice and Abbas Kiarostami – Public Program

Successful public programs constantly surprise, ensuring audiences leave us having experienced something exciting, inspirational and motivating.

The Public Program for this exhibition opened with *A Series of Correspondences*, a panel discussion featuring four artists presenting works centred on the theme of exchange and correspondence. Maintaining ‘art and correspondence’ throughout the series, each artist applied their expertise and created works through collaborations with ACMI and the public in hands-on workshops.



Anonymous Melbourne artist Luke YOU, created personal ‘zines’ (short for magazine) and a limited edition video work titled *You on Film* which was distributed in Melbourne, Sydney, Adelaide, Perth, Bendigo, Churchill, Castlemaine, Wollongong, Wagga Wagga, London, Glasgow, Chicago, San Francisco, Portland and Kansas City and screened at Brighton Zine Fair in England.

Beautiful and haunting prints were created from personal objects, text and memories in artist Julie Millowick’s cyanotype workshop and video artist, Tamsin Sharp, produced an extraordinary piece with the public, playing with the notion of words and memory. *Video Whispers* (similar in concept to Chinese whispers) was a perfect example of how messages and meaning get lost in translation.

Concluding *A Series of Correspondences*, Adelaide artist, Mark Siebert performed *Fan Letters* – an intimate reading of letters he had written, exhibited as oversized prints, and sent to a range of international musicians expressing his response to their work as artists.

The curator tour of *Correspondences* with Alain Bergala and Jordi Balló gave insight and depth to the work exhibited and the parallel lives of the artists. Further adding to the exploration of the exhibition and its themes were free screenings and lectures.

Setting the Scene: Film Design from Metropolis to Australia – Public Program

Delving into and celebrating art and production design in film and television gave rise to a rich program of behind the scenes talks and forums for this exhibition. A Sunday afternoon ‘In Conversation’ series offered intimate insight from award winning Australian art directors and production designers.

Opening with costume designer Katie Graham (*Dying Breed, Wilfred, Bogan Pride*), the Studio 1 based program introduced audiences to the films and work of Chris Kennedy (*The Road* and *The Proposition*), John Ruane (*Dead Letter Office* and *That Eye the Sky*), Roger Ford (*The Chronicles of Narnia*), and Kerrie Brown (*Mission: Impossible II* and *The Quiet American*).

An ACMI produced industry-focused symposium provided a rare opportunity to have some of Australia’s most distinguished art and production designers together in the one room to discuss their works in detail and give insight to the tricks of the trade. It featured Jon Rohde (Production Designer, *Joanne Lees: Murder in the Outback, RAN: Remote Area Nurse*), Roger Ford (Production Designer, *The Chronicles of Narnia*), Damien Drew (Art Director, *Justice League: Mortal*), Karen Murphy (Art Director, *Australia*), Sue Brooks (Director, *Japanese Story*) and Paul Harris (Director, *St Kilda Film Festival*).

The *Setting the Scene Open Studio* workshop provided a unique opportunity for visitors to engage with moving image practice and interact with award-winning industry professionals. Production designers Carrie Kennedy and Ben Morieson (*The Castle, The Dish, The Extra* and *Summer Heights High*) worked with visitors to help create their own miniature sets using green screen technology.

Our public programs are transformative and in the series of Green Screen Genre Nights developed for *Setting the Scene*, we literally transported participants to other worlds. Studio 1 became a location for a spaghetti western, a sci-fi adventure, a reality TV experience, the latest breaking news, or schlock horror nightmare.



LEFT: A SERIES OF CORRESPONDENCES / RIGHT: SETTING THE SCENE OPEN STUDIO WITH CARRIE KENNEDY AND BEN MORIESON

Outreach Projects – Content Development

Remembering Culgoa Primary School

Our Content Development team worked with the Culgoa Development Group to document the closure of the local primary school after more than 100 years of service. In meeting the people of Culgoa we were able to capture the essence of a contemporary existence living in small rural towns through the stories of past students and teachers dating as far back as the 1920's.

Stories from Lockington Premiere

A team from Content Development returned to Lockington in regional Victoria for the premiere screening of five documentary films previously shot in the local community as part of the ACMI in the Regions outreach program. More than 200 locals, over half the entire town's population of 400, filled the Lockington Community Centre for the screening.

Education Programs

Our Education team delivers unique learning programs across traditional forms of engagement, such as lectures and screenings, to creative practitioner models through the creation of screen based works. Screen literacy, digital literacy or multi-modal literacy – the powerful overlapping of oral, written and media communication – is the fastest growing area of education.

Screenings, Lectures and Seminars

Our program of screenings, lectures and seminars for students and teachers provides access to moving image content that enlivens and expands the learning experience. With screen texts and digital media increasingly incorporated in the curriculum, our screenings, lectures and seminars form the backbone of student and teacher engagement at ACMI.

Student Workshops

The introduction of Studio 1 and 2 has provided dynamic new environments for our workshops program. Since opening in February 2009, the spaces have been heavily subscribed and often fully booked with schools taking advantage of the opportunity to experience a full-day production based creative workshop.

Teacher Workshops

The primary focus of this program is literacy and in particular, story. It is designed to enhance the quality of content through a focus on the process of storytelling. We worked with teachers from regional and metropolitan settings across TAFE, secondary and primary sectors to engage them in Digital Storytelling, Machinma, traditional and digital animation programs.

Exhibition Education Programs

The Education team provides contextualised programming for schools to engage with major exhibitions in the Screen Gallery. For the 2008/09 exhibitions, the team developed a program for *Game On* that explored the art, science and physiology of games and game play. For *Correspondences: Victor Erice and Abbas Kiarostami*, the photo-essay and the practice of citizen journalism were the focus, while a talk series explored production design, character and ideology as part of the *Setting the Scene* education program.

Screen It

Our national filmmaking competition for students encourages imagination and inventiveness in primary and secondary school-aged students and fosters a new generation of young creatives. Open to all school-aged students nation-wide, entrants are invited to create a work into one of three categories – live action film, computer game or animation. Participants develop key screen literacy skills, learn productions techniques, explore creativity and resourcefulness and foster teamwork. In 2008, a record number of entries were received from across the nation, with some outstanding works submitted in the competition theme of Australian Identity.

LOOP: New Australian Video Art

2009 saw the conclusion of the successful touring partnership with NETS Victoria in four Victorian regional galleries – Ararat Regional Art Gallery, Horsham Regional Art Gallery, Art Gallery of Ballarat and Bendigo Art Gallery. Over the course of this two-year project we provided production based programs for teachers and students to coincide with the successful exhibition featuring the works of video artist, Daniel Crooks, Shaun Gladwell, Jess MacNeil, Arlo Mountford and Daniel von Sturmer.

BELOW: STUDIO 1





LEFT: KIDS WORKSHOP /
RIGHT: *SCREEN IT*
SUPPORTED BY THE
AUSTRALIAN
COMMUNICATIONS AND
MEDIA AUTHORITY
(ACMA)

Cityscape

In 2009 we entered a partnership with the Foundation for Young Australian's to provide opportunities for students and teachers from years 9 and 10 to attend ACMI education programs across the school year. The Cityscape program enables students to carry out an active 5 day research project on the streets of Melbourne, which commences and concludes in our Studio 2 production space.

Arts2Go Regional Arts Victoria

In 2008 we continued a partnership with Regional Arts Victoria's Arts2Go program by providing teacher and student VCE programs in schools across the state, including Portland, Corryong and Charlton. The program encourages the development of an ability to speak and understand the language of the screen in the context of current and emerging curriculum.

Extended Arts Residency

ACMI was one of only three Victorian Government agencies selected to take part in the Extended Arts Residency Program funded by Arts Victoria in 2008. This project involved our Education team working with students and teachers at Corio Bay Secondary College in Geelong over 20 weeks engaging them in screen based learning programs.

Research

Australian Research Council (ARC) Projects

ACMI is a key industry partner in this ARC Linkage Project, *Literacy in the Digital World of the 21st Century: Learning from Computer Games*. Headed by Professor Catherine Beavis, the research project aims to improve our understanding of new forms of literacy, such as videogames, and how young people engage with them. Research occurred in our interactive *Games Lab* providing intensive hands-on game play experience for students. Outcomes have been presented at national and international conferences, providing insights into the rewards and challenges of integrating games into the English curriculum.

The *Cultural Collections, Creators and Copyright: Museums, Galleries, Libraries and Archives and Australia's Digital Heritage* ARC project investigates existing and emerging ways of using digital collections in light of copyright laws and the interests of creators. In its final year in 2008/09, the project focus is on codes of conduct/charter; risk management; benefit-sharing and the development of standard licensing documentation.

Connections

The Public Programs team represents ACMI at conferences, seminars, events and forums including in 2008/09:

- > Chair Course Advisory Committee Bachelor of Film and Digital Media Deakin University
- > Member Course Advisory Committee Bachelor of Creative Arts Deakin University
- > Training and Professional Development sub-committee for Museums Australia (Victoria)
- > Department Of Education and Early Childhood Development Strategic Partnerships Program Advisory Group
- > Member of Artist-in-Schools Selection Panel
- > ALEA State Conference Planning Committee
- > Planning Committee for ALEA Study Groups related to Literacy and Learning

Our Partners

In 2008/09 we've been successful in achieving significant support from trusts and foundations, government, the corporate sector and media partners to allow more and more visitors to engage with our suite of programming.

We have further extended the reach of our activities into regional Victoria allowing diverse communities to experience filmmaking practice, workshops, digital storytelling programs, and screenings. And thanks to the ongoing support of our major media partners, we're able to reach new audiences with our key programming messages.

Partners ensure we can present the best of international moving image art in Melbourne and our exhibitions program continued to attract an impressive suite of national and international partners. This included a logistics partnership with Schenker and a preferred travel partnership with *Stage & Screen*.

We've developed our Corporate Membership program to provide a truly unique opportunity for organisations to support the creation and delivery of our programs through financial contribution.

With a focus on continuously improving our partnering and membership activities, we believe it's not just what we offer a partner that sets us apart, but also how we do things. In 2008/09 we sought collaborative partnerships with clear cultural goals and benefits-exchange to deliver a shared reward.

Partners, Supporters and Collaborators

Academy of Motion Pictures, Arts and Sciences (Los Angeles)
Australian Communications and Media Authority (ACMA)
Australian Film Commission (AFC)
Australian Film Institute (AFI)
Barbican Gallery (London)
CCCC (Spain)
DB Schenker Australia
Department of Education and Early Childhood Development (DEECD)
Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA)
Deutsche Kinemathek Museum Fur Film und Fernsehen
German Films
Gobierno De Espana
Goethe Institute
GTV Nine
Herald Sun newspaper
Hong Kong Economic and Trade Office
La Casa Encendida
Mitsubishi Electric
Municipal Association of Victoria (MAV)
Melbourne's Child
Micador
National Film and Sound Archive (NFSA)
Nintendo
Qantm
SBS
Spanish Consulate General, Melbourne
Sociedad Estatal para la Accion Cultural Exterior
Stage & Screen Travel Services
State Trustees
Telstra Bigpond
The Monthly
The Senior
The Fred P Archer Charitable Trust managed by Trust Company Ltd
The Westin
Yarra Trams

Our thanks and appreciation to our partners, members and donors for their ongoing support, generosity and vision in 2008/09.



More About Us



More About Us

As an international centre for the exploration of the moving image, we relish the daily opportunities we have to actively engage diverse communities in challenging, innovative and inspiring experiences.

Each person who works or volunteers at ACMI shares a passion for the moving image and a commitment to providing our visitors with truly unique offers and experiences that encourage a long term connection.

Our organisational values express our personality – they define who we are and what we stand for – they capture our promise to audiences and stakeholders and they are at the heart of everything we do.

PREVIOUS PAGE: GAME ON
OPENING NIGHT / RIGHT:
MEMORIES OF MATSUKO,
JAPANESE FILM FESTIVAL

Diversity

The breadth of our programming and the deep engagement of broad audiences within the building and via outreach ensures we provide multiple opportunities for visitors to explore and celebrate a rich diversity of culture and community.

