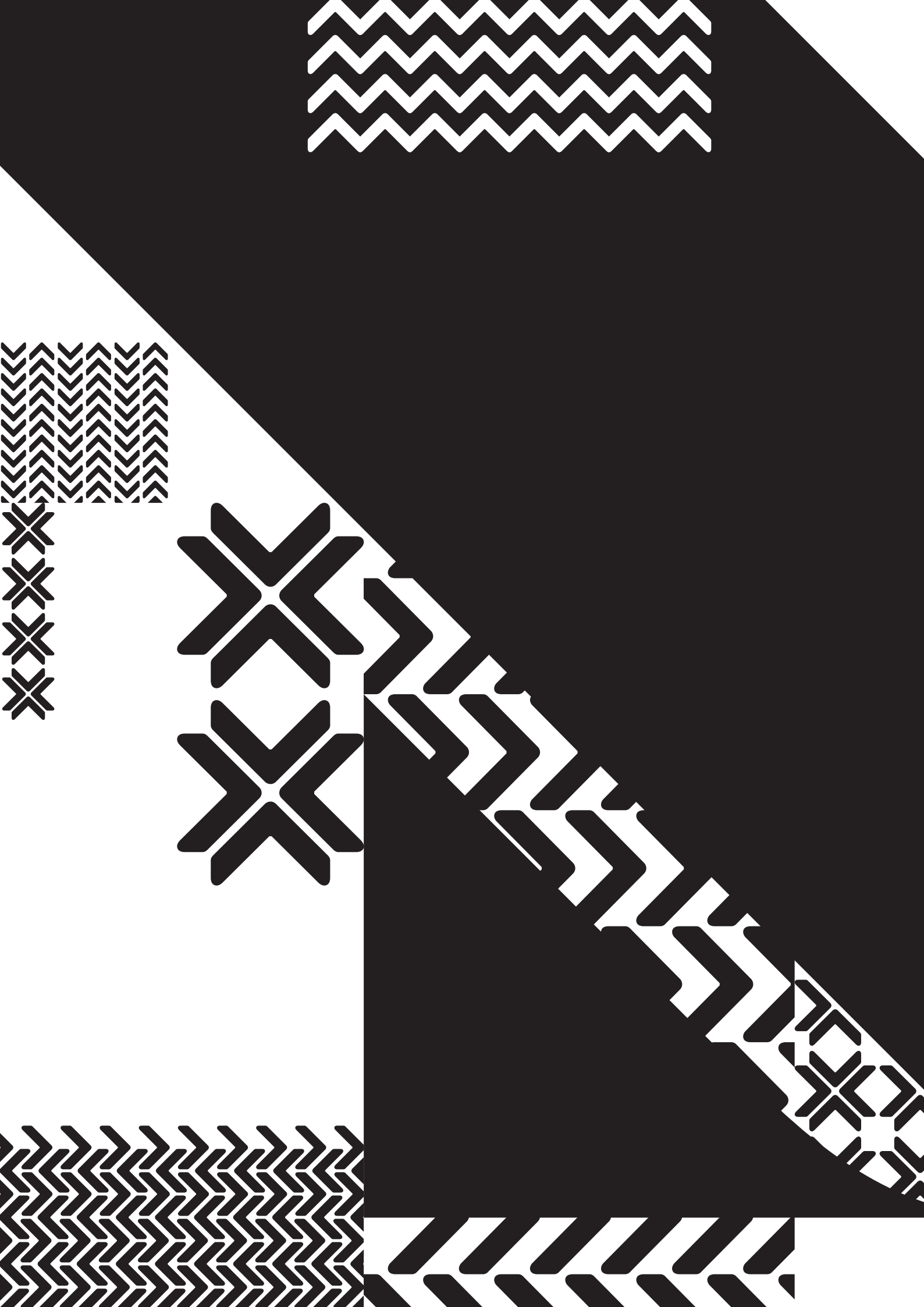




ANNUAL REPORT 2009/10

acmi
» AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE



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COVER IMAGE:
SCREEN WORLDS,
EMERGENCE



As one of Australia's major cultural, tourism, leisure and learning destinations, ACMI is integral to Melbourne's international reputation as one of the world's truly creative cities.

Located at the heart of Melbourne's iconic Federation Square, ACMI celebrates, explores and promotes the cultural and creative richness of the moving image in all its forms – film, television, games and digital culture.

Through a vibrant annual calendar of film programs, festivals, major exhibitions, live events, creative workshops, talks, forums, education programs and Collection resources, ACMI delivers diverse audiences with countless ways to engage with the moving image.

Throughout 2009 ACMI underwent a significant transformation – the completion of a four year master plan for future growth and prosperity. Highlights included new gallery and production spaces, substantially enhanced visitor experiences and an expanded suite of exhibitions, education, film and public programs.

At the heart of ACMI is a new permanent, free entry exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*. Charting the history and future of the moving image, the exhibition opened to great acclaim and fanfare in 2009, providing a new year-round Melbourne attraction for families, tourists and students.



CORPORATE PLAN 2009/14

STRATEGIC OBJECTIVES

WORLD CLASS

To cement ACMI as a leading international culture and tourism destination at which to experience excellence and innovation in screen culture.

CENTRE OF EXCELLENCE

To position ACMI as a centre of excellence in screen 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 packages of films, documentaries, moving image art works and other screen resources from ACMI and other sources.

ENVIRONMENTAL SUSTAINABILITY

To become an environmentally sustainable organisation and position ACMI as a leader in environmentally sound exhibition management and design.

ORGANISATION SUSTAINABILITY

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

PRESIDENT'S REPORT



It is my great pleasure to present the 2009/10 Annual Report.

Many of the major achievements of the past year are borne from years of planning and hard work. They reflect on ACMI not only as a major Australian cultural institution, but as a centre that is increasingly recognised for its leadership on an international stage.

Throughout 2009/10, the spotlight was firmly on us as we prepared to deliver concurrent major projects that would both transform the physical spaces within the building, and significantly increase our program offer.

This report speaks for itself in terms of the success of these projects. We've seen spectacular audience growth, major increases in schools attendance, and a significant jump in the number of people engaged in our dynamic calendar of Public Programs.

We play an integral role to play in Melbourne's reputation as a truly international arts city, and increasingly, ACMI is being recognised as a hub for screen culture advocacy, engagement and creative practice.

The development and delivery of our new permanent free-entry exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, and the creation of a new national screen culture resource centre, the Australian Mediatheque, has cemented our reputation within industry as a major contributor.

It has been a significant achievement and on behalf of the Board, I commend the leadership of the project teams, our staff and volunteers and our many supporters for their shared commitment to realising these projects.

The suite of new public offers introduced in 2009 only serves to complement the already successful calendar of award winning programs delivered across film, exhibitions, public and education programming. We have an incredibly talented and creative team that conceive and deliver truly world class programs to an ever increasing audience.

Across the organisation, it has also been a year of consolidation for our business plans and in the delivery of our strategic objectives. We remain focussed on affirming our position as an international cultural and tourism destination and centre of excellence and innovation.

Throughout the year, we've taken substantial steps via our Sustainability Steering Group and the ACMI Green Team to engage the organisation in a shared commitment to reducing our carbon footprint.

We've worked closely with both our external consultants and Sustainability Victoria to measure our energy use, identify priority areas for efficiency, and in setting targets to measure our performance.

Driven by our Environmental Sustainability Policy and Environmental Action Plan, we are now in a position to actively measure and track our performance and to meet, and where possible, exceed our targets. Our aim is to be a lead agency amongst peers on carbon footprint reduction.

I would like to acknowledge the tireless commitment and support over many years of our retiring Board Members, Annette Blonski, Peter Doughty, Natalie Miller OAM and Dan Pearce, whose term ended on June 30, 2010. In the reporting period, we welcomed Bill Shannon and Sue Rowley to the Board and we look forward to their positive contribution to ACMI's ongoing future success.

Finally, our thanks to the Victorian Government for its continued support over the past year, and in particular, the former Minister for the Arts, Lynne Kosky MP, who has been instrumental in ACMI's recent successes. And we look forward to working positively and collaboratively with the current Minister for the Arts, Peter Batchelor MP, to ensure ACMI continues to play a leading role in Melbourne's vibrant arts scene into the future.

The Hon. John Thwaites
President

DIRECTOR'S REPORT



It is with immense pride that I reflect on a watershed year for ACMI – one that has produced significant milestones and achievements for an institution that is still so young, yet clearly coming of age.

After 4 years of planning and preparation, we completed major redevelopment works that have literally transformed our exhibition and production spaces and our already impressive program offer. It is a significant reinvention of ACMI and lays the foundation for a bright future.

This culmination of our redevelopment strategy would simply not have been possible without the support of the Victorian Government and our many collaborators and partners.

Our physical transformation has been a catalyst for astonishing audience growth, with visitation in 2009/10 more than doubling the previous year to reach 750,000. This is a truly outstanding result and places us firmly amongst the most successful centres of our kind anywhere in the world.

Major exhibitions, including the recently opened *Screen Worlds: The Story of Film Television and Digital Culture*, have been a key driver of audience growth, while our refreshed public and education programs achieved equally impressive increases in participation and reach.

Screen Worlds is a tremendous showcase for Australian film, television, videogames and multimedia creative practice, while the *Australian Mediatheque* has similarly proven to be an invaluable national screen culture resource.

For overseas visitors and educators, the extensive exploration of the Australian contribution to moving image practice over its history, and the impact of the moving image in capturing and sharing uniquely Australian stories, is a major legacy.

The Australian Mediatheque too has significantly expanded opportunities for broad general public engagement with a major repository of digital and analogue resource materials, while importantly protecting and preserving materials for future generations.

It is the result of a significant collaboration with screen culture agencies and organisations around the country, in particular our lead partner, the National Film and Sound Archive, (NFSA). This shared commitment has provided the Australian community and visitors to Melbourne with a truly national screen culture resource centre.

In the past year we have also opened a second temporary exhibitions space, two new studio production facilities, and we've undertaken a significant refresh of our wayfinding and directional signage inside the building and out. These have combined to enhance the visitor experience and substantially broaden our programming offer.

Successfully delivering multiple and complex major projects concurrently is not possible without a shared vision and commitment. We have done so by utilising the many talented project leaders and contributors amongst our own staff, working collaboratively with the many contractors, advisors, designers, architects, artists, studios and industry leaders from around the globe.

To see the overwhelmingly positive response from audience, media and industry alike to our collective efforts of the past year is immensely gratifying.