Our Digital Storytelling team regularly connects with culturally and linguistically diverse communities and through our Exhibitions we exhibited or screened the works of artists and filmmakers from countries including Germany, Spain and Iran. And our Film Programs saw titles screened in languages including French, Italian, German, Spanish, Portuguese, Czech, Swedish, Russian, Japanese, Polish, Hebrew, Dutch, Greek, Malaysian, Turkish, Korean, Romanian, Mandarin and Farsi.

In 2008/09 we featured a range of film programming to showcase women directors, producers, documentary makers and actors including actress Wendy Hughes, who became the first Australian actor to feature in a dedicated Focus On season.



Disability Action Plan

We pride ourselves on our commitment to providing diverse audiences of all abilities with opportunities to actively engage with the moving image as viewer and creator.

While this commitment has long been entrenched in our day-to-day operations, and has been foremost in our strategic planning, it is now being formally recognised through the development of our draft Disability Action Plan (DAP).

The DAP has been created in the spirit that reflects our organisational Values and Behaviours. As one of Melbourne's major cultural institutions, we play a significant role in building strong and cohesive communities and we have a strong commitment to achieving a broad understanding of, and respect for, the diverse Victorian community.

Awards and Recognition

2009 Museums Australia Publication and Design Awards

- > Highly Commended
Correspondences Invitation
Designer: Felicity Hayward
- > Highly Commended
Correspondences Poster
Designer: Felicity Hayward
- > Highly Commended
Annual Report 2006/07
Designer: Hannah Richardson

2008 Desktop Create Awards

- > Nominated for Best Digital Media, People's Choice Category for *Game On* television commercial and Viral Game
Lead Designer: Kat Mew

2008 Australian Graphic Design Association (AGDA) Awards

- > Pinnacle Award
Eyes, Lies & Illusions Motion Graphics
Designers: ACMI Design Unit

2008 Arts Portfolio Leadership Awards

- > High Commendation for the marketing and communications campaign for *Game On*

Exhibitions

Our corporate collateral has been selected for exhibition at the following events:

- > The Mohawk Show 8 (VIC) 2008
ACMI Annual Report 2006/07
Designer: Hannah Richardson
- > AGDA National Biennial Awards 2008
AIGA Gallery, New York
- > Exhibition of New Australian Design
Design Center Gallery, Manhattan



Visitor Services/Volunteers

We want every visitor to leave us wanting to return again. The customer experience often starts with our Visitor Services Officers (VSO) and our dedicated volunteers. Together they provide invaluable assistance, guidance and support to visitors' day in and day out.

Managing large crowd numbers while ensuring a positive visitor experience has its challenges, but the team relished the opportunity. Reflecting the commitment and dedication of our VSOs, Nicholas Hudson-Ellis won the Federation Square Customer Service Excellence Award in 2009.

Our 114-strong volunteer team has also made a significant contribution in Visitor Services at ACMI providing close to 8000 hours of service across the year. Apart from providing assistance to customers, many of our 'Vollies' add further organisational value by providing support to program areas, assisting in delivering of education programs,

marketing and administration services well as film festival and event delivery. Volunteers have also made an invaluable contribution to the maintenance of resources within the ACMI Collection and in supporting the project team delivering our major new gallery.

There were several milestones within our team of Vollies in 2008/09 with Nola Weetman and Robert Brodie reaching 1000 hours of service and Christine Dyton reaching 1500 hours. Rebecca Perkin received a Volunteer Diamond Award for her contribution to Public Programs workshops, Cathryn Grant was awarded a Certificate of Appreciation by Arts Victoria and Katrina Liat received a Customer Service Excellence Awards from Fed Square Pty Ltd.

ABOVE: ACMI
VOLUNTEERS / RIGHT:
SETTING THE SCENE
OPENING NIGHT

Events at ACMI

We offer strong appeal to industry and private sector clients as a space for events, talks, forums, screenings and festivals. Nowhere else in Melbourne matches our unique creative environment for corporate hirers, partner events and academic ceremonies. In addition to flexible, state of the art spaces, studios and cinemas, we add significant value to events and activities through a sense of occasion and showbiz that no-one else can offer.

During 2008/09 we produced 164 events for organisations including, the National Institute of Dramatic Art (NIDA), the Australian Football League (AFL), Walt Disney Company Australia,

the Australian Tourism Export Council, the Australian Institute of Architects, Eighth Wonder Studios, and a range of government clients including Environment Victoria.

Independent filmmakers and production companies regularly utilise our state-of-the-art cinemas for premieres, cast and crew screenings and post-production test screenings and with more than 20 film festivals calling us home, our Events Team was busy again in 2008/09 ensuring Melbourne's best known arts events and festivals went off without a hitch.



ACMI Shop

Every significant cultural centre has a retail space that provides visitors and customers with specialist product that reflects the unique identity and nature of its business. The ACMI Shop offers specialist film books and resource material, hard to find world movies and great Australian cinema on DVD, plus unique stationery, gifts and ACMI merchandise. It also stocks exhibition catalogues, including specially commissioned publications with collaborating institutions or touring partners including the Queensland State Library, and the Helsinki City Art Museum in Finland.

ACMI Lounge

Family friendly, but relaxed enough for a casual bite to eat or reflective glass of wine after a movie, the ACMI Lounge is a major Federation Square eatery. Popular amongst first time visitors and regulars alike, the Lounge’s distinctive identity, friendly staff and prime location ensures it is a favourite haunt for a pre-show meal, post event coffee, or weekend brunch. It also offers superb catering services to corporate hire clients, partner festivals and events and in-house services.

BELOW: ACMI SHOP



Organisation Structure

MINISTER FOR THE ARTS	ACMI BOARD	DIRECTOR/CEO Tony Sweeney	CONTENT & PROJECTS GROUP Role undertaken by Director/CEO	HEAD OF EXHIBITION PROGRAMS Conrad Bodman
				HEAD OF PUBLIC PROGRAMS Gael McIndoe
				HEAD OF FILM PROGRAMS Richard Sowada
				HEAD OF MEDIA TECHNOLOGY Micheal Parry Mark Bollenberg (Acting)
The Hon John Thwaites, President Dion Appel Annette Blonski Peter Doughty Natalie Miller OAM Rhonda O'Donnell Dan Pearce Ricci Swart The Hon Dr Race Matthews (until 15 July 2008) Tony Phillips (until 30 September 2008)			MARKETING & DEVELOPMENT DIRECTOR Richard Zimmermann	MARKETING MANAGER Alex Taylor
				COMMUNICATIONS MANAGER Cory Parfett
				HEAD OF DESIGN Kat Mew
				DEVELOPMENT & PARTNERSHIPS * COMMERCIAL MANAGER Tamara Jungwirth
Tony Sweeney, Director/CEO Conrad Bodman, Head of Exhibitions Gael McIndoe, Head of Public Programs George Pappas, Strategy and Operations Director Michael Parry, Head of Media Technology Janet Riley, Head of Human Resources Richard Sowada, Head of Film Programs Richard Zimmermann, Marketing and Development Director Lucy Roffey, Commercial and Planning Director (until 29 May, 2009) Elly Bloom, Marketing and Communications Director (until 11 June 2009)			STRATEGY & OPERATIONS DIRECTOR George Pappas	VISITOR SERVICES MANAGER Andrea Tatman
				FACILITIES MANAGER Shaun Woodhouse
				FINANCE MANAGER Alison McCormack
				CORPORATE GOVERNANCE + HEAD OF HUMAN RESOURCES Janet Riley

* Role undertaken by Marketing & Development Director
+ Role undertaken by Strategy & Operations Director

Performance Summary

Key Performance Indicators

	30 June 2009	30 June 2008	30 June 2007	30 June 2006	30 June 2005
Active visitation	332,320	531,012	506,635	509,558	422,505
Online visitation	1,897,489	3,281,285	3,680,202	3,657,973	1,682,794

Notes:

> For the majority of the reporting period ACMI's physical spaces were largely under construction to deliver our new *Screen Worlds* gallery. Former production and exhibition spaces were decommissioned, and building works required closure of our main exhibition spaces for prolonged periods. Visitation for 2008/09 is accordingly lower than the previous year, which included record breaking attendance at exhibition, public and education programs. This reduction in overall visitation is consistent with the expected actual visitation per ACMI's key performance indicators.

> In comparison with prior years, the lower active and online visitation are as a result of the significant building works program undertaken throughout the year that impacted Exhibitions, Public and Film Programs.

Financial Summary of Results

	30 June 2009	30 June 2008	30 June 2007	30 June 2006	30 June 2005
	\$	\$	\$	\$	\$
Revenue from government	19,747,000	17,753,000	17,377,908	16,995,000	16,674,887
Capital funding	4,712,305	3,612,978	2,192,358	4,345,000	700,000
Capital asset charge	2,186,000	1,716,000	1,675,000	1,634,000	1,113,165
Self generated revenue	4,821,436	7,991,070	5,326,089	3,562,130	2,450,255
Total revenue	31,466,741	31,073,048	26,571,355	26,536,130	20,938,307
Operating surplus/ (deficit) before depreciation & capital funding	2,349,006	1,926,805	576,326	452,049	733,633
Result from operating activities after depreciation & capital funding	3,092,402	2,924,118	(418,135)	394,108	(3,898,852)
Cash flow from operating activities	5,688,073	5,375,854	3,374,394	4,684,193	2,351,556
Cash flow from investing activities	(7,885,380)	(1,948,478)	(2,328,705)	(5,741,359)	(1,295,966)
Net increase/(decrease) in cash and cash equivalents	(2,197,307)	3,427,376	1,045,689	(1,057,166)	1,055,590
Total assets	35,550,269	32,047,452	29,430,493	29,408,416	28,189,843
Total liabilities	3,155,940	2,745,525	3,052,684	2,621,400	2,151,257

Notes:

> Self generated revenue decreased significantly compared to the previous financial year mainly as a result of the showcasing of fewer Exhibitions, Public and Film programs due to ongoing building works.

- > Overall ACMI total revenue is consistent with that of the prior year. Revenue from government increased with additional funding for the operations of ACMI's new permanent exhibition, *Screen Worlds* and the new Customer Relationship Management and Ticketing system which will be implemented in 2009/10.
- > ACMI received \$4.7M capital funding in the 2008/09 financial year. The majority of this funding was for the development of *Screen Worlds*. In addition, ACMI received capital funds for urgent remedial works in Gallery 1 specifically for floor replacement, dimmer relocation and loading doors.
- > In accordance with ACMI's financial sustainability policy, ACMI's Operating result before depreciation and capital funding is balanced over a three year rolling period. Accordingly the 2009 surplus will be used to fund Exhibitions, Public and Film programs activity which will result in deficits over the two subsequent years.
- > The operating surplus before depreciation and capital funding is \$2.4M. The surplus after depreciation expense and capital funding of \$3.1M is the net result of depreciation equivalent funding received of \$4.7M, offset by ACMI's depreciation expense for the year of \$2.5M and a \$1.5M disposal of leasehold improvements replaced by the new building works (refer operating statement page 68).
- > The net decrease in cash and cash equivalents of \$2.2M was as a results of a significant level of investing activities due to ongoing building works. This will continue with the completion of building works in 2009/10.

Outputs and Other Statistics

	30 June 2009	30 June 2008
Members and Friends	849	1,527
Volunteer hours	7,554	7,736
Students participating in education programs	20,737	32,483
Quality		
Collection stored to industry standard	85%	85%
Visitors satisfied with visit overall	90%	91%

Notes:

> The movement in the Friends and Members figure in the reporting period reflects the cessation of lending of collection materials to individuals in Metropolitan Melbourne and the shift to an on-site access model, with significantly expanded access to the ACMI Collection, through a new national screen culture resource centre.