Outside of Melbourne, we continued to connect with diverse audiences via our long-standing outreach programs. From digital storytelling, hands on education programming and community archiving, to regional screenings and student filmmaking festivals, we've engaged more people in screen culture in more communities around Australia than ever before.

Our international connections continue to bear fruit too. We have collaborated with many peer institutions and organisations across the globe in 2009/10, most notably, the Museum of Modern Art (MoMA), New York. This ongoing relationship saw us secure the blockbuster Tim Burton exhibition for Melbourne, which we opened in spectacular fashion in June.

We were honoured to welcome MoMA Director, Glenn D Lowry to Melbourne for a rare keynote speech on the future of museums in the 21st century. Tim Burton himself took part in a sold out series of entertaining and insightful public programs.

Tim Burton: The Exhibition itself was a smash hit with audiences from day one, selling more tickets in its opening days than any previous ACMI exhibition. It looks set to kick-start another year of milestones at ACMI.

At the close of our biggest year yet, there is indeed much to be proud of.

Thanks to the energy, passion and commitment of our staff, volunteers and management, combined with the support of our Board, we've taken a giant step toward reaching our goal of being the world's leading moving image centre.

Tony Sweeney
Director



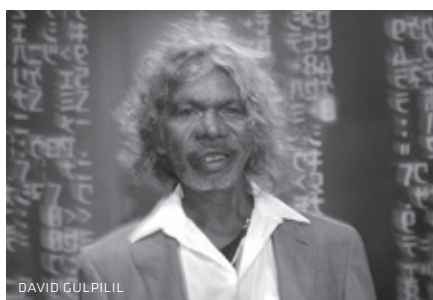
TIM BURTON



ADAM ELLIOT



CATE BLANCHETT AND (FORMER) VICTORIAN ARTS MINISTER, LYNNE KOSKY MP



DAVID GULPILIL



DESERT ISLAND FLICKS, AUNTY JOY MURPHY



HUGO WEAVING AND GEOFFREY RUSH



DESERT ISLAND FLICKS,
DAVID STRATTON



A YEAR OF HIGHLIGHTS




VISITATION

- > Grows 125% to a record 750,000 in 2009/10
- > Visitor satisfaction ratings reach 94%
- > 49% of all visitors to *Screen Worlds* were experiencing ACMI for the first time
- > 54% of all visitors to *Screen Worlds* were from outside Melbourne
- > 38% of all visitors to *Screen Worlds* were recommended by a friend or relative

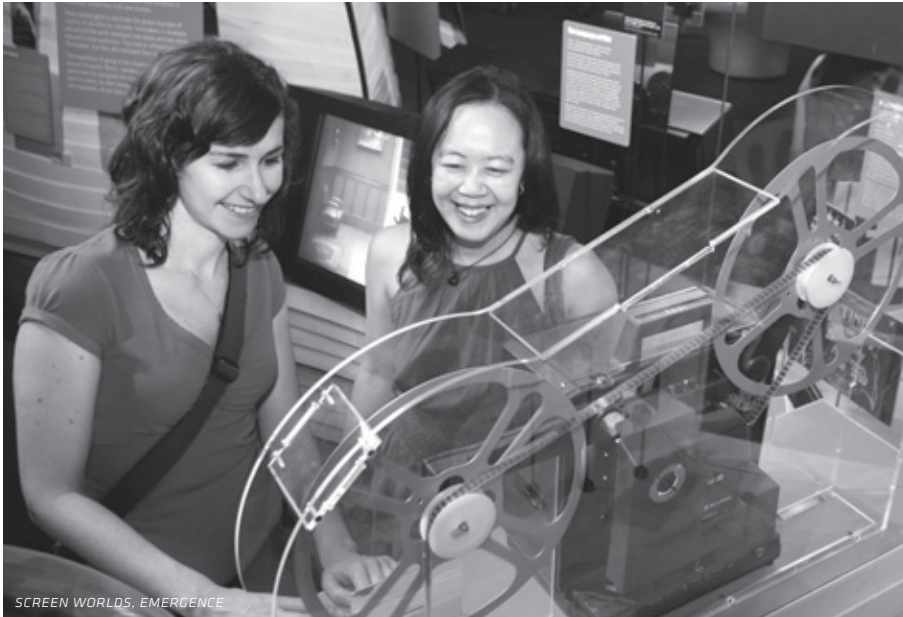
EXHIBITIONS

- > *Tim Burton: The Exhibition* becomes ACMI's fastest selling paid exhibition in its opening week, attracting 18,000 visitors
- > ACMI's new permanent free-entry exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture* is officially opened by Cate Blanchett and Victorian Premier John Brumby in September 2009
- > ACMI premiere's the world's largest survey of experimental artist and filmmaker Len Lye's work, co-curated with the Govett-Brewster Art Gallery in New Zealand
- > *Dennis Hopper the New Hollywood* becomes ACMI's latest Australian exclusive international exhibition, opening in November 2009
- > A second temporary exhibition space, Gallery 2, opens in September 2009
- > The ACMI-curated *Mary and Max: The Exhibition* is officially opened by Oscar winning animator Adam Elliot in March 2010

PUBLIC AND EDUCATION PROGRAMS

- > Screen Events Public Programs attendance increases by 28%
 - > Education program attendances more than double (up by 104%) to 42,227, the equivalent of over 2000 individual class visits
 - > Fred Schepisi becomes inaugural Patron of the Australian Mediatheque national screen culture resource centre
 - > School visitation to *Screen Worlds: The Story of Film, Television and Digital Culture* equates to 800 individual class visits
 - > ACMI partners with the National Film and Sound Archive to open a new national screen culture resource centre, the Australian Mediatheque
 - > Over 35,000 hours of moving image content viewed on demand in the Australian Mediatheque in its first 9 months
- 

EXHIBITIONS



The Oscar Academy has put on hold its ambitious (moving image) museum plans, but when they resurrect the project they would do well to visit (Screen Worlds) in Melbourne and see how well the Aussies have pulled it off.

Legendary US film critic, Leonard Maltin

SCREEN WORLDS: THE STORY OF FILM, TELEVISION AND DIGITAL CULTURE

In September 2009, ACMI delivered a world first, permanent and free-entry exhibition charting the journey of the moving image over its century-plus existence. After 4 years of careful planning and development, *Screen Worlds: The Story of Film, Television and Digital Culture* took its place at the physical heart of ACMI after a star-studded official opening event.

It quickly became the most visited exhibition in ACMI's history, attracting more people in its opening 9 months than any exhibition before it. *Screen Worlds* was a significant attractor, along with our newly commissioned production and exhibition spaces and program offers, of new audiences and overall increased attendance.

Screen Worlds is a globally unique exhibition that 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 the moving image is a key focus.

It features hundreds of rare and rarely seen objects, exhibits, displays, images, installations, immersive experiences, interactives moving image clips. The exhibition includes a substantial array of new moving image content produced specifically for the exhibition alongside ACMI-commissioned artworks and interactive displays.

For visitors, through three distinct zones, it tells the remarkable story of the moving image – a vibrant biography that explores its past, present and future.

Emergence

Emergence charts the international evolution of the moving image through a distinctively Australian lens. Six table-based displays highlight the arrival of each form: film, television, videogames, the Internet and more. Wall displays trace key moments and dynamics in moving image history, ending with a question: where will the moving image go next?

Voices

Voices explores the nation of Australia as seen on screen and the important role the moving image has played, and plays, in shaping Australian identity. *Voices* offers a behind-the-scenes glimpse into the creative processes of Australian moving image makers at home and abroad, celebrating their true diversity and range, from digital effects wizards, animators, directors, cinematographers, and editors, to iconic stars, DIY heroes to Indigenous screen pioneers and contemporary practitioners.

Dedicated displays featuring new interviews and personal memorabilia showcase fourteen leading Australian moving image makers:

- > Animal Logic (Visual Effects)
- > Jill Bilcock (Editor)
- > Cate Blanchett (Actor)
- > Rolf de Heer (Writer, Director and Producer)
- > Christopher Doyle (Cinematographer)
- > Yoram Gross (Animator)
- > Reg Grundy (Producer)
- > David Gulpilil (Actor)
- > Krome Studios (Videogame developers)
- > Baz Luhrmann and Catherine Martin (Director and Production Designer)
- > Chris Masters (Documentary Journalist)
- > George Miller (Director)
- > Tracey Moffatt (Artist)
- > Sue Smith and John Alsup (Writers)

A historical focus on Indigenous representation on screen runs throughout *Screen Worlds*. It celebrates the contribution of established makers such as Tom E. Lewis and Rachel Perkins as well as emerging talents like Warwick Thornton and Darlene Johnson.

Sensation

Sensation features hands-on activities, spectacular immersive displays and historical exhibits that explore the magical experiences conjured through light and shadow, colour and abstraction, sound and vision, and time and motion.

Interactive Experiences

Timeslice

Inspired by the iconic 'bullet time' sequence in *The Matrix*, this full-body interactive invites visitors to perform for an array of 36 cameras and lets them keep a video clip (sent to a personal email address) of their own special effects moment.

TY the Tasmanian Tiger(TM) Zoetrope

As the lights go down and the strobe kicks in, animation comes to life in this stunning ACMI-commissioned 3D zoetrope featuring almost 200 characters. Starring Krome Studios' videogame superstar *TY the Tasmanian Tiger*(TM) and friends, the zoetrope has proven to be a highlight amongst visitors.

Pong versus Tennis

In this interactive exhibit, visitors can play videogame graphics across time with one player using a retro-style paddle, while the other utilises a fully motion sensitive wireless controller.

The Faulty Fandangle

This enchanting interactive invites the visitor to look through a peephole into a fascinating world created for ACMI by Oscar®-nominated Anthony Lucas (*The Mysterious Geographic Explorations of Jasper Morello*). Combining animation with magical mechanical illusions and shadow play, the Faulty Fandangle delights audiences of all ages.

Anthony McCall Installation

In one of the most popular interactive exhibits within *Screen Worlds*, visitors step into a darkened haze-filled room to interact with, and experience the power and magic of, projected light. Transforming a beam of light into a three-dimensional sculpture, Anthony McCall's *You and I, Horizontal (II)* is an Australian premiere exhibit.

Additional spaces

Games Lab

ACMI has been a champion of games and games culture since 2002 and we continue this in *Screen Worlds* in the Games Lab where visitors can explore games genres through a curated selection of playable titles, and watch live game-play on the giant screen.

Kids Space

The *Kids Space* has proven to be a very popular interactive hands-on activities area specially designed for kids, which features looped animations and short films on the big screen and an array of free activities.