> The reduction in student participation in education programming resulted from the closure of ACMI's production and exhibition spaces, including the former Digital Classroom, for significant periods of 2008/09 for the delivery of the new *Screen Worlds* gallery and complementary studio spaces.

Establishment, Functions
and Powers

In performing its functions and exercising its powers, ACMI is subject to the direction and control of the Minister. During the period of this report, the Minister responsible was Lynne Kosky, MP, Minister for the Arts.

Film Act 2001

The *Film Act 2001* established the Australian Centre for the Moving Image (ACMI) to feature and exhibit film, television and multimedia programs and to promote public education in relation to screen content and culture. The functions of ACMI as stated in section 23 of the *Film Act* are:

- a) to promote and exhibit, whether in Victoria or elsewhere, the moving image to the public or to any sector of the public;
- b) to develop, control, manage, operate and promote ACMI and any facilities under the control of ACMI;
- c) to promote, whether in Victoria or elsewhere, ACMI as a national centre for the creation and exhibition of the moving image and promotion of events or activities including festivals, conferences, publications or exhibitions, where film or other screen-based programs are made, seen or discussed;
- d) to establish, maintain, conserve, develop, promote and exhibit, whether in Victoria or elsewhere, the collection of moving images;
- e) to make, whether in Victoria or elsewhere, any item from the collection of moving images available for study or loan to persons or institutions, subject to any conditions that ACMI determines;
- f) to promote, whether in Victoria or elsewhere, public education and discussion with reference to the moving image;
- g) to develop and create, whether in Victoria or elsewhere, exhibitions of the moving image;

- h) to develop and create, whether in Victoria or elsewhere, materials for educational or other programs conducted by ACMI;
- i) to conduct, whether in Victoria or elsewhere, research and development in relation to the moving image;
- j) to develop relationships or enter into partnerships with other organisations, including government bodies, whether in Victoria or elsewhere, to promote public education in relation to the moving image.

Section 24 of the *Film Act* outlines ACMI's powers as:

1. ACMI has power to do all things necessary or convenient to be done for or in connection with, or as incidental to, the performance of its functions.
2. Without limiting sub-section 1, ACMI may, in connection with the performance of its functions:
 - a) enter into contracts, agreements or arrangements with any person or body and do everything, including the payment of money, that is necessary or expedient for carrying the contracts, agreements or arrangements into effect;
 - b) subject to this Act, acquire, hold and dispose of real or personal property;
 - c) be a member of a body corporate, association, partnership, trust or other body;
 - d) form, or participate in the formation of, a body corporate, association, partnership, trust or other body;
 - e) enter into a joint venture with another person or other persons;
 - f) do all things necessary or convenient to be done for, or in connection with, a joint venture in the performance of its functions;
 - g) accept gifts, grants, bequests and devises made to it and act as trustee of money or other property vested in it on trust;

- h) provide consultancy and project management services;
- i) acquire, or enter into agreements or arrangements with respect to the acquisition of, the copyright, or an interest in the copyright, in any film, television or multimedia program;
- j) make available for public use items from the collection of moving images.

Freedom of Information

Contact

Principal Officer:
Antony Sweeney
(Chief Executive Officer)

Freedom of Information Officer:
Jillian McGarry
(Corporate Affairs Coordinator)

Access to information under the *Freedom of Information Act 1982* may be made in writing to:

Freedom of Information Officer
Australian Centre for the Moving Image
PO Box 14
Flinders Lane VIC 8009
Telephone: (03) 8663 2252
Fax: (03) 8663 2275

This section of the report contains information that is required to be published annually under Part II of the *Freedom of Information Act 1982 (Fol Act)*. Further information on Fol can be obtained from the *Fol Act*, the various regulations made under that Act and www.foi.vic.gov.au.

Freedom of Information (Fol) Services

ACMI met its responsibilities for implementing the Government's Freedom of Information policy. ACMI received 1 request during 2008/09 from the media and this request was acceded to.

Making a Request

The *Fol Act* gives members of the public the right to apply for access to information in documentary form held by ACMI.

Documents that are maintained in the possession of ACM include:

- > Internal working papers of ACMI
- > Correspondence from ministers and members of Parliament, government departments and agencies, members of the public and the private sector
- > Records relating to accounts
- > Personnel and salary records
- > Organisation and accommodation records.

Requests for Access to Documents

Access to documents (as defined in section 5 of the *Fol Act*) may only be obtained through a request in writing (under section 17 of the *Fol Act*) addressed to ACMI's Fol Officer.

Applications should be as specific as possible to enable the Fol Officer to identify relevant documents as quickly and efficiently as possible. A \$22.70 Fol application fee, (to be increased to \$23.40 from 1 July 2009), should accompany each request. The application fee may be waived in cases where payment would cause an applicant financial hardship. When an applicant seeks a waiver of this fee, the request should indicate the grounds on which a waiver is being sought (for example, low income).

Assistance in determining the categories of documents relevant to a request can be provided by the Fol Officer. It should be noted that certain documents are destroyed or transferred to the Public Records Office in accordance with the *Public Records Act 1973*.

An applicant may request photocopies of documents and/or inspect specific documents at ACMI by arrangement, or by other access arrangements as may be appropriate to the application.

Section 21 of the *Fol Act* requires that all reasonable steps be taken to enable an applicant to be notified of a decision concerning the release of documents as soon as practicable. It must be no later than 45 days after the day on which the request is received by ACMI.

What information is released?

ACMI can refuse to release a document if it contains information that is exempt under the Fol Act. Documents can be exempt in full or exempt parts can be deleted with the remainder of the document released. ACMI will notify the applicant of his or her appeal rights if access is denied to a document or to part of a document.

The *Fol Act* outlines general categories of information that are exempt. This includes: information relating to the personal affairs of third parties; information provided in confidence; information that if released might endanger the lives or physical safety of individuals; Cabinet documents; commercial-in-confidence information; and internal working documents the release of which would be contrary to the public interest.

Decisions are made under *Fol Act* by the Chief Executive Officer or in line with sections 26 and 51 of the *Fol Act*.

Charges Under the Fol Act

Section 22 of the *Fol Act* outlines the principles for the levy or waiver of charges required to be paid by an applicant to ACMI, before access to a document is given. Charges are:

- Photocopy fee – \$0.20 per A4 page
- Search fee – \$20 per hour or part thereof
- Supervision fee – \$5 per 15 minutes or part thereof (where a document is inspected by an applicant)

Deposits – a deposit of \$25 may be required if the calculated charge does not exceed \$100 or a deposit of 50 per cent of the calculated charge, where that charge exceeds \$100.

Some charges may be waived in certain circumstances. An example might be where the applicant is impecunious and the request concerns access to a document relating to his or her personal affairs.

Whistleblowers
Protection Act 2001

The *Whistleblowers Protection Act 2001* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

ACMI does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment. ACMI will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

Reporting Procedures

Disclosures of improper conduct or detrimental action by ACMI or its employees may be made to the following officers:

Protected Disclosure Co-ordinator
Wei-Lynn Lum
Telephone: 9651 0037

Protected Disclosure Officers
Janet Riley
Telephone: (03) 8663 2269

Gael McIndoe
Telephone: (03) 8663 2425

Correspondence to:
Australian Centre for the Moving Image
PO Box 14
Flinders Lane VIC 8009

All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the Protected Disclosure Co-ordinator. Where a person is contemplating making a disclosure and is concerned about approaching the protected disclosure co-ordinator or a protected disclosure officer in the workplace, he or she can call the relevant officer and request a meeting in a discreet location away from the workplace. Alternatively, disclosures of improper conduct or detrimental action by ACMI or its employees may also be made directly to the Ombudsman:

The Ombudsman Victoria
Level 3, 459 Collins Street (North Tower)
Melbourne VIC 3000 (DX 210174)
Internet: www.ombudsman.vic.gov.net.au
Telephone: (03) 9613 6222
Toll Free: 1800 806 314

Further information

Written guidelines outlining the system for reporting disclosures of improper conduct or detrimental action by ACMI or its employees are available for public perusal.


Disclosures under the Whistleblowers Protection Act

The current procedures established by ACMI under Part 6 are available upon request.

	2008/09 Number	2007/08 Number
The number and types of disclosures made to public bodies during the year:		
Public Interest Disclosures	0	0
Protected Disclosures	0	0
The number of disclosures referred during the year by the public body to the Ombudsman for determination as to whether they are public interest disclosures	0	0
The number and types of disclosed matters referred to the public body by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the public body to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the public body by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the public body	0	0
The number and types of disclosed matters that the public body has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0
Any recommendations made by the Ombudsman that relate to the public body:		
Recommendation regarding file security and management	0	0

Attestation on compliance
with the Australian/
New Zealand Risk
Management Standard

I, John Thwaites, President, certify that the Australian Centre for the Moving Image (ACMI) has risk management processes in place consistent with the Australian/New Zealand Risk Management Standard and an internal control system is in place that enables the executives to understand, manage and satisfactorily control risk exposures. ACMI's Board confirms this certification and that ACMI's risk profile has been critically reviewed within the last twelve months.



John Thwaites
President
Australian Centre for the Moving Image
3 September 2009

National Competition Policy

ACMI is committed to competitive neutrality principles, which are taken into account in all activities.

Implementation of
the Victorian Industry
Participation Policy (VIPP)

In October 2003, the Victorian Parliament passed the *Victorian Industry Participation Policy Act 2003*. The Act requires public bodies and Departments to report on the implementation of the Victorian Industry Participation Policy (VIPP). The Act applies to tenders above \$3 million for metropolitan and \$1 million for country areas. ACMI did not commence or complete any contracts during 2008/09 to which the VIPP applies.

Consultancies

During the reported period ACMI entered into 4 consultancies each costing less than \$100,000 (excluding GST). The total cost of these consultancies was \$70,799. There were no consultancy agreements entered into during the reporting period for amounts greater than \$100,000 (excluding GST).

Building Act 1993

ACMI does not have any land or buildings and thus has no responsibilities under the *Building Act 1993*.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2008/09.

Additional information
available on request

The following information relating to ACMI, relevant to the 2008/09 financial year, has been prepared and is available to the Minister, Members of Parliament and the public on request (subject to Freedom of Information requirements, if applicable). Details about some of the following matters have already been disclosed within this Report of Operations.

- > Declarations of pecuniary interests duly completed by all relevant officers
- > Details of publications produced by ACMI about the activities of ACMI and where they can be obtained
- > Details of changes in prices, fees, charges, rates and levies charged by ACMI for its services
- > Details of any research and development activities undertaken by ACMI that are not otherwise covered either in the Report of Operations or in a document which contains the financial report and Report of Operations

- > Details of overseas visits undertaken including a summary of the objectives and outcomes of each visit.
- > Details of major promotional, public relations and marketing activities undertaken by ACMI to develop community awareness of the services provided by ACMI.
- > Details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the Report of Operations
- > A general statement on industrial relations within ACMI and details of time lost through industrial accidents and disputes, which is not otherwise detailed in the Report of Operations
- > A list of major committees sponsored by ACMI, the purposes of each committee and the extent to which the purposes have been achieved

There were no major external reviews carried out on the entity in the 2008/09 financial year.

Declarations of
Pecuniary Interests

All relevant staff completed declarations of interest applicable to 2008/09.