Since being officially opened on 17 September 2009 by Oscar®-winning actor, Cate Blanchett, along with Victorian Premier, the Hon. John Brumby, *Screen Worlds* has attracted widespread critical acclaim and has been warmly embraced by audiences of all ages.

Industry was heavily represented at the opening reflecting the high level of collaboration between individuals and organisations in the overall development of the exhibition, and in particular, the significant showcase of Australia's contribution to moving image history.

Attendees included many of the Australians featured in *Voices* such as Oscar®-winning actor Geoffrey Rush, Oscar®-winning animator Adam Elliot, veteran award-winning investigative journalist Chris Masters, actors Hugo Weaving and David Gulpilil, editor Jill Bilcock, director Rolf DeHeer, animators Anthony Lucas and Yoram Gross, cinematographer Christopher Doyle, as well as screen identities including Bill Hunter, Eddie McGuire and Val Lehman.

Indigenous elder, Aunty Joy Murphy, conducted a 'smoking ceremony' before the official proceedings, acknowledging the significance of the Indigenous content contained within the exhibition, and also the important exploration of indigenous representation on screen, from Colonial representation through to self-expression and contemporary Indigenous screen practice.

The opening of *Screen Worlds* directly contributed to a significant uplift in overall visitation both by general public and education and was a major driver of new audiences, with almost half the visitors to the gallery experiencing ACMI for the first time.

- > Education Visitation = 17,936, or the equivalent of over 800 (average size) individual class visits
- > 49% of all visitors were experiencing ACMI for the first time
- > 54% of all visitors were from outside Melbourne
- > 21% of all visitors were from overseas
- > 24% of all visitors were from interstate
- > 13% of all visitors were from outer Melbourne
- > 9% of all visitors were from regional Victoria
- > Independent visitor surveys show an overall satisfaction rating of 96% positive.



GALLERY 1

Len Lye

16 July – 11 October 2010

Free entry

'Undoubtedly the greatest 20th century artist from the Australia-New Zealand axis ever to storm the art capitals of the world': The Film Journal

An experimental filmmaker, poet, painter, kinetic sculptor and ebullient personality, New Zealand-born Len Lye (1901-1980) is truly one of the most innovative artists of the modernist era.

He is also arguably a seminal figure in the history of the moving image and in this premiere exhibition, we teamed up with the Govett-Brewster in New Zealand and the Len Lye Foundation Collection and Archives to conceive and curate the largest survey of Lye's work ever presented.

From the 1920s, Lye developed techniques of making films without a camera. Painting abstract patterns and scratching marks

directly onto the film strip, he created vibrant moving forms and energetic rhythms. Groundbreaking works such as *A Colour Box* (1935) and *Free Radicals* (1957) influenced his contemporaries and successive generations of filmmakers, animators, designers and music video directors.

Featuring many materials on display for the first time, the exhibition showcased the technical processes and conceptual threads that mark Lye's artistic career, from his earliest sketches, paintings and batiks of the 1920s, through to his photographic work, experimental and documentary films, and the astounding motorised steel sculptures from the 1960s and 1970s.

Co-curated by Alessio Cavallaro (ACMI) and Tyler Cann (Govett-Brewster Art Gallery), *Len Lye* the exhibition was critically acclaimed and immensely popular with visitors. It enthralled and delighted audiences with its vivid mix of dynamic films and flashing metal, and presented a fresh and invigorating look at one of Australasia's most significant and singular artists.

Dennis Hopper and the New Hollywood

12 November 2009 – 25 April 2010

'Let me tell you, whether you're a film buff, arts nerd or you just have a soft side for the rebellious-type, you really must get your lazy butt down to ACMI because this exhibition is impressive.' Beat Magazine, Nov 2009

Dennis Hopper and the New Hollywood celebrated the work and life of an extraordinary filmmaker, artist and visionary, Dennis Hopper, (1936-2010), through a rich exploration of the cultural-revolution that gave birth to a new wave of American cinema.

Travelling to ACMI from the Cinémathèque Française, the exhibition featured Dennis Hopper's own photography and film work, alongside artworks from his exemplary private collection of contemporary art.

Well known as the director and co-writer of *Easy Rider* (1969), the film that sparked a Hollywood revolution, Hopper's reputation as a rebel and counter-cultural icon has inspired audiences, filmmakers and artists for half a century. The exhibition highlighted the diversity of Hopper's career as a filmmaker, actor, artist, and photographer and his ongoing involvement in, and passion for, both film and the visual arts.

Presented in thematic sections, the exhibition brought together clips from films including *Rebel Without a Cause* (1955), *Night Tide* (1963), *Blue Velvet* (1986), *Apocalypse Now* (1979) and *Colors* (1988) with paintings, sculptures and assemblage works from Hopper's collection by major American artists including Andy Warhol, Roy Lichtenstein, Jean-Michel Basquiat, Jenny Holzer and Julian Schnabel.

Gallery 1 is our major temporary exhibition space. Since opening in 2002, it has housed Australian and international exhibits charting the full breadth and diversity of moving image art practice.



LEN LYE



DENNIS HOPPER & THE NEW HOLLYWOOD



TIM BURTON: THE EXHIBITION, MEDIA LAUNCH



TIM BURTON: THE EXHIBITION

For Australia, we expanded the exhibition to include a new section featuring film clips, behind the scenes footage, and production materials from the Australian production *Mad Dog Morgan* (1976), in which Hopper starred as the infamous bushranger Daniel Morgan. New artworks from the National Gallery of Australia, the University of New Mexico Art Museum, and Dennis Hopper's own collection were also included.

The exhibition provided new opportunities for ACMI to work closely with significant international peer institutions including The Andy Warhol Foundation, the Museum Ludwig (Cologne), The Robert Mapplethorpe Foundation, the Warner Bros. Archives, and a number of major Hollywood film studios.

It would also not have been possible to present the exhibition in Melbourne without the generosity and support of Dennis Hopper and Easy Rider Productions. Dennis was forced to cancel his planned trip to ACMI for the opening due to ill health and he sadly died soon after the exhibition's close.

Tim Burton: The Exhibition

Opened 24 June 2010

'Dazzling!' Herald Sun

Tim Burton: The Exhibition is ACMI's second Australian exclusive exhibition to be presented as part of the prestigious Melbourne Winter Masterpieces series. It follows the highly successful *Pixar 20 Years of Animation* (2007), which went on to break international attendance records attracting almost 150,000 visitors.

Tim Burton: The Exhibition opened in a blaze of publicity and fanfare in June, coming to Melbourne direct from its originating venue, the Museum of Modern Art (MoMA) in New York, where it drew record crowds.

Exploring the art, creativity and imagination of one of Hollywood's most recognisable filmmakers, Tim Burton, the landmark retrospective brings together over 700 examples of concept artworks, drawings, paintings, photographs, puppets, costumes and films. It welcomes visitors into a Burtonesque world of the dark, the comic, the strange and unusual, fittingly housed in Gallery 1's underground labyrinth.

Tim Burton is best known as the director of such modern-day classics as *Beetlejuice* (1988), *Batman* (1989) and *Edward Scissorhands* (1990). As well being an acclaimed filmmaker, Burton is a prolific and compulsive artist, forever sketching and drawing to express his creative energy. *Tim Burton: The Exhibition* traces Burton's extensive artistic output revealing his unique visual imagination, dark humour and obsessive interest in the Gothic, the fantastic, the macabre and the uncanny.

The exhibition was developed in close collaboration with Tim Burton and draws extensively from his rich personal archive,

as well as from film studio archives and private collections. Never-before-exhibited paintings, drawings and film props are featured, along with new artworks and newly commissioned works designed by Burton, especially for the Melbourne appearance.

Never before seen materials from Burton's most recent feature film *Alice in Wonderland* (2010) are also included, such as costumes designed by Burton's long-time collaborator Colleen Atwood.

Tim Burton was in Melbourne for the exhibition's opening and featured in a series of sold out public events including two talks hosted by Alan Brough (ABC Television) and much-loved film critic, Margaret Pomeranz (*At the Movies*). The *Masterclass with Tim Burton* was simulcast on the Federation Square screen and repackaged for use on ABC Television.

An additional event featured MoMA Director, Glenn D Lowry, Elizabeth Ann Macgregor, Director, Museum of Contemporary Art (MCA), Sydney, John Kaldor, Kaldor Public Art Projects, and art critic and writer, Robert Nelson, and drew large crowds in the exhibition's opening week.

Tim Burton: The Exhibition proved hugely popular amongst fans of all ages, setting a new record for attendance for the opening days of any ACMI exhibition, attracting 18,000 visitors in the opening week.

Delivery of our major exhibitions would not be possible with the generous support of our partners and collaborators. Refer to page 25 for a complete list of the organisations and individuals who share our vision and commitment to bringing the very best of moving image art to Melbourne.

As part of the major redevelopment works of our physical spaces in 2009, we opened a new temporary exhibition space on the ground floor. Gallery 2 is a purpose built space for commissions and collaborations and features temporary works from local and international moving image makers.

Hollywood Remix

15 September – 19 November 2009
Free entry

Hollywood Remix included three artists who take Hollywood narrative film as their starting point and then use a variety of techniques to transform them into new works that are humorous, explosive and often surprising. *Outer Space* (10 mins, Austria, 1999) by Peter Tscherkassky and *Alone. Life Wastes Andy Hardy* (15 mins, Austria, 1998) by Martin Arnold both use forensic editing and reprocessing techniques to stretch, scratch and cut into their source films, revealing hidden layers of unsettling emotion. While Virgil Widrich's *Fast Film* (14 mins, Austria, 2003) tears its way through a huge number of images from Hollywood action scenes in a photo-copier based animation. All works featured were drawn from the ACFI Collection.

Best of the Independent Games Festival (IGF)

8 December 2009 – 14 February 2010
Free entry

We have a long-standing and collaborative relationship with San Francisco's annual Independent Games Festival (IGF). In a desire to showcase the exemplary works from each year's festival, we created the temporary short run exhibit, *Best of the IGF*. In 2010, it featured ten innovative and prize-winning computer games, including the beautifully drawn point-and-click *Machinarium*, (Amanita Design), the meditative *Osmos* (Hemisphere), and the hypnotic *Brainpipe* (Digital Eel), which we also presented in live play sessions on the big screen at Federation Square.



MARY AND MAX: THE EXHIBITION



BEST OF THE INDEPENDENT GAMES FESTIVAL

Mary and Max: The Exhibition

2 March – 6 June 2010

Free entry

Hundreds of the original, hand-made figures, props and sets used in Adam Elliot's stop motion feature *Mary and Max* (2008), were gathered together in Gallery 2, offering a fascinating window into the film's painstaking production process. The exhibition highlighted the skills of the art department and animators who created both Mary's suburban home in Mt Waverley and Max's New York world. Highlights included Adam's original sketches and behind the scenes documentary footage of the talented animators at work. With the support of the Victorian Government, *Mary and Max: The Exhibition* will tour regional Victorian galleries throughout 2010.

Tim Burton Polaroids

Opened 24 June 2010

Free entry

Adding value to the paid-entry *Tim Burton: The Exhibition*, we presented a second complementary installation of Tim's photography in Gallery 2 as a free-entry add-on experience. More than twenty large scale Polaroid photographs were displayed showing vividly how Burton plays with themes and ideas that reflect his characteristic mix of humour, pathos and horror in still form as well as moving image.

The Video Garden

Opened September 2009

The Video Garden was created as an interactive art space that engages the public in moving image art practice on the outside of our building. Hugging the exterior of ACMI on Flinders Street, the Video Garden was designed to inspire new ways of engagement with community. Jointly programmed by our Exhibitions and Public Programs teams, it features works by contemporary artists and media makers across multiple genres.

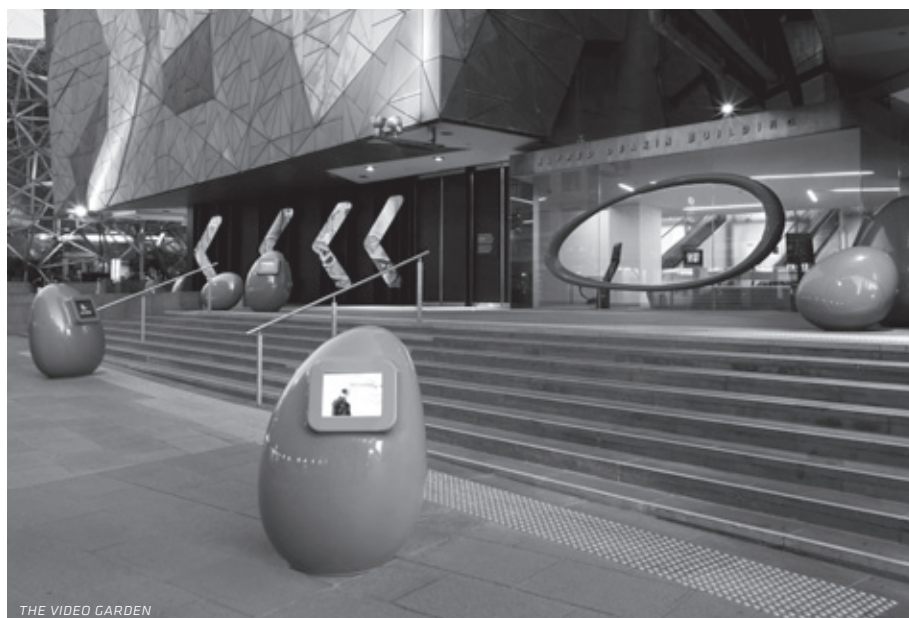
The inaugural exhibition *Random Encounters* explored our connection with place and physical location. Artists were invited to engage with the architectural dynamics of an external urban exhibition space to create visual links between the outside and the inside. Artists featured included Benjamin Ducroz, Jean Poole and Tamsin Sharp.

For *Tim Burton: The Exhibition* the Video Garden was invaded by Burton and transformed into a unique Burtonesque environment. Featuring a colour palette and design inspired by Burton himself, the pods screened episodes of Burton's *The World of Stainboy* (2000) series, originally produced as a collection of Internet-based episodes and inspired by Burton's book *The Melancholy Death of Oyster Boy and Other Stories* (1997).

Feature presentation –

Shanghai World Expo Australia Pavilion

Alessio Cavallaro (ACMI Senior Curator) and Emma McRae (ACMI Curator) were invited to curate a package of moving image works by contemporary Australian artists to feature as part of the Australian pavilion at the 2010 World Expo in Shanghai. Prominently featured in the physical spaces of the building, the exhibit included works by well known Australian practitioners, Daniel Von Sturmer and the Lycette Bros.



FILM



Year round, discover the riches of over a century of cinema from Australia and abroad, through partner festivals, curated seasons and our own popular and critically acclaimed film programs.

FOCUS ON

The *Focus On* strand provides our Film Programs team the opportunity to curate large scale retrospective seasons and thematic programs. As our flagship strand, it allows us to program seasons to complement our major exhibitions as well as to explore in detail the work of international artists and filmmakers.

Focus On Girls 24/7

July 2009

In collaboration with the Sydney International Film Festival, we programmed this special series exploring the careers of some of the most recognised women filmmakers from the 60s and 70s. Celebrating works from Agnes Varda, Barbara Loaden, Chantal Ackerman and more, the season featured desperate housewives to rampaging teenage anarchists. The contradictory impulses of modern women were rendered on screen in bold, unfettered performances from the many leading international actresses featured.

Focus On Australian Noir

September 2009

This program delved into the shadows of the Australian crime film to uncover a range of new and edgy works like *The Horsemen* alongside some Australian classics such as *Heatwave*. The themes in this film season – right versus wrong, instinct versus reason, impulse versus temperance – share the stylised conventions of the genre, playing out against a backdrop of gritty, stripped-back realism where, in true noir style, only the strong survive.

Focus On East German Cinema

October 2009

From deep within the ex-East German Cinema vaults emerged this special collection of rare and rarely seen works. *Focus On East German Cinema* spanned teen musicals, red westerns, psychedelic sci-fi and socialist dramas. For audiences, it presented a collection of cinematic rarities offering a fascinating glimpse behind the Iron Curtain. In celebration of the 20th anniversary of the fall of the Berlin Wall, this season took a look back at 45 years of East German cinema.

Focus On Hopper's America

December 2009

This season was specially curated to complement the *Dennis Hopper and the New Hollywood* exhibition. It experimented with a chapterised format that allowed the programming team to delve into a complex archaeology of works from a time of radical change in America. Rising to prominence during this period as actor, director and provocateur, Dennis Hopper embodied many of the elements of this politically charged and socially dynamic era. *Focus On Hopper's America* explored the times and artistic influences of one of Hollywood's great rebels.



FOCUS ON HOPPER'S AMERICA

Focus on Claudia Cardinale

February 2010

One of the most famous actresses of her time, Claudia Cardinale worked with master filmmakers in arguably some of their finest works. This season put the spotlight on the most glamorous screen star to emerge out of 1960s Italian cinema, who graduated from being dubbed the 'Italian Bardot' to become the undisputed darling of auteurs from Visconti and Fellini to Leone. This program paid tribute to her career with some glorious big screen works that spanned four decades.

Windows On Europe

March 2010

For the first time in Melbourne, we hosted the Windows on Europe program, a festival of new and award-winning films submitted from most nations from the European Union. Featuring some of the most acclaimed directors in new European cinema, the program was dense, diverse and rewarding. The season was curated by the Delegation of the European Union in Australia.



FOCUS ON CLAUDIA CARDINALE

FIRST LOOK

Featuring a selection of new and newly imported works accompanied by restorations, *First Look* presents films from the cinematic masters and contemporary international works in a specially curated monthly program.

Australian premiere screenings 2009/10:

- > *From Ecstasy to Rapture: 50 Years of Other Spanish Cinema*
- > *Julia*
- > *Herb and Dorothy*
- > *Word is Out: Stories of Some of Our Lives*
- > *45365*

First Look Classic Restorations

- > *Overlord*
- > *Style Wars*
- > *The Bicycle Thief*
- > *Dillinger is Dead*

ON FILM

Initially designed to program film components for external cultural partners, this strand provides compact and consolidated thematic based mini-seasons for events such as the *Melbourne Jazz Festival*, the *Melbourne Spring Fashion Week* and the *L'Oreal Fashion Festival*. The strand also embraces the regular and extremely popular music based *On Film* that we traditionally run from Boxing Day annually.

AUSTRALIAN PERSPECTIVES

This strand continues to be a staple of our program and plays an important role in our industry and cultural development agenda. Featuring a range of new and archival works, the strand also features guest presentations and cultural collaborations.

Talks, Forums and Collaborations 2009/10:

- > WOW Festival collaboration
- > *A Nun's New Habit* (panel discussion)
- > *Kissing Paris* (Q&A)
- > *Melbourne Ink* (book signing)
- > *Goemon* (Q&A)
- > *Crooked Business* (Q&A)
- > *Marinetti* (panel discussion)
- > *Cantrills 3 Colour Films* (live commentary)
- > *The Adventures of Robin Hood* (AFI co-presentation)
- > *Rats of Tobruk* (AFI co-presentation)
- > *On the Beach* (panel discussion)
- > *The Inside Story* (Q&A)
- > *Tango With a Twist* (Midsumma co-presentation)
- > *Newcastle* (Midsumma co presentation)
- > *Somewhere Near Tapachula* (Q&A, Fiesta)
- > *A Loving Friend* (Q&A)
- > *10 Conditions of Love* (panel discussion)



LONG PLAY

Long Play provides the opportunity for audiences to discover local and international films in extended runs at ACMI. This year's program included a new feature from Francois Ozon (*Ricky*), the acclaimed verite documentary, *Soul Power*, two big screen Asian epics, *The Good, The Bad and The Weird* and *Goemon*, American comedian Chris Rock in the documentary, *Good Hair* and the enormous box office smash, Banksy's *Exit Through the Gift Shop*.

FREAKY FRIDAYS

Freaky Fridays presents an eclectic array of cult and rarely seen works every Friday night. This year featured an international guest, Cory McAbee, with his latest feature *Stingray Sam*, and we celebrated the second year of regular screenings of his contemporary cult classic *The American Astronaut*. Other programs featured in 2009/10 included an examination of Blaxploitation, and works by John Waters and the 50s king of film gimmickry, William Castle.

KIDS' FLICKS

Kids' Flicks has grown to become one of the most popular programs on our annual calendar. Free screenings through school holidays, sing-along films as well as a range of new releases not seen elsewhere provide an economical, entertaining and quality leisure alternative for kids and families.

SENIORS' CINEMA

With regularly sold out sessions, *Seniors' Cinema* continues to be one of our most popular strands with a loyal following of die-hard and very passionate audiences. The program features the finest of contemporary art-house cinema and big screen entertainment every week. Combined with our annual contribution to Seniors' Week, our film festival component of *Seniors' Cinema*, it demonstrates the power and longevity of quality world cinema.