Public Administration
Act 2004

In accordance with Section 8 of the *Public Administration Act 2004*, ACMI has established employment processes that will ensure that:

- > Employment decisions are based on merit
- > Employees are treated fairly and reasonably
- > Equal Employment Opportunity is provided and
- > Employees have a reasonable avenue of redress against unfair or unreasonable treatment

Workforce Data Staffing Trends

2005	2006	2007	2008	2009
164	145	193	221	198

June 2008 – June 2009

					Fixed term & Casual Employees
Ongoing Employees					
	Employees	Full time	Part time	FTE	FTE
June 2009	110	81	29	98.85	33.71
June 2008	118	79	39	102.87	49.98

					2008
					Fixed term & Casual Employees
Ongoing Employees					
	Employees	FTE	FTE	Employees	FTE

Gender						
Male	45	42.31	17.36	49	43.65	21.62
Female	65	56.54	16.35	69	59.22	28.36
Total	110	98.85	33.71	118	102.87	49.98

Age						
Under 25	1	0.7	0	1	1	8.5
25-34	34	31.6	18.9	41	35.46	21.94
35-44	42	37.56	10.9	42	37.21	15.35
45-54	24	21.96	3.63	24	20.36	3.6
55-64	8	6.03	0.28	9	7.84	0.59
Over 64	1	1	0	1	1	0
Total	110	98.85	33.71	118	102.87	49.98

Classification						
Grade 1	0	0	0	0	0	4.25
Grade 2	33	26.18	12.08	42	31.86	27.78
Grade 3	27	24.96	12.13	29	25.9	9.45
Grade 4	27	24.71	6.5	27	25.11	3.5
Grade 5	13	13	2	11	11	3
Grade 6	7	7	1	6	6	2
Executive	3	3	0	3	3	0
Total	110	98.85	33.71	118	102.87	49.98

Notes: Ongoing employees includes people on an open ended contract of employment and executives engaged on a standard executive contract who were active in the last full pay period of June. FTE means full time equivalent staff. All figures reflect employment levels during the last full pay period of June of each year. Excluded are staff on leave without pay, external contractors/ consultants and temporary staff employed by employment agencies. Project based positions continued during the year focussing on the redevelopment of the ground floor in preparation for ACMI's new permanent exhibition *Screen Worlds*.

As at 30 June 2008, ACMI employed staff in the ACMI Lounge during a one month period of transition to operation under the management of Peter Rowland Catering. These staff transferred to the employment of Peter Rowland Catering as of 1 July 2008.

ACMI continued its commitment to developing its staff and to providing learning opportunities to assist in the development of organisational capabilities. The focus this year has been on job specific training, system specific software and occupational health and safety. Many staff availed themselves of the training provided during the Certified Practising Accountants Conference in October 2008. ACMI has continued to provide customer service training including mental health and disability awareness training. In total staff undertook 1,365 hours of formal training. A number of staff participated in a Study Leave program and successfully completed a range of post graduate studies.

The Performance, Management and Development (PDP) system continued to be reviewed and refined to further strengthen the alignment of individual goals to achievement of goals derived from the Business Plan.

ACMI has in place policies and procedures to support Merit and Equity in employment and diversity in the workplace.

The ACMI Consultative Committee continued to meet throughout the period of this report. There were no days lost as a result of industrial disputes and there were no formal grievances lodged during the reporting period.

ACMI applies the Code of Conduct for Victorian Public Sector Employees to its staff. The Code provides guidance for addressing ethical issues such as conflict of interest.

Occupational Health and Safety

The Occupational Health and Safety Committee continued to meet throughout the year and actively engaged staff in strengthening knowledge and awareness of health and safety in the workplace. The Committee continued to review all incidents and accidents and put in place preventative measures aimed at continually reducing the incidence of accidents and injuries to staff and visitors. A Safety Audit Checklist was developed to identify and address any workplace risks.

In addition to Flexible Working Arrangements to assist staff with maintaining a good work/life balance, ACMI has in place a Health and Wellbeing Program. To minimise health risks, ACMI arranged for staff to undergo *Healthy Heart Checks* and provided vaccinations for influenza.

ACMI participated in Safe Work Week during October 2008 and provided a number of activities for staff to assist in supporting them with their health and wellbeing.

Diversity Reporting

Women

ACMI is committed to working towards the Government's goal of equality for all Victorian women. ACMI played a role in promoting women's full participation in community and public life and recognising the contribution of Victoria's women as decision makers and leaders:

- > A documentary project – *100 Years of Victorian Women's Right to Vote* – an initiative of DPCD – Office of Women's Policy which was delivered by DPCD and ACMI was the culmination of an exciting year of events that celebrated the 100 Years of Women's Vote in Victoria. The project comprised mini documentaries that highlighted the enormous contribution of 8 women, from both rural and metropolitan participants, who have held a position of first in their field
- > The ACMI Film Program: Focus On Girls 24/7 Film Program, a curated season of eight stylistically brazen films by women directors from the sixties and early seventies. The films each signal a unique creative vision behind the lens. The contradictory impulses of the modern woman are rendered on screen in bold, unfettered performances from the leading actresses. Seen collectively, these films raise questions about the attainability of personal and social freedom in an era when “liberation” was the main prize. Seen apart, each film is an enduring classic from one of the most vital eras of the history of cinema.

> ACMI is the Melbourne venue for the touring film program of the World of Women Film Festival which represents the work of female filmmakers which was organised by the Women in Film and Television NSW Branch and presented in conjunction with the Women in Film and Television Victoria

> ACMI held a retrospective programme looking at the works of the famed European actress Claudia Cardinale and celebrated the career of Australian actress Wendy Hughes in a dedicated Focus On season.

Multicultural Affairs

ACMI Film Programs and Film Program partners present films from many parts of the world in their original language, the majority with English sub-titles. ACMI audiences gain access to a broad selection of mainstream and art house international films. ACMI's programs interlock and all contribute toward exploring cultural diversity. They embrace new and archival films from the four corners of the globe that relate to creative dramatic works to subjects that embrace social justice, access and equity.

Indigenous and youth

ACMI engages young people and Indigenous Australians of all ages through a variety of public and education programming both within the building and in regional areas across Victoria. Further detail on this activity can be found on pages 34-45.

Audit Committee Members

The Audit Committee consisted of the following non-executive directors:

- Peter Doughty (Chair)
- Rhonda O'Donnell
- Dan Pearce
- John Thwaites (from 19.02.09)

Disclosure Index

The Annual Report of the Australian Centre for the Moving Image (ACMI) is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of ACMI's compliance with statutory disclosure requirements.

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<i>Building Act 1983</i>	59
<i>Freedom of Information Act 1982</i>	57
<i>Victorian Industry Participation Policy Act 2003</i>	59
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<i>Financial Management Act 1994</i>	72
<i>Audit Act 1994</i>	67

Financial Statements



Accountable Officer’s and Chief Finance and Accounting Officer’s Declaration

We certify that the attached financial statements for ACMI have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes forming part of the financial statements, presents fairly the financial transactions during the year ended 30 June 2009 and financial position of ACMI at 30 June 2009.

We are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 3 September 2009.

John Thwaites
President

Antony Sweeney
Chief Executive Officer

George Pappas
Strategy and Operations Director

Melbourne
3 September 2009

VAGO

Victorian Auditor-General's Office

INDEPENDENT AUDITOR'S REPORT

To the Members of the Board, Australian Centre for the Moving Image

The Financial Report

The accompanying financial report for the year ended 30 June 2009 of Australian Centre for the Moving Image which comprises the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, a summary of significant accounting policies and other explanatory notes to and forming part of the financial report, and the accountable officer's and chief finance and accounting officer's declaration has been audited.

The Members of the Board's Responsibility for the Financial Report

The Members of the Board of the Australian Centre for the Moving Image are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the financial reporting requirements of the Financial Management Act 1994. This responsibility includes:

- establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error
- selecting and applying appropriate accounting policies
- making accounting estimates that are reasonable in the circumstances

Auditor's Responsibility

As required by the Audit Act 1994, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. These Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance whether the financial report is free from material misstatements.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making these risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used, and the reasonableness of accounting estimates made by the Members of the Board, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Level 34, 35 Collins Street, Melbourne VIC 3000

Telephone 61 3 8601 7000 Facsimile 61 3 8601 7010 Email comments@audit.vic.gov.au Website www.audit.vic.gov.au

Auditing in the Public Interest

VAGO

Victorian Auditor-General's Office

Independent Auditor's Report (continued)

Matters Relating to the Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial report published in both the annual report and on the website of the Australian Centre for the Moving Image for the year ended 30 June 2009. The Members of the Board of the Australian Centre for the Moving Image are responsible for the integrity of the website. I have not been engaged to report on the integrity of the website. The auditor's report refers only to the statements named above. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications, they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on the Australian Centre for the Moving Image website.

Independence

The Auditor-General's independence is established by the Constitution Act 1975. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of Australian Centre for the Moving Image as at 30 June 2009 and its financial performance and cash flows for the year then ended in accordance with applicable Australian Accounting Standards (including the Australian Accounting Interpretations), and the financial reporting requirements of the Financial Management Act 1994.

MELBOURNE

11 September 2009

Dr D R Pearson
Auditor-General

Level 34, 35 Collins Street, Melbourne VIC 3000

Telephone 61 3 8601 7000 Facsimile 61 3 8601 7010 Email comments@audit.vic.gov.au Website www.audit.vic.gov.au

Auditing in the Public Interest

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FINANCIAL STATEMENTS / 67

Comprehensive Operating Statement for the Financial Year Ended 30 June 2009

	Notes	2009	2008
		\$	\$
INCOME FROM TRANSACTIONS			
Government grants	2(a)	26,645,305	23,081,978
Revenue	2(b)	3,781,711	6,645,408
Sponsorship and grants	2(c)	899,430	1,246,702
Other income		140,295	98,682
TOTAL INCOME FROM TRANSACTIONS		31,466,741	31,072,770
EXPENSES FROM TRANSACTIONS			
Employee benefits	3(a)	(10,764,713)	(10,565,740)
Rental and associated outgoings	3(b)	(4,435,984)	(4,312,186)
Depreciation and amortisation	3(c)	(2,509,660)	(2,615,665)
Cost of goods sold		(183,414)	(389,717)
Capital asset charge		(2,186,000)	(1,716,000)
Operating costs	3(d)	(6,778,653)	(8,551,157)
TOTAL EXPENSES FROM TRANSACTIONS		(26,858,424)	(28,150,465)
NET RESULT FROM TRANSACTIONS (NET OPERATING BALANCE)		4,608,317	2,922,305
OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT			
Net loss on financial instruments	4(a)	(11,468)	0
Net gain/(loss) on non-financial assets	4(b)	(1,459,249)	278
Other gain/(loss) from other economic flows	4(c)	(45,198)	1,535
TOTAL OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT		(1,515,915)	1,813
COMPREHENSIVE RESULT		3,092,402	2,924,118

The above Comprehensive Operating Statement should be read in conjunction with the accompanying notes included on pages 72 to 95.

Balance Sheet as at 30 June 2009

	Notes	2009	2008
		\$	\$
ASSETS			
FINANCIAL ASSETS			
Cash and deposits	16(a)	6,207,184	8,404,491
Receivables	5	1,751,830	431,540
Derivative financial instruments	5	436,582	0
TOTAL FINANCIAL ASSETS		8,395,596	8,836,031
NON-FINANCIAL ASSETS			
Prepayments	6	147,003	111,726
Inventories	7	113,707	122,201
Property, plant & equipment and collections	8	24,974,762	21,044,239
Intangible assets	9	1,919,201	1,933,254
TOTAL NON-FINANCIAL ASSETS		27,154,673	23,211,420
TOTAL ASSETS		35,550,269	32,047,451
LIABILITIES			
Payables	10	1,489,991	1,505,574
Derivative financial instruments	10	446,973	0
Provisions	11	1,218,976	1,239,951
TOTAL LIABILITIES		3,155,940	2,745,525
NET ASSETS		32,394,329	29,301,926
EQUITY			
Accumulated deficit		(529,778)	(3,622,181)
Reserves	17	4,682,922	4,682,922
Contributed capital		28,241,185	28,241,185
TOTAL EQUITY		32,394,329	29,301,926
Commitments for expenditure	13		
Contingent assets and contingent liabilities	14		

The above Balance Sheet should be read in conjunction with the accompanying notes included on pages 72 to 95.