FILM FESTIVAL PARTNERS

We work with a variety of cultural partners throughout the year and have developed an impressive slate of activities that contribute to Melbourne's vibrant cultural landscape. In 2009/10, many of our partner festivals increased audience and box office takings, reflecting our long standing commitment to working with partners creatively to assist in building sustainability.

Our festival partners 2009/10:

- > AFI Award Screenings
- > Australian Malaysian Film Festival
- > Festival of Jewish Cinema
- > Hola Mexican Film Festival
- > Indonesian Film Festival
- > Japanese Film Festival
- > La Mirada
- > Little Big Shots
- > Melbourne Cinematheque
- > Melbourne International Animation Festival
- > Melbourne International Arts Festival
- > Melbourne International Film Festival
- > Melbourne Queer Film Festival
- > ReelDance Film Festival
- > VCA Graduate screenings

OUR COLLABORATIONS

We work with a range of organisations around the world to present one-off screenings and ongoing programming opportunities in our cinemas.

In 2009/10 these included:

- > Academy Film Archive
- > Alliance Française, Melbourne
- > Australian Film Critics Circle
- > Australian Film Institute (AFI)
- > British Film Institute (BFI)
- > European Union
- > Film Victoria
- > Goethe-Institut
- > Hong Kong Economic and Trade Office
- > Japan Foundation
- > L'Oreal Fashion Festival
- > Melbourne Fashion Festival
- > Melbourne International Jazz Festival
- > Midsumma
- > Museum of Modern Art (MoMA)
- > National Film and Sound Archive (NFSA)
- > RIAus
- > Screen Australia
- > Senior's Week
- > State of Design Festival
- > Women in Film and Television

PUBLIC AND EDUCATION PROGRAMS



Our Public Programs Team is responsible for creating knowledgeable, passionate and critically aware audiences and moving image creators by increasing access to the widest range of screen content, and stimulating, creative, cultural experiences. The team provides life long learning and educational experiences for people of all ages within ACMI and via outreach.

THE SCREEN EVENTS TEAM

The Screen Events team conceptualises and delivers world class, engaging and stimulating public programs to diverse audiences within ACMI, and in communities across Australia.

LIVE IN THE STUDIO (NEW PROGRAM)

Screen Events' new program *Live in the Studio* launched in October 2009 celebrating cult television and the fans that follow it.

Audiences join a host of industry experts, luminaries, academics, aficionados and pop-culture sovereigns for a series of entertaining, stimulating, and often controversial, live talks, screenings and performances that revel in all things TV.

This new program has created a hub for TV enthusiasts to gather together and shift what has traditionally existed in online forums, into a public space for debate and dissection.

Program highlights in 2009/10 include:

- > An in-conversation event with the journalist and author of the *Underbelly* books, Andrew Rule

- > Five sold out sessions; *Vampires Buffed and Fanged*, *Loveable Murderers*, *Dead Set*, *Zombie TV*, *On the Wire* and *Mad Men*, *Mad Women*
- > A live performance with artists Gossip Pop reworking some of TV's most memorable moments for 2009

Live in the Studio has built on the success of our previous *Lounge Critic* program by engaging audiences in critical discussion around the themes surrounding what is happening on TV right now.



LIVE IN THE STUDIO, LOVEABLE MURDERERS

DESERT ISLAND FLICKS (NEW PROGRAM)

Desert Island Flicks is our new in-conversation talks program with a simple, but very effective challenge for the guest that makes for great and insightful entertainment.

A group of celebrity 'castaways' reveal the personal stories behind their top five flicks – the *only* films they could pack if they were banished to a desert island. The first series of the sold out program, featuring some of Australia's most interesting identities, provided a rare insight into their personal lives, their filmic passions and a personal perspective on some extraordinary films.

Adam Elliot – Top Five

- 1: *My Life as a Dog*
- 2: *Misery*
- 3: *Delicatessen*
- 4: *One Flew Over the Cuckoo's Nest*
- 5: *Malcolm*

David Stratton – Top Five

- 1: *Duel in the Sun*
- 2: *Smiles of a Summer Night*
- 3: *Loves of a Blonde*
- 4: *Singin' in the Rain*
- 5: *The Last Wave*

Chris Masters – Top Five

- 1: *The Ox-Bow Incident*
- 2: *Wake in Fright*
- 3: *Mash*
- 4: *Life of Brian*
- 5: *The Wire*

Aunty Joy Murphy – Top Five

- 1: *Rain Man*
- 2: *Pretty Woman*
- 3: *Flash Dance*
- 4: *On Golden Pond*
- 5: *Bran Nue Dae*

Tim Burton – Top Five

- 1: *The Omega Man*
- 2: *War of the Gargantuas*
- 4: *The Wicker Man*
- 3: *The Golden Voyage of Sinbad*
- 5: *Dracula A.D*

DIGITAL STORYTELLING

The practice of sharing stories is vital to our individual, community and cultural identities and 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 stories. In the eight 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.

2009/10 DIGITAL STORYTELLING PROJECTS

Our digital storytelling program has seen us work with diverse communities, organisations and individuals in 2009/10, including the opportunity to undertake large scale major production and collection projects.

Veterans' Stories

In the *Our Words: Stories from Victorian Veterans* project we're working with the Veterans' Affairs Department and The Shrine of Remembrance over a four year period to document the very personal and often profound stories of 100 Victorian veterans. At the halfway point of the project, a great deal of content has already been produced, with the stories made available in multiple exhibition outcomes including online. We hit the road in 2009/10 with our portable studio to Swan Hill, where we worked closely with a group of men and women from the Swan Hill RSL, who shared their often emotional, and always personal, stories of war, assisted by a group of students from the local MacKillop College. This intergenerational approach, pairing students with a local veteran to share the digital storytelling experience, worked extremely well. It was repeated in Bendigo with members of the Bendigo RSL and Catholic College Bendigo and in Sale with media studies and history students from Sale College and members of the Sale RSL.

Indigenous Digital Storytelling

Pitcha This Fitzroy

This year has seen us develop a series of digital storytelling projects facilitated with various Indigenous communities, independent Indigenous artists and key partner organisations. Building on an existing and successful partnership with Sista Girl Productions, we collaborated on another *Pitcha This* project, a digital storytelling project within Indigenous communities. *Pitcha This Fitzroy* focused on capturing the memories of local Indigenous elders. This project, led by director Kimba Thompson, was supported by the City of Yarra Aboriginal Advisory Group. The stories will feature as part of Naidoc Week celebrations and the Atherton Gardens Projection Festival.

Foundation for Young Australians (FYA)

The Foundation for Young Australians has a long and very successful relationship with ACMI which has seen us deliver a series of digital storytelling workshops with young indigenous people from around the country. In 2009/10, another group of young indigenous FYA scholars joined a digital storytelling workshop, producing powerful stories around family, friendship, culture, school, personal achievements and aspirations. The Department of Education and Early Childhood Development (DEECD) also developed a project with ACMI to provide an opportunity for ten young people of Aboriginal and Torres Strait Islander descent to take part in a digital storytelling workshop. The aim of this project was to allow young Indigenous people to contribute to key policy development for Aboriginal children in Victoria. This was a dynamic application of digital storytelling (utilising technology and first person comment) to assist in strategic policy development.

Indigenous Veterans Stories

As part of our veterans digital storytelling project we also captured stories from Indigenous veterans of war. The workshop brought together eight members of significant local families from the Healesville and Heywood regions in Victoria to share their personal stories of service in the Australian military. Several historically important and emotionally difficult stories were shared and captured, ranging from experiences of the Vietnam War to the repatriation scheme and the long-fought campaign to have Indigenous veterans recognised in RSL services. Indigenous students from Northland Secondary College worked with the veterans in what was a very successful mentoring process for all involved and a wonderful learning experience for the young people. Ricky Morris' Afghanistan war story *Compression* was featured by The Age online as part of its Anzac Day coverage. Eric Peter's story *The Letters from Java* screened at the *From U-Matic to YouTube* indigenous film symposium at ACMI in June 2010. All digital stories live on well after the workshops in various forums, including online, and in the Australian Mediatheque.

Other Digital Storytelling Projects

In 2009/10, we have again worked in close partnership with numerous organisations to undertake digital storytelling projects with young people. These have included:

- > Western Chances
- > Merri Outreach Support Service
- > Department of Youth (through its Youth Participation and Access Program)
- > Department of Planning and Community Development



SCREEN EVENTS SPECIAL PROJECTS

ACMI Open Day

To mark the opening of our new programming and production spaces in September 2009 we created a series of events and activities to highlight the breadth of experiences available within the building. A panel discussion examining the creation of *Screen Worlds* featured the project's creative directors, curators and designers, providing an in-depth insight into the creative and curatorial process. There was also a wide range of free-entry hands on experiences including green screen workshops in Studio 1, which incorporated sets from *The Chronicles of Narnia: Prince Caspian*, newly developed Foley sound workshops, film screenings and exhibitions.

1000 Stories

Each year, we mark *International Day for Sharing Life Stories* by hosting a community-focused workshop or public event. In May 2010, we installed an intimate 'video booth' within ACMI where the general public were invited to record and share their own video portrait with local artist Eugenia Lim. People of all ages and backgrounds shared in the experience, contributing their stories as an eventual mosaic video portrait entitled *1000 Stories*.

Lest We Forget: Capturing Stories of Service

We're committed to commemorating key community or national events and did so in 2010 for ANZAC Day by producing a symposium and screening of veterans' digital stories, *Lest We Forget: Capturing Stories of Service*. Presented in partnership with Veterans' Affairs and the Shrine of Remembrance, the event was a natural extension of our landmark digital storytelling project, *In Our Words: Stories from Victorian Veterans*. A panel session featured comedian and author Michael Veitch, psychologist and digital storytelling participant, Paul Penno, oral historian Marina Larsson and it was chaired by Parliamentary Secretary for Veterans Affairs, Liz Beattie. It explored a range of perspectives of the subject of first person story capture, and how it specifically relates to the Digital Storytelling program at ACMI. Over the ANZAC long weekend we screened a selection of stories from the *In Our Words: Stories from Victorian Veterans* project to a large and appreciative audience.

Living with Bushfire

As part of the Victorian Government's Bushfire Prevention Week, we presented a community screening and forum to reflect on the life-changing impact of the devastating Black Saturday fires of 2009. The event included a free screening of ACMI produced digital stories created through the *Living with Disaster* project (a partnership with the Attorney-General's Department) as well as a Q&A with young

people, Country Fire Authority members and Black Saturday community representatives.

International Home Movie Day

Each year we mark *International Home Movie Day* and in 2009, we held a panel discussion and free screening program in collaboration with the National Film and Sound Archive (NFSA). The event included a talk with NFSA scholar and artist in residence, Bruce Johnson.

Light in Winter

In support of Federation Square's annual *Light in Winter* festival we co-presented a talk with Robyn Archer, Artistic Director, in conversation with renowned Mexican/Canadian electronic artist Rafael Lozano-Hemmer. Acclaimed for his large-scale interactive installations in public spaces, Lozano-Hemmer often deploys new technologies and custom-made interfaces in his works. For the 2010 *Light in Winter* festival, he created a breathtaking large scale projection work that was suspended above Federation Square.

Khaled Sabasi Screening Event

In partnership with the Australia Council for the Arts initiative, *Kultour: Touring Multicultural Arts, Changing Australian Culture*, this event featured international artist and curator Khaled Sabasi. The films and subsequent discussion examined stories collected over three years that emerged from zones of conflict. The screening comprised of short films by local and international video makers, presenting an insight into the vast Arab world and diaspora.

Next Wave Festival

We continued a long association with the Next Wave Festival in 2010 by presenting an exciting multimedia based theatre production by Rhubarb Rhubarb, titled *Some Film Museums I Have Known*. The set design involved a complex series of hand-made models, holographic projection and a miniature train set. The production was set in a film museum and delved into the world of obsessive fandom and the hall of mirrors our screen-obsessed culture had become.

From U-Matic to YouTube

In June 2010, we presented an important symposium in partnership with Monash University, *From U-Matic to YouTube*. Celebrating three decades of Australian Indigenous community filmmaking, its aim was to reflect on the rich history of Indigenous community film and video production in the Borroloola community, and Australia more broadly, and to explore the new directions the sector is taking in the digital age. Keynote speakers covered a wide range of subjects including: collective-representation and

expression; models of collaboration and creative partnerships; Indigenous cultural rights and intellectual property; cross-generational communication; community history and social memory; film and video archives and community consultation; aesthetics, form and film styles.

SCREEN EVENTS PUBLIC PROGRAMS FOR EXHIBITIONS

For each of our major exhibitions, the Screen Events team delivers an engaging, entertaining and popular series of talks, forums, and live events.

Len Lye

Hands on *Scratch It* workshops were the highlight of the *Len Lye* public program which also included free tours and lectures with curators and artists. The *Scratch It* workshop allowed the public to literally explore the techniques of Len Lye as a filmmaker, providing opportunities to scratch directly onto pieces of film that were then edited together to produce a collaborative short film artwork.

Dennis Hopper and the New Hollywood

The program created for *Dennis Hooper and the New Hollywood* included a series of curator tours and a lecture series about Dennis Hopper the maverick, artist, photographer and art collector. The program also examined the rise of the New Hollywood which ruptured established conventions through maverick characters, non-linear narrative structures, improvisational style, rock'n'roll wallpaper and subversive ideology.

Tim Burton: The Exhibition

Desert Island Flicks with Tim Burton

Tim Burton was the first international guest to feature as part of our new and hugely popular *Desert Island Flicks* program. The sold out event was hosted by Alan Brough (ABC TV's *Spicks and Specks*) and the audience heard first hand from Tim, in an entertaining, insightful and revealing discussion, the five films that have influenced his film practice throughout his career. See page 16 for Tim's Top Five films.

Masterclass with Tim Burton

This sold out event provided a rare insight into the cinematic world of Tim Burton's melancholic misfits, gothic suburbia and contemporary fairytales. Hosted by Margaret Pomeranz (ABC TV's *At the Movies*), this live event explored Tim's work processes when reinventing films and genres, his long-time creative collaborators and his often fraught journey realising his artistic vision within a complex demanding feature film system. Due to the overwhelming response to this sold-out event, a live video feed was beamed on to the Federation Square screen to an audience of 1,500 people.

Museums in the 21st Century and Panel Discussion

A highlight of the opening week public programs was a rare keynote speech by Glenn D. Lowry, the Director of the Museum of Modern Art (MoMA), New York. In Melbourne as ACMI's guest for the opening of *Tim Burton: The Exhibition*, Glenn's keynote explored the current trends and future directions of art institutions and museums, focussing on MoMA's activities as a case study. The changing nature of collecting, exhibiting and commissioning works and an examination of how institutions are transcending the limitations of the physical space were also key themes. A panel discussion followed chaired by the ACMI Director, Tony Sweeney, with John Kaldor, Director of Kaldor Public Art Projects, Elizabeth Ann Macgregor, Director of Museum of Contemporary Art in Sydney, and well known writer and art critic, Robert Nelson.

Tim Burton Tour Guides

A nationwide call went out for young Australians to put up their hand to take on the role of tour guide for *Tim Burton: The Exhibition*. Over 70 people under 18 submitted original video applications to show their tour-guiding skills and Burton knowledge for the chance to meet Tim Burton and then lead a special public tour of the exhibition. Eight finalists were selected and spent an orientation day at ACMI, including a detailed briefing of the exhibition, before meeting the man himself. Throughout the exhibition the Burton Tour Guides will deliver a public tour, giving visitors the opportunity to view the exhibition through the eyes of a young fan.

Burton Online Gallery

The general public was invited to directly contribute to an online gallery of Burton-inspired artwork as part of this interactive public program for *Tim Burton: The Exhibition*. Original Drawings, cartoons, paintings, sculptures, costume creations and photographic works were submitted from across Australia, creating a tremendous Burton-inspired visual wonderland. Toward the end of the exhibition in October 2010, Tim Burton will select his favourite ten artworks to form a shortlist, with a public vote to then decide the winner.

SCREEN EVENTS SCHOOL HOLIDAY PROGRAMS

Kids in the Studio

The annual free-entry school holiday program, *Kids in the Studio*, continued to provide fun and enriching activities and creative hands-on workshops for young people. Based on themes that connect with our film programs and major exhibitions, children and families are given unique opportunities to explore their creativity through the moving image in specially created workshops.

The *Puppet Animation* and *Make your own Wild Thing* workshops (based around the feature film, *Where the Wild Things Are*) allowed children to direct their own claymation movie, and the sessions drew record numbers. And as popular as ever, the holiday adventure workshop, *Make your own Spooky Movie*, introduced the magic of green screen technology to hundreds of kids and families.

As part of the opening public programs for *Tim Burton: The Exhibition*, the Screen Events team created a fun and very popular free workshop program that allowed visitors to step inside the actual sets from Burton's *Alice in Wonderland* and experience the magic of green screen special effects. The regularly oversubscribed free hands-on workshop capped off a sold-out opening week of public programs for the exhibition.

To inspire the next generation of filmmakers and media artists, we devised and facilitated exciting new hands-on workshops specifically for 10-14 year olds. Held in the January and April school holidays of 2010, the workshops were led by some of Melbourne's leading sound and video artists.

The *Making a Movie* 3-day workshops and a 1-day *VJ DJ* workshop offered a more intensive opportunity for budding visual and sound artists and filmmakers, adding to the successful program mix for 2009/10.

THE SCREEN EDUCATION TEAM

We have long been nationally recognised for excellence in the delivery of screen education programs. These programs exemplify both traditional forms of student engagement via lectures and screenings but also utilise creative practitioner models of learning where students and teachers actively engage in the creation of screen works.

Our new studios enabled us to augment traditional theory-based learning with powerful and evocative hands-on production programs, creating a rich, meaningful educational engagement for students and their teachers in a creative context that mirrors the real world.



Screen Worlds opened up new possibilities to assist teachers to engage learners in exploring and building understanding of the many stories relating to the emergence, impact and role of moving image in representing and shaping our society, communities and identities. The success of this program can be seen in the significant number of education attendances since the opening of *Screen Worlds* in September 2009 at nearly 18,000, or the equivalent of 800 average sized individual class visits.

Screenings, Lectures and Seminars

Our Screening, Lecture and Seminar programs focus on carefully selecting, exploring and analysing moving image content that enlivens and expands learning experiences for teachers and students of all ages, from pre-school to tertiary. Programs lead to an increased recognition of the importance of screen-based and digital media texts as central to the development of contemporary literacy skills.

Student Workshops

Production workshops in our new studio spaces have been heavily subscribed since September 2009 and are now consistently booked out. They aim to inspire the next generation of moving image makers and provide young people with a solid foundation of knowledge and skills that will encourage and enable more advanced learning. These creative arts programs seek to develop students' ability to apply knowledge, create new ideas and problem solve, while building the general competencies required to be flexible, to work in teams and to express ideas and communicate innovatively using the moving image.

Teacher Workshops

Moving image and screen-based technologies are integral to our cultural and learning environment. For this reason, multimodal literacy plays a critical role in empowering the creative and learning capacity of learners of all ages. Teacher workshops highlight the centrality of story and building the knowledge and skills required to enhance the quality of both the content and the process of moving image storytelling.

In 2009/2010 ACMI Education delivered:

- > Digital Storytelling programs for over 50 teachers supporting the Innovating with Technologies research project auspiced by DEECD
- > Several hands-on creative practice animation workshops for primary and secondary teachers
- > Professional development for teaching film in context in partnership with the Victoria Association for the Teaching of English and strategies for teaching film text at VCE level.

Screen It

Screen It is Australia's largest national film, animation and videogame making competition for primary and secondary students. Designed to encourage imagination and inventiveness, *Screen It* fosters a new generation of young media makers. Unlike other student film competitions, *Screen It* is also designed to provide rich education outcomes for participants with comprehensive education packs provided to assist in the production process.

In 2009 we received support from the Department of Education and Early Childhood Development (DEECD) that enabled *Screen It* to engage students and teachers on the theme – *Cybersmart: Constructing Online and Personal Identity*. This was both timely and responsive reflecting the need for students of all ages to participate, in a knowledgeable way, in the online world.

Total number of young people who participated in the competition by age:

- > Secondary School age group (14 years plus) – 296 students
- > Primary School age group (13 years and under) – 461 students

Languages Other Than English (LOTE) Screening Lectures (new program)

In 2009/10 we developed a LOTE screening lecture program for Japanese middle school students, in collaboration with the Japanese Language Teachers Association. The success of this initiative has led to similar collaborations also with the Goethe-Institut and the French Teachers Association of Victoria.