Statement of Changes in Equity for the Financial Year Ended 30 June 2009

	Notes	Equity at 1 July 2008	Total comprehensive result	Transactions with owners in their capacity as owners	Equity at 30 June 2009
		\$	\$	\$	\$
Accumulated deficit		(3,622,181)	3,092,402	0	(529,778)
Contributions by owners		28,241,185	0	0	28,241,185
Asset revaluation reserve	17	4,682,922	0	0	4,682,922
TOTAL EQUITY AT END OF FINANCIAL YEAR		29,301,926	3,092,402	0	32,394,329

	Notes	Equity at 1 July 2007	Total comprehensive result	Transactions with owners in their capacity as owners	Equity at 30 June 2008
		\$	\$	\$	\$
Accumulated deficit		(6,546,298)	2,924,118	0	(3,622,181)
Contributions by owners		28,241,185	0	0	28,241,185
Asset revaluation reserve	17	4,682,922	0	0	4,682,922
TOTAL EQUITY AT END OF FINANCIAL YEAR		26,377,809	2,924,118	0	29,301,926

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes included on pages 72 to 95.

Cash Flow Statement for the Financial Year Ended 30 June 2009

	Notes	2009 \$	2008 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
RECEIPTS			
Government grants		19,816,500	17,753,000
State - capital funding		4,712,305	3,939,130
Goods and Services Tax recovered from the ATO		910,616	1,192,760
Interest received		492,440	418,437
Other receipts		2,785,754	6,874,972
TOTAL RECEIPTS		28,717,615	30,178,299
PAYMENTS			
Salaries and associated costs		(10,870,738)	(10,364,450)
Operations		(11,611,345)	(13,831,797)
Goods and Services Tax paid to the ATO		(547,459)	(606,198)
TOTAL PAYMENTS		(23,029,542)	(24,802,445)
NET CASH FLOWS FROM OPERATING ACTIVITIES	16(b)	5,688,073	5,375,854
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for property, plant & equipment and collections		(7,885,380)	(1,949,450)
Proceeds from sale of property, plant & equipment and collections		0	972
NET CASH FLOWS USED IN INVESTING ACTIVITIES		(7,885,380)	(1,948,478)
NET INCREASE / (DECREASE) IN CASH AND CASH EQUIVALENTS			
		(2,197,307)	3,427,376
Cash and cash equivalents at the beginning of the financial year		8,404,491	4,977,115
CASH AND CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	16(a)	6,207,184	8,404,491

The above Cash Flow Statement should be read in conjunction with the accompanying notes included on pages 72 to 95.

Notes to the Financial Statements for the Financial Year Ended 30 June 2009

Note 1: Summary of Significant Accounting Policies

(a) Statement of compliance

The financial report is a general purpose financial report which has been prepared on an accrual basis in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). AASs include Australian equivalents to International Financial Reporting Standards.

In complying with AASs, ACMI has, where relevant, applied those paragraphs applicable to not-for-profit entities.

(b) Basis of preparation

The financial statements have been prepared on a historical cost basis, where cost is based on the fair values of the consideration given in exchange, except for:

- > the revaluation of certain non-financial assets and
- > the carrying values of derivative financial instruments are adjusted to record changes in the fair value attributable to the risks that are being hedged.

In the application of AASs, management is required to make judgments, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates

are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision, and future periods if the revision affects both current and future periods.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2009 and the comparative information presented for the year ended 30 June 2008.

(c) Scope and presentation of financial statements

Early adoption of AASB 101 (September 2007)

As a result of a state wide policy to improve consistency in public sector reporting, ACMI has revised the presentation of its complete set of financial statements to align with the AASB 1049 presentation format, used in the Financial Report for the State and the general government sector. In addition, ACMI has also adopted the September 2007 version of AASB 101 early.

In keeping with AASB 101 (September 2007) this complete set of financial statements includes the following changes:

- (i) the notion of:
 - ‘a complete set of financial statements’ rather than using ‘financial report’;
 - ‘changes in equity’ rather than ‘movements in equity’; and
 - ‘transactions with owners in their capacity as owners’ rather than ‘transactions with owners as owners’.
- (ii) references to equity holders as *owner*.

Some of the changes applied to the financial statements and notes as a result of alignment to AASB 1049 that

are allowable under the AASB 101 (September 2007) include the following:

- > extended operating statement incorporating non-owner changes in equity, which is now referred to as comprehensive operating statement;
- > items being presented by liquidity order in the balance sheet;
- > the inclusion of a limited number of Government Finance Statistics (GFS) classifications, such as income or expenses from transactions, and other economic flows; and
- > a glossary of terms included in the notes explaining certain terms, including GFS terms adopted.

Comprehensive operating statement

The comprehensive operating statement includes items previously included in the statement of changes in equity. Income and expenses in the comprehensive operating statement are separated into either ‘transactions’ or ‘other economic flows’.

Balance sheet

Items of assets and liabilities in the balance sheet are:

- > ranked in liquidity order;
- > aggregated into financial and non-financial assets;
- > classified according to GFS terminology, but retain measurement and disclosure rules under existing accounting standards applicable to ACMI; and
- > current versus non-current assets and liabilities are disclosed in the notes where relevant.

Statement of changes in equity

The statement of changes in equity presents reconciliations of each non-owner and owner equity opening balance at the beginning of the year to the closing balance at the end of the year, showing separately movements due to amounts recognised in the comprehensive result and amounts recognised in equity related to transactions with owners in their capacity as owners.

Cash flow statement

The cash flow statement classifies flows by operating, investing and financing activities in accordance with AASB 107 *Cash Flow Statements*. There were no significant changes due to alignment of the ACMI’s financial statements presentation formats to AASB 1049.

(d) Reporting entity

The financial statements cover the Australian Centre For The Moving Image (ACMI) as an individual reporting entity. ACMI is an statutory authority established under the *Film Act 2001*. Its principal address is:

Australian Centre
For The Moving Image
Federation Square
Flinders Street, Melbourne VIC 3000

In performing its functions and duties and exercising its powers under the Film Act, ACMI represents the Crown.

The financial statements include all the controlled activities of ACMI. ACMI has no controlled entities.

A description of the nature of ACMI’s operations and it’s principal activities is included in the Report of Operations on pages 1 to 63 which does not form part of this financial statements.

(e) Objectives and funding

ACMI was established under the *Film Act 2001* with the objectives to promote, educate, and exhibit the moving image in all its forms, and is predominantly funded by accrual based Parliamentary appropriations for the provision of outputs. Appropriations are received by the Department of Premier and Cabinet who provide them to ACMI in the form of grants.

(f) Events after reporting date

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between ACMI and other parties, the transactions are only recognised when the agreement is irrevocable at or before balance date. Adjustments are made to amounts

recognised in the financial statements for events which occur after the reporting date and before the date the statements are authorised for issue, where those events provide information about conditions which existed at the reporting date. Note disclosure is made about events between the balance date and the date the statements are authorised for issue where the events relate to a condition which arose after the reporting date and which may have a material impact on the results of subsequent years.

(g) Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flow.

(h) Income from transactions

Amounts disclosed as income are, where applicable, net of returns, allowances, duties and taxes. Revenue is recognised for each of ACMI’s major activities as follows:

Revenue

Revenue from the sale of goods is recognised when:

- > the significant risks and rewards of ownership of the goods have transferred to the buyer;
- > ACMI retains neither managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;

- > the amount of revenue can be reliably measured;
- > it is probable that the economic benefits associated with the transaction will flow to ACMI; and
- > the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Revenue from the provision of services for memberships, venue hire, cinema screenings, exhibition programs and other public programs is recognised when the service has been delivered.

Sponsorship and grants revenue is recognised when services are delivered.

Interest revenue

Interest revenue includes interest received on bank term deposits, interest from money market investments and other interest received. Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial asset.

Net realised and unrealised gains and losses on the revaluation of investments do not form part of income from transactions, but are reported as part of income from other economic flows in the net result or as unrealised gains and losses taken direct to equity, forming part of the total change in net worth in the comprehensive result.

In-kind revenue

Contributions of resources received free of charge or for nominal consideration are recognised at their fair value when the transferee obtains control over them, irrespective of whether restrictions or conditions are imposed over the use of the contributions, unless received from another government department or agency as a consequence of a restructuring of administrative arrangements. In the latter case, such a transfer will be recognised at carrying value. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

**Note 1:
Summary of Significant
Accounting Policies
(continued)**

Grant income

Grants from Government and other sources are recognised as income when ACMI gains control of the underlying assets. For non-reciprocal grants, ACMI is deemed to have assumed control when the grant is received or receivable. Expenditure from such grants is recognised when incurred.

Other income

Other income consists of sundry income.

(i) Expenses

Employee benefits

Expenses for employee benefits are recognised when incurred, except for contributions in respect of defined benefit plans.

Superannuation

Defined contribution plans

Contributions to defined contribution superannuation plans are expensed when incurred.

Defined benefit plans

The amount charged to the comprehensive operating statement in respect of defined benefit plan superannuation represents the contributions made by ACMI to the superannuation plan in respect to the current services of current ACMI staff. Superannuation contributions are made to the plans based on the relevant rules of each plan.

ACMI does not recognise any defined benefit liability in respect of the superannuation plan because ACMI has no legal or constructive obligation to pay future benefits relating to its employees; its only obligation is to pay superannuation contributions as they fall due. The Department of Treasury and Finance administers and discloses the State’s defined benefit liabilities in its financial statements.

Depreciation and amortisation

Depreciation is provided on property, plant and equipment excluding collections that do not have limited useful lives. Depreciation is generally calculated on a straight line basis so as to write off the net cost other revalued amount of each asset over its expected useful life to its estimated residual value.

Leasehold improvements are depreciated over the period of the lease or estimated useful life, whichever is shorter, using the straight line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 8 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant & equipment and collections.

The depreciation rates used for each class of assets were as follows:

	2009	2008
Class of fixed asset	Depreciation rate (p.a.)	Depreciation rate (p.a.)
Audio visual equipment	25.00%	25.00%
Computers	33.33%	33.33%
Furniture and fittings	20.00%	20.00%
Office equipment	20.00%	20.00%

Intangible assets with finite useful lives are amortised on a systematic (typically straight-line) basis over the asset’s useful life. Amortisation begins when the asset is available for use, that is, when it is in the location and condition necessary for it to be capable of operating in the manner intended by management. The amortisation period and the amortisation method for an intangible asset with a finite useful life are reviewed at least at the end of each annual reporting period. In addition, an assessment is made at each reporting date to determine whether there are indicators that the intangible asset concerned is impaired. If so, the assets concerned are tested as to whether their carrying value exceeds their recoverable amount.

Intangible assets with indefinite useful lives are not amortised, but are tested for impairment annually or whenever there is an indication that the asset may be impaired. The useful lives of intangible assets that are not being amortised are reviewed each period to determine whether events and circumstances continue to support an indefinite useful life assessment for that asset.

In-kind expense

Resources provided free of charge or for nominal consideration are recognised at their fair value.

Capital asset charge

Capital assets charge is calculated on the budgeted carrying amount of applicable non-current physical assets.

Operating costs

Operating costs generally represent the day-to-day running costs incurred in the normal operations of ACMI. These items are recognised as an expense in the reporting period in which they are incurred. The carrying amount of any inventories held for distribution is expensed when distributed.

(j) Other economic flows included in net result

Other economic flows measure the change in volume or value of assets or liabilities that do not result from transactions.

Net gain/(loss) on non-financial assets

Net gain/(loss) on non-financial assets and liabilities includes realised and unrealised gains and losses from revaluations, impairments, and disposals of all physical assets and intangible assets.

Disposal of non-financial assets

Any gain or loss on the sale of non-financial assets is recognised at the date that control of the asset is passed to the buyer and is determined after deducting from the proceeds the carrying value of the asset at that time.

Impairment of non-financial assets

Intangible assets with indefinite useful lives (and intangible assets not yet available for use) are tested annually for impairment (i.e. as to whether their carrying value exceeds their recoverable amount, and so require write-downs) and whenever there is an indication that the asset may be impaired. All other assets are assessed annually for indications of impairment, except for:

> inventories (refer note 1(l));

If there is an indication of impairment, the assets concerned are tested as to whether their carrying value exceeds their possible recoverable amount. Where an asset’s carrying value exceeds its recoverable amount, the difference is written off as an other economic flow, except to the extent that the write-down can be debited to an asset revaluation reserve amount applicable to that class of asset.