Media and Studio Arts VCE Programs (new program)

A range of new and expanded VCE programs was developed to support Art, Studio Arts and Media at the VCE Level. These programs are designed to target the specific needs of these curriculum areas; but rather than deliver content that reflects current practice the programs have been developed to stretch and extend these curriculum areas providing teachers with lecture/tour programs that inspire student engagement.

The Amazing Human Body Adventure (new program)

In this new one-day practical workshop designed for gifted Year 5 and 6 students (as identified by G.A.T.E.WAYS), participants work in a large collaborative production team to learn about the filmmaking process. The production focus provides challenging and enriching workshop experiences that stimulate participants' creative, analytical and performance skills; bringing together drama, imagination, teamwork and digital technology in order to produce a short film. The program supports students as they develop the skills needed to initiate and manage positive social relationships with a large group of people.

Social Skills Program (new program)

We collaborated with Rosanna Golf Links Primary School to create a tailored program for a small group of Prep – Year 6 students with autism spectrum disorder, including Asperger's Syndrome, and those with social skills challenges. This very successful program linked the development of social skills with a film production program, incorporating the use of chroma-key technology, green screen and virtual sets. The program capitalised on the strengths and interests of the individual children and staff and the workshop environment enabled the children to build trusting relationships so they felt comfortable communicating with each other, as well as in front of a camera, through performance based activities.

Kids Kahootz Challenge (new program)

The Kids Kahootz Challenge (KKC) is an initiative between ACMI, the Australian Children's Television Foundation (ACTF) and the Department of Education and Early Childhood Development (DEECD). It open to Victorian students, aged 10-13, who use Kahootz 3 to create movies, games and digital stories. Kahootz 3.0 allows students to create, explore and invent 3D scenes combining Kahootz characters, animals and buildings with enhanced animation, soundtracks, their own voice-over and special visual effects. In 2009 students were challenged to create a work showing how a city develops over time, or a promotional piece focussing on the concept of Melbourne as the sporting capital of the world. Selected students engaged in a full day of training in storyboarding, green screen and game making before working independently or in a group to create 3-D responses to the challenge.

Screen Worlds Tours and Lectures (new program)

The opening of *Screen Worlds* resulted in a dramatic increase in schools attendance. Interest from teachers generated high volumes of traffic for free self-guided tours and a significant number of paid education tours.

Exhibitions – Education Programs

The diversity of exhibitions at ACMI allows the Education team to engage further with schools, and in particular to better meet the needs of arts and media study designs along with the humanities and sciences, through specially curated programs. In 2009/10 education programming was developed for the following exhibitions:

- > *Dennis Hopper and the New Hollywood*
- > *Mary and Max: The Exhibition*
- > *Best of the Independent Games Festival*
- > *Tim Burton: The Exhibition*

Outreach – Young Filmmakers Workshop, Leongatha

As part of our regional outreach programming, a three day Young Filmmakers' Workshop was held in Leongatha in July 2009. The project provided 15 to 20 year old participants with little filmmaking experience, the opportunity to up-skill, promote their ability to create their own screen stories, and to ultimately, encourage them to pursue a career in filmmaking. An introductory screen literacy seminar was followed by workshops that covered a variety of topics including script development, production, camera operation, sound recording, acting, directing and editing and post production. Each participant created a personal story (Digital Diary) culminating with a screening of their work.

PARTNERSHIP PROJECTS

Strategic Partnerships Program (SPP)

Supported by SPP partner funding through the Department of Employment, Education and Early Childhood Development (DEECD), we developed education programs under the banner *The Story of the Moving Image* to provide a comprehensive VELs mapping across Levels 1–6 domains. This program architecture enables classroom teachers and students to engage in digital literacy programs as sequential experiences. *The Story of the Moving Image* program provides teachers with the ability to tailor student learning experiences, and includes:

- > Self guided tour with teacher notes
- > Guided tour led by Education staff
- > Spotlight tours led by Education Staff
- > Tour and screening lecture

FUSE: Generator

A significant grant from the DEECD has enabled us to conceive and develop an extensive, new and exciting online interactive education resource. Based heavily on Web 2.0 architecture it provides two primary locations for Web 2.0 engagement to take place for students, teachers and the broader online community.

Generator

Generator is a virtual creative studio space where teachers and students can explore exemplary works by industry professionals and their peers. This virtual world allows students and teachers to comment, tag, and share creative works and education resources, to download and upload work to the extensive cost-free image library, and to upload their individual works for submission. A key feature of *Generator* is the storyboard interactive that enables users to undertake production activity utilising user-generated content.

ACMI Educators Lounge

Supporting *Generator* is the *Educators Lounge* – a specialised social network that provides a space for dynamic exchanges of ideas. The Lounge is an interactive educative space for teachers to explore the theory and practice of digital technologies. It encourages collaborative practice, enabling teachers to exchange best practice principles related to *Generator* resources, and importantly to discuss how the resources intersect with existing and emergent classroom practice.

Australian Literacy Educators' Association (ALEA)

A long term partnership with the ALEA has seen the development and delivery of an annual joint conference in which the changing needs of literacy education are addressed and discussed. We provide extensive intellectual capital, particularly across the digital domain, to foster, develop and enhance teaching and research.

Publications

We produce comprehensive Teacher Kits in support of our own educational programming, as well as some external partners. The kits build on both state and national student learning initiatives, assisting educators to understand basic principles involved in filmmaking, animation, and game production.

Teacher kits created during 2009/2010 include:

- > Education Technology Solutions
- > iTeach
- > Little Big Shots 2010
- > Screen Worlds Teacher Kit
- > Screen Worlds Student Kit
- > Dreaming In Colour – Indigenous Movie Image Makers (an online resource)
- > Digitopia, Challenge Magazine, published by Pearson Australia, Melbourne, created with the collaboration of ACMI Screen Education staff
- > The Fantastical Imaginings of Tim Burton (an online resource)
- > Newspaper LEARN sections

THE CONTENT DEVELOPMENT TEAM

Whether its mini-documentary shoots in rural communities, or interviews with high profile film identities, the Content Development team creates moving image materials for ACMI's online and onsite resources.

In 2009, we sought support to expand delivery of public and education programming in regional and rural Victoria and achieved funding support from Arts Victoria through its Major Touring Initiative. This allowed us to work with townships in several municipalities on documentary and community archiving projects.

Within the Shires of Campaspe, South Gippsland, Moyne and Mt Alexander, we worked with the communities of Colbinabbin, Nanneella, Gunbower, Meeniyan, Mt Best, Mirboo North, Bena, Poowong, Loch, Nyora, Port Fairy, Yambuk, Caramut, Castlemaine, Maldon and Newstead. The project created 39 mini-documentaries involving more than 500 people in 16 townships. The documentaries

celebrate local stories and history through concepts developed within their respective communities. As a snapshot of contemporary life in rural and regional Victoria, animated by personal stories and remembrances, the documentaries contribute to a collective memory through the moving image.

Post production premiere screenings in the townships have proven to be very popular, in some cases, the majority of the population attending. The content is also made available online and via the Australian Mediatheque.

Content Development – Production Highlights

Throughout the year, the Content Development Team produces numerous video interviews for online access and as an onsite resource.

Highlights in 2009/10 include:

Anthony Lucas (September, 2009)

Oscar®-nominated animator Anthony Lucas discussed his craft and award-winning animation techniques and in particular, his ACMI-commissioned installation for *Screen Worlds*, the *Cabinet of Anthony Lucas and the Faulty Fandangle*.

Adam Elliot (February, 2010)

In this interview, Oscar®-winning animator, director and writer Adam Elliot speaks candidly about his stop frame animation processes and the motivation behind his storytelling and specifically, *Mary and Max*, his first feature film that was the subject of a Gallery 2 exhibition.

Tim Burton: The Exhibiton (June, 2010)

For the Tim Burton exhibition a number of interviews were conducted featuring the originating curatorial team from MoMA. Interviewees included Ron Magliozzi, Assistant Curator in the Department of Film, and Jenny He, Curatorial Assistant, Department of Film, discussing the inspirations and challenges of curating the exhibition, while Rajendra Roy, Head of Film, discussed the history of collecting film and developing cinematic exhibitions.

Exhibition audio/video tours

Custom built audio/video tours were created for major exhibitions throughout 2009/10 including *Dennis Hopper and the New Hollywood* and *Tim Burton: The Exhibition*. Visitors to the exhibitions are able to complete a self guided tour of the gallery and explore additional curatorial insights provided by the creative team and researchers.

ABOUT US



SUSTAINABILITY

Our commitment is to reduce our environmental impact through innovative management and by adopting best practice wherever possible.

This commitment has driven our engagement in the transition to a more robust sustainable business practice and an organisation-wide focus on reducing our carbon footprint throughout 2009/10. There have been many new initiatives and activities undertaken, all contributing to collectively advancing our progress.

We appointed expert consultants to commence a three-pronged assessment to measure, minimise and manage our carbon footprint. From this initial research and testing, it was identified that our climate control system, essential to efficiently manage temperature and humidity in our exhibition and public spaces and to meet international museum standards, is the major contributor to our carbon footprint.

To reduce energy use we have reviewed and modified timings, installed manual override switches and are assessing the effectiveness and efficiency of economy mode functions for air conditioning systems. In addition, we are exploring the option of insulating exhibition and gallery spaces, adding further potential to reduce the need for 24-hour humidity and climate control.

We continued to work very closely with Sustainability Victoria, the key government advice agency working across all industry sectors, as well as with schools, State and local governments, community groups and organisations to promote and encourage environmental sustainability. It has benchmarked our progress and supports us by funding specific waste water reduction initiatives.

In formal and informal ways, as an organisation and as individuals, we take responsibility for our environmental footprint. We actively promote responsible environmental management within our staff, volunteers, stakeholders, partners, clients and suppliers.

The very nature of our business relies on energy for delivery of programming as well as operational and business systems. Collectively, these factors impose constraints on our capacity to significantly reduce energy use, however, they do not preclude us in making valuable steps forward.

Activities in 2009/10 include:

- > Reducing emissions and waste through efficiencies
- > Promoting environmentally responsible purchasing
- > Identifying key performance indicators to monitor performance on greenhouse gas emissions, energy usage, waste output and paper consumption, which we are currently independently quantifying
- > Contributing to the development of best practice principles for the Australian arts sector

A two-fold strategy drives our environment commitment.

- > Reduce our Footprint – Lower wastage, improve efficiency, review operations and reduce energy use. We are actively reducing our footprint, while also potentially saving ongoing operating costs (though this may require future capital investment).
- > Mitigate our Footprint – Purchase Carbon Credits (Carbon Offset) and additional Green Energy supply (currently at 10%) to further offset our carbon footprint.