It is deemed that, in the event of the loss of an asset, the future economic benefits arising from the use of the asset will be replaced unless a specific decision to the contrary has been made. The recoverable amount for most assets is measured at the higher of depreciated replacement cost and fair value less costs to sell. Recoverable amount for

assets held primarily to generate net cash inflows is measured at the higher of the present value of future cash flows expected to be obtained from the asset and fair value less costs to sell.

Net gain/(loss) on financial instruments

Net gain/(loss) on financial instruments includes realised and unrealised gains and losses from revaluations of financial instruments that are designated at fair value through profit or loss, impairment and reversal of impairment for financial instruments at amortised cost, and disposals of financial assets.

Other gains/(losses) from other economic flows

Other gains/(losses) from other economic flows include the gains or losses from reclassifications of amounts from reserves and/or accumulated surplus to net result, and from the revaluation of the present value of the long service leave liability due to changes in the bond interest rates.

(k) Financial assets

Cash and deposits

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, and investments in money market instruments with an original maturity of 3 months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

Receivables

Receivables consist predominantly of debtors in relation to goods and services, government funding and accrued investment income.

Receivables are recognised initially at fair value and subsequently measured at amortised cost, using the effective interest rate method, less any accumulated impairment.

A provision for doubtful receivables is made when there is objective evidence that the debts will not be collected and bad debts are written off when identified.

Derivative financial instruments

Derivative financial instruments consist of forward exchange contracts to hedge foreign currency risk exposures. Derivatives are exclusively used for hedging purposes i.e. not as trading or other speculative instruments. ACMI designates these derivatives as hedges of the fair value of recognised assets or liabilities or a firm commitment (fair value hedge).

Fair value hedge

Changes in the fair value of derivatives are recorded through profit and loss, together with any changes in the fair value of hedged assets and liabilities that are attributable to hedge risk.

Leases

Lease payments for operating leases, where substantially all the risks and benefits of ownership remain with the lessor, are charged as expenses in the periods in which they are incurred.

(l) Non-Financial assets

Inventories

Inventories include goods and other property held either for sale or for distribution at no or nominal cost in the ordinary course of business operations. It excludes depreciable assets.

Inventories held for distribution are measured at cost, adjusted for any loss of service potential. All other inventories are measured at the lower of cost and net realisable value. ACMI does not have high value, low volume inventory items, therefore measurement is based on the “weighted average cost” method.

Property, plant & equipment and collections

All non-current physical assets are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment.

The ACMI collections include the Film and Object collections. These assets do not have limited useful lives and are

**Note 1:
Summary of Significant
Accounting Policies
(continued)**

therefore, not subject to depreciation. The assets are assessed each reporting period to determine whether events and circumstances continue to support an indefinite useful life assessment, in addition to the assessment of impairment.

Revaluations of non-current physical assets

Non-current physical assets measured at fair value are revalued in accordance with FRDs issued by the Minister for Finance. This revaluation process normally occurs every five years, based upon the asset’s Government Purpose Classification, but may occur more frequently if fair value assessments indicate material changes in values. Revaluation increments or decrements arise from differences between carrying value and fair value.

Cultural assets of Film, Object and Lending Collections are measured at fair value and revalued in accordance with FRD 103D. Valuations of the Film Collection and the Object Collection were undertaken as at 30 June 2006 and based on market value by independent valuers approved under the Federal Government’s Cultural Gifts Program and checked by Graeme Addicott (FAPI, FRICS, MPIA), Principal Valuer of Australian Valuation Office in the Federal Government, who also revalued the Lending Collection on the basis of Depreciated Replacement Cost.

Revaluation increases are credited directly to equity in the revaluation reserve, except that, to the extent that an increase reverses a revaluation decrement in respect of that class of property, plant & equipment and collections, previously recognised as an expense (other economic flows) in the net result, the increment is recognised as income (other economic flows) in determining the net result.

Revaluation decreases are recognised immediately as expenses (other economic flows) in the net result, except that, to credit balance exists in the revaluation reserve in respect of the same class of property, plant & equipment and collections, they are debited to the revaluation reserve.

Revaluation increases and decreases relating to individual assets within a class of property, plant & equipment and collections are offset against one another within that class but are not offset in respect of assets in different classes.

Revaluation reserves are not normally transferred to accumulated surplus on de-recognition of the relevant asset.

Intangible assets

Intangible assets represent identifiable non-monetary assets without physical substance. ACMI currently has two types of intangible assets, namely, software and the Exhibition Collection, which is a digital moving image collection.

Intangible assets are initially recognised at cost. Subsequently, intangible assets with finite useful lives are carried at cost less accumulated amortisation and accumulated impairment losses, and are amortised on a straight-line basis over their useful lives. Costs incurred subsequent to initial acquisition are capitalised when it is expected that additional future economic benefits will flow to ACMI.

Software has a finite useful life and is amortised over its useful life as follows (2008: no change) :

Software: 2.5 years

The Exhibition Collection has an indefinite useful life and therefore is not amortised, but is reviewed each reporting period to determine whether events and circumstances continue to support an indefinite useful life assessment, in addition to assessment of impairment.

The Collection was independently revalued as at 30 June 2006. The valuation was undertaken by Graeme

Addicott (FAPI, FRICS, MPIA), Principal Valuer of Australian Valuation Office in the Federal Government.

(m) Liabilities

Payables

Payables represent liabilities for goods and services provided to ACMI that are unpaid at the end of the financial year. Payables are initially measured at fair value, being the cost of the goods and services, and then subsequently measured at amortised cost.

Provisions

Provisions are recognised when ACMI has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

Employee benefits

(i) Wages & salaries and annual leave
Liabilities for wages and salaries, including non-monetary benefits and annual leave expected to be settled within 12 months of the reporting date are recognised in the provision for employee benefits in respect of employee services up to the reporting date, classified as current liabilities and measured at their nominal values.

Those liabilities that are not expected to be settled within 12 months are recognised in the provision for employee benefits as current liabilities, measured at present value of the amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

(ii) Long service leave

Liability for long service leave (LSL) is recognised in the provision for employee benefits.

- > Current liability – unconditional LSL is disclosed in the notes to the financial statements as a current liability even where ACMI does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months. The components of this current LSL liability are measured at:
 - > present value – the component that ACMI does not expect to settle within 12 months; and
 - > nominal value – component that ACMI expects to settle within 12 months.
- > Non-current liability – conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service.

This non-current LSL liability is measured at present value. Gain or loss following revaluation of the present value of non-current LSL liability due to changes in bond interest rates is recognised as an other economic flow (refer to Note 1(j)).

Employee benefits on-costs

Employee benefits on-costs (payroll tax, workers compensation, superannuation, annual leave and LSL accrued while on LSL taken in service) are recognised separately from the provision for employee benefits.

(n) Commitments

Commitments are disclosed at their nominal value and inclusive of the GST payable.

(o) Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

(p) Equity

Contributions by owners

Additions to net assets which have been designated as contributions by owners are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

(q) Foreign currency

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction. Foreign monetary items at reporting date are translated at the exchange rate existing at reporting date. Non-monetary assets and liabilities carried at fair value that are denominated in foreign currencies are translated at the rates prevailing at the date when the fair value was determined.

Exchange differences are recognised in profit or loss in the period in which they arise.

(r) Functional and presentation currency

The functional currency of ACMI is the Australian dollar, which has also been identified as the presentation currency of ACMI.

(s) Rounding of amounts

Amounts in the financial statements have been rounded to the nearest dollar, unless otherwise stated.

(t) New accounting standards and interpretations

ACMI has adopted all of the new and revised Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective for annual reporting from 1 July 2008. Management has given due consideration to new and revised standards and interpretations issued by the AASB that are not yet effective and do not believe they will have any material financial impact on the financial statements.

Note 2: Income from Transactions

	2009	2008
	\$	\$
(a) Government grants		
Department of Premier and Cabinet	19,747,000	17,753,000
State - capital asset charge	2,186,000	1,716,000
	21,933,000	19,469,000
State - capital funding	4,712,305	3,612,978
Total government grants	26,645,305	23,081,978
(b) Revenue		
Interest from financial institutions	492,440	418,437
Memberships	53,045	124,102
Venue hire - screen culture, corporate and government	693,189	834,042
Programming - box office receipts	1,425,361	3,514,621
Commercial operations	1,117,676	1,754,206
Total revenue	3,781,711	6,645,408
(c) Sponsorship and grants		
Sponsorship	41,010	378,118
In-kind revenue	264,874	654,369
Grants	593,546	214,215
Total sponsorship and grants	899,430	1,246,702

Note 3: Expenses from Transactions

	2009	2008
	\$	\$
(a) Employee benefits		
Post employment benefits:		
Defined contribution superannuation plans	(767,356)	(726,778)
Defined benefit superannuation expense	(24,340)	(35,367)
	(791,696)	(762,145)
Salaries, wages, annual and long service leave	(9,973,017)	(9,803,595)
Total employee benefits	(10,764,713)	(10,565,740)
(b) Rental and associated outgoings		
Facilities rental payments	(2,703,488)	(2,666,456)
Outgoings	(1,463,546)	(1,405,172)
Equipment rental	(268,950)	(240,558)
Total rental and associated outgoings	(4,435,984)	(4,312,186)
(c) Depreciation and amortisation		
Depreciation		
Audio visual equipment	(197,804)	(203,529)
Computer equipment	(127,620)	(151,153)
Office equipment	(51,305)	(73,931)
Furniture and fittings	(101,686)	(117,940)
Lending collections	(1,212)	(707)
Leasehold improvements	(2,015,980)	(2,031,567)
Total depreciation	(2,495,607)	(2,578,827)
Amortisation		
Software	(14,053)	(36,838)
Total amortisation	(14,053)	(36,838)
Total depreciation and amortisation	(2,509,660)	(2,615,665)
(d) Operating costs		
Programming and marketing	(2,812,249)	(3,791,647)
Facilities and technology	(1,617,504)	(2,055,040)
Commercial	(1,149,057)	(1,063,532)
Sponsorship in-kind	(268,045)	(661,357)
Other operating costs	(931,798)	(979,581)
Total other operating costs	(6,778,653)	(8,551,157)

Note 4: Other Economic Flows Included in Net Result

	2009	2008
	\$	\$
(a) Net gain on financial instruments		
Net FX loss arising from financial instruments	(11,468)	0
(b) Net gain/(loss) on non-financial assets		
Net gain/(loss) on disposal of physical assets	(1,459,249)	278
(c) Other losses from other economic flows		
Net gain/(loss) arising from revaluation of long service leave liability	(45,198)	1,535
Total net gain/(loss) on financial instruments	(1,515,915)	1,813

Notes:

- (a) Net loss on financial instruments include unrealised gains/(losses) from revaluations of financial instruments.
- (b) During the 2008/09 financial year, ACMI undertook a major capital project that replaced infrastructure and resulted in a material leasehold improvement disposal. Net loss on non-financial assets include realised losses from the disposal of leasehold improvements and other physical assets.
- (c) Revaluation loss due to changes in bond rates.

Note 5: Receivables

	2009	2008
	\$	\$
Current receivables		
Contractual		
Trade debtors (i)	246,295	341,777
Allowance for doubtful debts (i)	(13,532)	(14,545)
Interest receivable	0	35,730
Derivative financial instruments (ii)	436,582	0
Other receivables	108,703	68,578
	778,048	431,540
Statutory		
Amounts owing from Victorian Government	1,213,000	0
GST input tax credit receivable	197,364	0
	1,410,364	0
Total receivables	2,188,412	431,540

Notes:

- (i) The average credit period on sales of goods and services is 30 days. A provision has been made for estimated irrecoverable amounts from the sale of goods, determined by reference to past default experience. The \$1,013 reduction was recognised in the operating result for the current financial year.
- (ii) Derivative financial instruments represent forward exchange contracts at fair value of the forward rate at balance date.

Note 6: Prepayments

	2009	2008
	\$	\$
Current assets		
Prepayments	147,003	111,726
Total other assets	147,003	111,726

Note 7: Inventories

	2009	2008
	\$	\$
Current inventories		
Supplies and consumables:		
- At cost	86,493	88,196
Publications held for sale:		
- At cost	27,214	34,005
Total inventories	113,707	122,201

Note 8: Property, Plant & Equipment and Collections

Classification by ‘Purpose Groups’ – Carrying amounts

	2009	2008
	\$	\$
Sub-classification by Nature		
Plant and equipment		
Leasehold improvements - at cost	22,283,299	18,896,347
Less: accumulated depreciation	(7,251,787)	(8,216,960)
Total leasehold improvements	15,031,512	10,679,387
Plant and equipment - at cost	16,113,254	16,442,894
Less: accumulated depreciation	(15,416,398)	(15,325,648)
Total plant and equipment	696,856	1,117,246
Collections		
Collections - at fair value	9,248,313	9,248,313
Less: accumulated depreciation	(1,919)	(707)
Total collections	9,246,394	9,247,606
Total property, plant & equipment and collections	24,974,762	21,044,239

Note 8: Property, Plant & Equipment and Collections (continued)

Movements in carrying amounts

	Leasehold Improvements		Plant and Equipment		Collections		Total	
	At Cost		At Cost		At Fair Value			
	\$	\$	\$	\$	\$	\$	\$	\$
	2009	2008	2009	2008	2009	2008	2009	2008
Opening balance	10,679,387	11,190,912	1,117,246	1,251,201	9,247,606	9,232,200	21,044,239	21,674,313
Additions	7,825,891	1,520,042	61,323	413,295	0	16,113	7,887,214	1,949,450
Disposals	(1,457,786)	0	(3,298)	(697)	0	0	(1,461,084)	(697)
Depreciation expense	(2,015,980)	(2,031,567)	(478,415)	(546,553)	(1,212)	(707)	(2,495,607)	(2,578,827)
Closing balance	15,031,512	10,679,387	696,856	1,117,246	9,246,394	9,247,606	24,974,762	21,044,239

The following useful lives of assets are used in the calculation of depreciation:

Leasehold improvements	4.25 - 7.75 years
Plant and equipment	3 - 5 years

Aggregate depreciation and amortisation allocated, recognised as an expense during the year:

	2009	2008
	\$	\$
Leasehold improvements	2,015,980	2,031,567
Plant and equipment	478,415	546,553
Collections	1,212	707
	2,495,607	2,578,827

Cultural assets carried at fair value

An independent valuation of ACMI's collections was performed by valuers approved under the Cultural Gifts Program and Australian Valuation Office to determine the fair value of the collections as discussed in note 1(l). The valuation, which conforms to Australian Valuation Standards, was determined by reference to the amounts for which assets could be exchanged between knowledgeable willing parties in an arm's length transaction, or based on depreciated replacement cost. The valuation was based on independent assessments. The effective date of the valuation was 30 June 2006.

Note 9: Intangible Assets

	Capitalised Software Development - At Cost		Exhibition Collection - At Fair Value		Total	
	\$	\$	\$	\$	\$	\$
	2009	2008	2009	2008	2009	2008
Gross carrying amount						
Opening balance	555,306	555,306	1,912,176	1,912,176	2,467,482	2,467,482
Closing balance	555,306	555,306	1,912,176	1,912,176	2,467,482	2,467,482
Accumulated amortisation and impairment						
Opening balance	(534,228)	(497,390)	0	0	(534,228)	(497,390)
Amortisation expense	(14,053)	(36,838)	0	0	(14,053)	(36,838)
Closing balance	(548,281)	(534,228)	0	0	(548,281)	(534,228)
Net book value at the end of the financial year	7,025	21,078	1,912,176	1,912,176	1,919,201	1,933,254

Note:

Significant intangible asset

ACMI has an intangible asset, Exhibition Collection, which is a digital moving image collection that was revalued at 30 June 2006. The collection has an indefinite useful life and is therefore not amortised, but is reviewed each reporting period to determine whether events and circumstances continue to support this assessment, in addition to the assessment of impairment.

Note 10: Payables

	2009	2008
	\$	\$
Current payables		
Contractual		
Trade creditors (i)	980,186	787,675
Accrued expenses	448,548	550,343
Customer deposits	20,287	23,830
Derivative financial instruments (ii)	446,973	0
Other	4,273	3,140
	1,900,267	1,364,988
Statutory		
Taxes payable	36,697	140,586
	36,697	140,586
Total payables	1,936,964	1,505,574

Notes:

- (i)

The average credit period is 30 days. No interest is charged on the payables.
- (ii)

Derivative financial instruments represent forward exchange contracts at forward rate at inception of the contract.
- (a)

Maturity analysis of payables

Please refer to Table 15.4 in Note 15 for the ageing analysis of payables.
- (b)

Nature and extent of risk arising from payables

Please refer to Note 15 for the nature and extent of risks arising from payables.

Note 11: Provisions

	2009	2008
	\$	\$
Current provisions		
Employee benefits (note 11(a))		
Unconditional and expected to be settled within 12 months	480,601	523,212
Unconditional and expected to be settled after 12 months	397,668	378,023
	878,269	901,235
Provisions related to employee benefit on-costs (note 11(a))		
Unconditional and expected to be settled within 12 months	67,173	77,355
Unconditional and expected to be settled after 12 months	57,246	61,794
	124,419	139,149
Total current provisions	1,002,688	1,040,384
Non-current provisions		
Employee benefits (note 11(a))	189,070	171,528
Provisions related to employee benefit on-costs (note 11(a))	27,218	28,039
Total non-current provisions	216,288	199,567
Total provisions	1,218,976	1,239,951

(a) Employee benefits and related on-costs

	2009	2008
	\$	\$
Current employee benefits		
Provision for maternity leave	0	50,000
Annual leave entitlements	451,657	421,664
Unconditional long service leave entitlements	426,612	429,571
	878,269	901,235
Non-current employee benefits		
Conditional long service leave entitlements	189,070	171,528
	189,070	171,528
Total employee benefits	1,067,339	1,072,763
Current on-costs		
Non-current on-costs	27,218	28,039
Total on-costs	151,637	167,188
Total employee benefits and related on-costs	1,218,976	1,239,951

Note:

- (a) Provisions for employee benefits consist of amounts for annual leave and long service leave accrued by employees, not including on-costs.

(b) Movement in provisions

	On-Costs 2009	Other 2009	Total 2009
	\$	\$	\$
Opening balance	167,188	0	167,188
Additional provisions recognised	26,696	0	26,696
Reductions arising from payments/other sacrifices of future economic benefits	(47,935)	0	(47,935)
Unwind of discount and effect of changes in the discount rate	5,688	0	5,688
Closing balance	151,637	0	151,637
Current	124,419	0	124,419
Non-current	27,218	0	27,218
	151,637	0	151,637

Note 12: Leases

Leasing arrangements

Operating leases relate to the rental of premises, computer equipment and storage with lease terms of between 3 to 10 years, with an option to extend. All operating lease contracts contain market review clauses in the event that ACMI exercises its option to renew. ACMI does not have an option to purchase the leased assets at the expiry of the lease period.

	2009	2008
	\$	\$
Non-cancellable operating leases payable		
Not longer than 1 year	2,893,285	2,914,426
Longer than 1 year and not longer than 5 years	7,286,960	9,538,624
Longer than 5 years	995,298	1,535,291
	11,175,543	13,988,341

Note 13: Commitments for Expenditure

The following commitments have not been recognised as liabilities in the financial statements:

Capital and other commitments predominantly relate to Federation Square building alterations and future contracted exhibitions.

	2009	2008
	\$	\$
(a) Capital expenditure commitments		
Plant and equipment:		
Payable:		
Not longer than one year	2,221,253	2,405,098
Longer than one year but not longer than five years	0	0
	2,221,253	2,405,098
(b) Other commitments		
Not longer than one year	716,158	760,963
Longer than one year and not longer than five years	426,100	654,538
	1,142,258	1,415,501
Total commitments for expenditure (inclusive of GST)	3,363,511	3,820,599
Less GST recoverable from the Australian Taxation Office	(305,774)	(347,327)
Total commitments for expenditure (exclusive of GST)	3,057,737	3,473,272

All amounts shown in the commitments are nominal amounts inclusive of GST.

Note 14: Contingent Assets and Contingent Liabilities

	2009	2008
	\$	\$
Contingent assets	0	0
	0	0
Contingent liabilities		
Duty on imports (i)	0	42,708
	0	42,708

Note:

- (i) Duty on imports was the amount of GST payable to the ATO contingent on the shipment, out of Australia, of the *Game On* Exhibition by a specified date. The Exhibition was shipped on time and therefore, no GST was paid.

Note 15: Financial Instruments

(a) Financial risk management objectives and policies

ACMI's principal financial instruments comprise of:

- > cash assets;
- > term deposits;
- > receivables (excluding statutory receivables);
- > payables (excluding statutory payables); and
- > derivative financial instruments (forward exchange contracts).

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement and the basis on which income and expenses are recognised, with respect to each class of financial asset and financial liability above are disclosed in Note 1 to the financial statements.

The main purpose in holding financial instruments is to prudentially manage ACMI's financial risks within the Government policy parameters.

The carrying amounts of ACMI's financial assets and financial liabilities by category are in Table 15.1 below.

Table 15.1: Categorisation of financial instruments

	2009	2008
	\$	\$
Financial assets		
Cash and deposits	6,207,184	8,404,491
Trade debtors and allowance for doubtful debts	232,763	327,232
Derivative financial instruments	436,582	0
Other receivables (iii)	108,703	104,308
Total financial assets (i)	6,985,232	8,836,031
Financial liabilities		
At amortised cost (iv)	1,453,294	1,364,988
Derivative financial instruments	446,973	0
Total financial liabilities (ii)	1,900,267	1,364,988

Notes:

- (i) The total amount of financial assets disclosed here excludes statutory receivables (i.e. Amounts owing from Victorian Government and GST input tax credit recoverable).
- (ii) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. Taxes payable).
- (iii) Other receivables include interest receivable.
- (iv) Financial liabilities at amortised cost include trade creditors, accrued expenses, customer deposits and other payables.

Note 15: Financial Instruments (continued)

Table 15.2: Net holding loss on financial instruments by category

	2009	2008
	\$	\$
Financial assets		
Designated at fair value through profit and loss	(11,468)	0
	(11,468)	0

(b) Credit risk

Credit risk arises from the financial assets of ACMI, which comprise cash and deposits, trade and other receivables.

ACMI's exposure to credit risk arises from the potential default of counterparty on their contractual obligations resulting in financial loss to ACMI. Credit risk is measured at fair value and is monitored on a regular basis.

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to ACMI. ACMI has adopted a policy of only dealing with creditworthy counterparties and obtaining sufficient collateral where appropriate, as a means of mitigating the risk of financial loss from defaults. ACMI measures credit risk on a fair value basis.

ACMI does not have any significant credit risk exposure to any single counterparty or any group of counterparties having similar characteristics. The credit risk on liquid funds is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.

The maximum exposure to credit risk at balance date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the Balance Sheet.

Credit risk associated with trade receivables is managed as follows:

- By advancing credit under payment terms of 30 days; and
- Debt collection policies and procedures.

Provision of impairment for financial assets is calculated based on past experience, and current and expected changes in client credit ratings.

Except as otherwise detailed, the carrying amount of financial assets recorded in the financial statements, net of any allowances for losses, represents ACMI's maximum exposure to credit risk without taking account of the value of any collateral obtained.

Financial assets that are either past due or impaired

Currently ACMI does not hold any collateral as security nor credit enhancements relating to any of its financial assets.

As at the reporting date, there is no event to indicate that any of the financial assets were impaired.

There are no financial assets that have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table discloses the ageing only of financial assets that are past due:

Table 15.3: Ageing analysis of financial assets (i)

	Carrying amount \$	Not past due and not impaired \$	Past due but not impaired				Impaired financial assets \$
			Less than 1 month \$	1-3 months \$	3 months-1 year \$	1-5 years \$	
2009							
Receivables:							
Trade debtors and allowance for doubtful debts	232,763	187,724	0	29,183	15,226	630	13,532
Derivative financial instruments	436,582	436,582	0	0	0	0	0
Other receivables (ii)	108,703	95,658	0	0	0	13,045	0
Total receivables	778,048	719,964	0	29,183	15,226	13,675	13,532
2008							
Receivables:							
Trade debtors and allowance for doubtful debts	327,232	178,867	51,998	81,436	14,931	0	14,545
Derivative financial instruments	0	0	0	0	0	0	0
Other receivables (ii)	104,308	62,328	0	0	41,980	0	0
Total receivables	431,540	241,195	51,998	81,436	56,911	0	14,545

Notes:

- (i) The total amount of financial assets disclosed here excludes statutory receivables (i.e. Amounts owing from Victorian Government and GST input tax credit recoverable).
- (ii) Other receivables include interest receivable.

(c) Liquidity risk

Liquidity risk arises when ACMI is unable to meet its financial obligations as they fall due. ACMI operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, make payments within 30 days from the date of resolution. Derivatives are paid in accordance with the forward exchange contracts settlement terms. It also continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

ACMI's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk. Cash for unexpected events is generally sourced from realisation of money market investments. Maximum exposure to liquidity risk is the carrying amounts of financial liabilities.

Note 15: Financial Instruments (continued)

Table 15.4: Maturity analysis of financial liabilities (i)

	Carrying amount \$	Nominal Amount \$	Maturity dates (a)			
			Less than 1 month \$	1-3 months \$	3 months - 1 year \$	1-5 years \$
2009						
Payables:						
Trade creditors and accrued expenses	1,428,734	1,428,734	1,427,468	77	1189	0
Derivative financial instruments	446,973	446,973	37,096	0	409,877	0
Other payables (ii)	24,560	24,560	39,206	11,813	420,514	0
Total payables	1,900,267	1,900,267	1,503,770	11,890	831,580	0
2008						
Payables:						
Trade creditors and accrued expenses	1,338,017	1,338,017	1,320,797	16,807	413	0
Derivative financial instruments	0	0	0	0	0	0
Other payables (ii)	26,971	26,971	(2,569)	(3,722)	33,262	0
Total payables	1,364,988	1,364,988	1,318,228	13,085	33,675	0

Notes:

- (i) The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities.
- (ii) Other payables include customer deposits.

(d) Market risk

ACMI's exposures to market risk are primarily through interest rate risk and exposure to foreign currency risk with only insignificant price risks. Objectives, policies and processes used to manage each of these risks are disclosed in the paragraphs below.

Foreign currency risk

ACMI operates internationally and is exposed to foreign exchange risk arising from various currency exposures. Foreign exchange risk arises from future commercial transactions and recognised financial assets and financial liabilities denominated in a currency that is not ACMI's functional currency.

ACMI's treasury policy manages foreign exchange risk, preferring a certain outcome and minimising exposure to exchange rate movements. The policy requires management to hedge foreign exchange risk for future material payments such as exhibition hire fees, using forward exchange contracts transacted with the Treasury Corporation of Victoria.

At 30 June 2009, ACMI had the following forward exchange contracts (2008: nil);

USD	250,000
EUR	70,000

Interest rate risk

ACMI's exposure to interest rate risk is insignificant.

Table 15.5: Interest rate exposure of financial instruments

	Weighted average effective interest rate \$	Carrying Amount \$	Interest rate exposure		
			Fixed interest rate \$	Variable interest rate \$	Non- interest bearing \$
2009					
Cash and bank deposits:					
Bank deposits	4.52%	6,201,084	0	6,201,084	0
Cash on hand	0	6,100	0	0	6,100
Receivables:					
Trade debtors and allowance for doubtful debts	0	232,763	0	0	232,763
Derivative financial instruments	0	436,582	0	0	436,582
Other receivables (i)	0	108,704	0	0	108,704
	0	6,985,232	0	6,201,084	784,148
Payables:					
Trade creditors and accrued expenses	0	1,428,734	0	0	1,428,734
Derivative financial instruments	0	446,973	0	0	446,973
Other payables (ii)	0	24,560	0	0	24,560
	0	1,900,267	0	0	1,900,267
2008					
Cash and bank deposits:					
Bank deposits	7.11%	8,395,383	0	8,395,383	0
Cash on hand	0	9,108	0	0	9108
Receivables:					
Trade debtors and allowance for doubtful debts	0	327,231	0	0	327,231
Derivative financial instruments	0	0	0	0	0
Other receivables (i)	0	104,308	0	0	104,308
	0	8,836,031	0	8,395,383	440,648
Payables:					
Trade creditors and accrued expenses	0	1,338,017	0	0	1,338,017
Derivative financial instruments	0	0	0	0	0
Other payables (ii)	0	26,971	0	0	26,971
	0	1,364,988	0	0	1,364,988

Notes:

- (i) Other receivables include interest receivable.
- (ii) Other payables include customer deposits.

(e) Fair value

The fair values and net fair values of financial assets and financial liabilities are determined as follows:

- the fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices; and
- the fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis.
- the fair value of forward exchange contracts is determined using forward exchange market rates at the reporting date.

ACMI considers that the carrying amount of financial assets and financial liabilities recorded in the financial statements to be a fair approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full.

Note 16: Cash Flow Information

	2009	2008
	\$	\$
(a) Reconciliation of cash and cash equivalents		
Total cash and cash equivalents disclosed in the balance sheet	6,207,184	8,404,491
Balance as per cash flow statement	6,207,184	8,404,491
(b) Reconciliation of net result for the period to net cash flows from operating activities		
Net result for the period	3,092,402	2,924,118
Non-cash movements:		
(Gain)/loss on sale or disposal of non-current assets	1,459,249	(275)
Depreciation and amortisation of non-current assets	2,509,660	2,615,665
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(1,756,872)	66,655
(Increase)/decrease in current inventories	8,494	63,737
(Increase)/decrease in other current assets	(35,277)	13,113
(Decrease)/increase in current payables	431,391	(562,120)
(Decrease)/increase in current provisions	(37,696)	203,294
(Decrease)/increase in non-current provisions	16,722	51,667
Net cash flows from operating activities	5,688,073	5,375,854

Note 17: Reserves

	2009	2008
	\$	\$
Asset revaluation reserve (a):		
Balance at beginning of financial year	4,682,922	4,682,922
Balance at end of financial year	4,682,922	4,682,922

Note:

- (a) The asset revaluation reserve arises on the revaluation of non-current assets.

Note 18: Responsible Persons

In accordance with the Ministerial directions issued by the Minister for Finance under the *Financial Management Act 1994*, the following disclosures are made regarding responsible persons for the reporting period.

Names

The persons who held the positions of Minister and Accountable Officer in the Department of Premier and Cabinet are as follows:

Minister for Arts

The Honourable Lynne Kosky MLA
1 July 2008 to 30 June 2009

Accountable Officer

Antony Sweeney
Chief Executive Officer
1 July 2008 to 30 June 2009

Governing Board

Mr John Thwaites (President)
Mr Dion Appel
Ms Annette Blonski
Mr Peter Doughty
Ms Natalie Miller OAM
Ms Rhonda O'Donnell
Mr Dan Pearce
Ms Ricci Swart
Mr Tony Phillips
(Resigned 30th of September 2008)
The Hon Dr Race Mathews
(Resigned 15th of July 2008)

Remuneration

Governing Board

Members of the governing board do not receive remuneration for services provided to ACMI, although they are eligible to be reimbursed for out-of-pocket expenses. See related party transactions below.

Accountable Officer

Remuneration received or receivable by the Accountable Officer in connection with the management of ACMI during the reporting period was in the range:

\$270,000 – 279,999
(\$260,000 - \$269,999 in 2007/08)

Total remuneration of responsible persons	2009 No.	2008 No.
Income band		
\$260,000 - 269,999	0	1
\$270,000 - 279,999	1	0
Total numbers	1	1

Related party transactions included in the reconciliation amount:

Payments to related parties

Entity	Transaction details	30 June 2009 \$	30 June 2008 \$
Holding Redlich (Dan Pearce)	Legal fees	26,153	6,490
Melbourne International Film Festival (i) (Dan Pearce)	Tickets & promotional items Reimbursement	0 0	672 23,564
Sharmill Films (Natalie Miller)	Film hire	540	720
Nova Cinemas Pty Ltd (Natalie Miller)	Tickets	600	450

Total	27,293	31,896
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Note:

- (i) Dan Pearce resigned as a board member of the Melbourne International Film Festival prior to 30 June 2008.

Receipts from related parties

Entity	Transaction details	30 June 2009 \$	30 June 2008 \$
Melbourne International Film Festival (i) (Dan Pearce)	Venue hire	0	50,885
Total		0	50,885

Note:

The above transactions with related parties were carried under normal commercial terms with full disclosure of any conflicts of interest followingdue process.

- (i) Dan Pearce resigned as a board member of the Melbourne International Film Festival prior to 30 June 2008.

Amounts relating to Ministers are reported in the financial statements of the Department of Premier and Cabinet.

Note 19: Remuneration of Executives

The number of executive officers, other than Ministers and Accountable Officers, and their total remuneration during the reporting period are shown in the first two columns in the table below in their relevant income bands. The base remuneration of executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long-service leave payments, redundancy payments and retirement benefits.

An executive officer resigned in the past year. This has had an impact on total remuneration figures due to the inclusion of annual leave and long service leave payments.

Income band	Total Remuneration		Base Remuneration	
	2009 No.	2008 No.	2009 No.	2008 No.
\$140,000 - 149,999	1	0	1	0
\$150 000 - 159 999	0	0	0	1
\$160,000 - 169,999	0	1	1	0
\$170,000 - 179,999	0	0	0	0
\$180,000 - 189,999	1	0	0	0
Total numbers	2	1	2	1
Total amount	\$325,342	\$170,712	\$305,949	\$151,885

Note 20: Remuneration of Auditors

	2009 \$	2008 \$
Victorian Auditor-General's Office		
Audit of the financial statements	24,600	25,190
	24,600	25,190

Note 21: Subsequent Events

ACMI has no material or significant events occurring after the reporting date (2008: nil).

Note 22: Glossary of Terms

Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs.

Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

Comprehensive result

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of net result and other non-owner changes in equity.

Employee benefits expenses

Employee benefits expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions.

Financial asset

A financial asset is any asset that is:

- (a) cash;
- (b) an equity instrument of another entity;
- (c) a contractual right: to receive cash or another financial asset from another entity; or to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- (d) a contract that will or may be settled in the entity's own equity instruments and is: a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or a derivative that will or may be settled other than by the exchange

of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statement, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 (Sept 2007), which means it may include the main financial statements and the notes.

Grants

Transactions in which one unit provides goods, services, assets (or extinguishes a liability) or labour to another unit without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants to governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes. For this reason, grants are referred to by the AASB as involuntary transfers and are termed non-reciprocal transfers.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Intangible assets

Intangible assets represent identifiable non-monetary assets without physical substance.

Interest revenue

Interest revenue includes interest received on bank term deposits, interest from investments, and other interest received.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

Net result from transactions/ net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is revenue from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

Non-financial assets

Non financial assets are all assets that are not 'financial assets'.

Other economic flows

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market re-measurements.

Payables

Includes short-term trade debt and accounts payable.

Receivables

Includes short-term trade credit and accounts receivable, grants, taxes and interest receivable.

Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes fees and charges for services rendered and sales of goods and services.

Supplies and services

Supplies and services generally represent cost of goods sold and the day to day running costs, including maintenance costs, incurred in the normal operations of ACMI.

Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

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