Here are some of the initiatives we have put in place:

Paper and Printing

- > We use Finsbury Green for our major printing, which boasts world's best practice ISO14001:2004 Environment Management Systems certification
- > We use totally degradable plastic wrap, which biodegrades into carbon dioxide, water and biomass with no harmful residues, for direct mail of selected mass-distribution collateral
- > We prioritise FSC (Forestry Stewardship Council) sustainable paper stocks and vegetable based inks for offset printing where available
- > Office printing is automatically set to double-sided printing, and all printers and copiers use 100% recycled paper

Resources

- > We purchase 10% green power
- > Energy efficient lighting systems operate in ACMI offices, galleries and programming spaces
- > Rainwater is collected and stored across Federation Square
- > Toilets at ACMI feature water-saving technology, including hand basin flow restrictors and waterless urinals are prioritised for installation
- > Cleaning products are environmentally friendly

Technology

- > Powered technology in our exhibition spaces and offices (including screens and computers) are programmed for automatic shut down
- > All office computers are low wattage and feature low toxicity screens with all replacement computers into 2010 being Energy Star 5.0 Compliant with 90% efficient power supply to further reduce energy consumption
- > Computers and mobile phones are recycled
- > We are committed to reducing road and air couriering where possible

Staff Engagement

- > Two teams are dedicated to sponsoring and driving a greener ACMI – the Sustainability Steering Group and ACMI Green Team
- > The Green Team, made up of staff, undertake regular staff engagement activities including paper-free days and initiatives such as participation in the Australian Business Clean Up Day, mobile phone recycling, and DVD and book exchange programs

PEOPLE

Visitor Services and Volunteers

Like any organisation, it's our frontline Visitor Services team that provide the warm welcome to our customers. And, with first impressions counting the most, our Visitor Services Officers (VSO) and Volunteers are committed to ensuring our visitors have a positive, rewarding and engaging experience from arrival to departure.

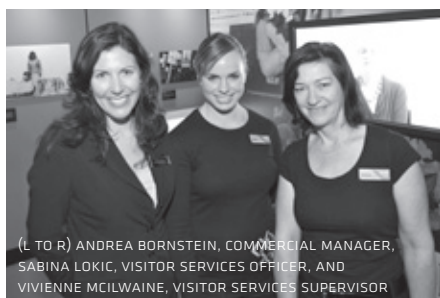
Whether visitors arrive to shop, eat, see an exhibition, attend a workshop, talk, live event or cinema screening, the VSO's and Volunteers are quick to make their visit smooth and successful. And with visitation increasing by over 125% in the financial year, there have been more visitors that ever before to look after.

Along with the much-anticipated arrival of *Screen Worlds*, Gallery 2 and our new production and studio spaces, the year ended with the biggest exhibition opening of all with Tim Burton. Our VSO's and Volunteers have been at the front line, committed to delivering an exceptional standard of service and support with good humour and grace.

Reflecting this ongoing commitment, in 2010 VSO Dan Allemann and volunteer Paul Fuller were awarded the Federation Square Customer Service Excellence Award. They are the latest in a long line of the ACMI team to be recognised for their excellent service. Over the course of the year, 161 enthusiastic volunteers made an amazing contribution of more than 10,000 hours of service. They provided invaluable assistance across the business including Visitor Services, Public Programs, Collections, Exhibitions, Events and Marketing and Development.

Several significant milestones were achieved in 2009/10 with Connie Gale, Lauren McLeish and Shirley Mutimer all reaching their 1000 hour milestones, while James Mason managed to accrue an astonishing 1500 volunteer hours in just 12-months.

Wendy McNabb was awarded a certificate of appreciation by Arts Victoria for her unwavering support for the Communications Team, while Genevieve Gilbert and April Seymore received Volunteer Diamond Awards for the great assistance they provided in the delivery of our Public Programs.



(L TO R) ANDREA BORNSTEIN, COMMERCIAL MANAGER,
SABINA LOKIC, VISITOR SERVICES OFFICER, AND
VIVIENNE MCILWAINE, VISITOR SERVICES SUPERVISOR

VOICES IN THE FIELD

As part of our commitment to active participation in the local, national and international screen culture community, our staff regularly represent ACMI at a range of important industry conferences, events, festivals and seminars, talks and forums across the world. These may include participation as panellists, judges, programmers, delegates, speakers, artists and in other capacities.

For 2009/10, these have included:

Film Programs

- > AFI Awards
- > Asia Pacific Screen Awards
- > Australian International Documentary Conference
- > Australian Movie Convention
- > Berlin Film Festival
- > Cannes Film Festival
- > Heart of Gold Film Festival
- > IF Awards
- > Melbourne International Film Festival
- > New York Film Festival
- > Independent Film Week
- > Revelation Perth International Film Festival
- > Rotterdam Film Festival
- > St Kilda Film Festival
- > Sydney International Film Festival
- > Toronto International Film Festival

Public and Education Programs

- > *Engaging N-dimension Learners. eLearning: Enhancing Organisation Performance through Innovative Learning Tools and Strategies.* Ark Group Australia
- > *Presentation, Participation and Interaction: Digital Culture and Young People* and *Watch this Space: Children Young People and Privacy.* Office of the Victorian Privacy Commissioner
- > *The Audience Writes Back: Exhibition Content in a Web 2.0 World and Online exhibitions - writing for the web*
- > *Beyond Babel: Composing, Connecting, Creating with Social Media,* Waverly eLearning Network
- > *Literacy in the digital world of the 21st century: It's Evolution Baby.* VATE State Conference
- > Digital Literacy Trial Department of Education And Early Childhood Development
- > Chair of the Bachelor of Film and Digital Media Advisory Board Deakin University
- > Member of the Bachelor of Creative Arts Advisory Board Deakin University

- > ALEA (Victoria) Committee, executive member
- > ALEA National Conference 2011, Planning Committee member
- > ALEA Annual State Conference, Planning Committee member
- > ALEA Comprehension Conference, Melbourne
- > DEECD Strategic Partnerships Program Professional Development seminars throughout 2009/2010
- > ALEA Literacy and Learning Study Group, Planning Committee Member and participant
- > VATE Coordinators' Conference March 2010, Presenters
- > *Creativity of Games and Get Game!* 2009 Games in Learning Conference, Queensland. Keynote and Masterclass
- > SYN (Student Youth Network) Gaming and Learning Panel, State Library Victoria, August 2009
- > VITTA Annual Conference (Games in Learning). November 2009
- > Advisor on educational games to the Department of Justice and DEECD Student Wellbeing and Health Division

Exhibitions

- > RMIT Media and Communication Industry Forum, Panellist
- > AG Ideas Conference, Presenter
- > Tourism Victoria's Melbourne Winter Masterpieces Launches Adelaide, Hobart, Launceston, Presenter
- > re:live 2009, the Third International Conference on the Histories of Media Arts, Science and Technology, Advisory Committee and Presenter
- > Australia-Korea Visual Arts Strategy Meeting, Seoul, 2009, Delegate and Presenter
- > Australia-Japan Media Art Meeting, 2010, Co-organiser and Presenter
- > 17th Biennale of Sydney and Industry Function, 2010, Delegate and Presenter
- > Istanbul Biennial 2010, Accredited Curator

MARKETING AND DEVELOPMENT

A major way we talk to our audiences is in our public facing communications.

Whether it's online, on-air, in print, on-screen or on a wall, billboard or banner, the words, images and voice all reflect our personality and the respect we have for our audiences.

Our Marketing and Development team is responsible for all corporate and program marketing and communications support, membership, partnership activity, audience research, stakeholder relations, customer relationship management, fundraising, design, web/online presence, social networking, print collateral, motion graphics, brand and visual identity.

Throughout 2009/10, the Marketing and Development team was leading several interconnected major projects linked to the redevelopment of the building's physical spaces and the launch of new program offers.

Simultaneously, the Design team was implementing a major refresh and roll-out of the ACMI brand across multiple outputs and outlets, while leading the review and refresh of the building's wayfinding and signage. It also actively contributed to the conceptualisation and application of the integrated graphic design for *Screen Worlds: The Story of Film, Television and Digital Culture*.

Major projects undertaken in 2009/10:

- > Brand refresh
- > Wayfinding and signage review and refresh
- > CRM/Ticketing project
- > What's On refresh
- > Mediatheque identity development and roll-out
- > Screen Worlds identity and roll-out
- > Introduction of ACMI Blog Website Refresh
- > Uniform redesign
- > ACMI Store and Merchandise refresh
- > Social networking strategy development and roll-out
- > Design and production of exhibition visual identity and outputs, including marketing collateral, catalogues, installation graphics, touring exhibition kits, motion graphics and television commercials
- > Cinema trailers
- > Newspaper advertising production and placement
- > Corporate and program based communications
- > Screen Education annual program brochure
- > Corporate publications including the annual report



Throughout the reporting period, the Marketing and Development also significantly increased our online presence.

Infrastructure improvements enabled the earlier release of event information online, providing the foundation for a new Social Networking Strategy for the organisation. This included the introduction of a new ACMI Blog and Twitter presence, and increased activity via Facebook, Flickr and YouTube.

For the first time for a major exhibition, our Marketing and Communication teams created specific online campaigns to drive activity in the social media sphere. An initial campaign to promote *Mary & Max: The Exhibition* and an online based competition to 'Create Your own Plasticine Character' was a large success, drawing over 50 entries.

Information regarding ticketed events for *Tim Burton: The Exhibition* was teased and drip-fed via Twitter and Facebook, then released via our e-news resulting in the opening week public programs selling out in a matter of hours.

At June 30, 2010, we had 910 followers on Twitter (in just 15 weeks since launch), and we'd increased our friends on Facebook from 673 to 2890. In the 12 weeks since the inception of the ACMI Blog, it had featured over 30 posts, including over 20 popular video news items featuring curator interviews and behind-the-scenes footage from *Tim Burton: The Exhibition*.

The Burton exhibition was also the first time that an audio/video tour was made available online via the ACMI website and the iTunes store for visitors to download free of charge. The tour proved popular with over 1000 full-tour downloads to date.

In October 2009, the ACMI corporate website launched with a fresh new design, new site sections and navigation and additional home page features, including the facility to watch video, direct access to the event calendar date-selector, a high impact rotating promotional banner and additional news and event promotion pods were introduced.

Editorial coverage for ACMI programs and projects in print and electronic media throughout 2009/10 increased by more than 50% over the previous year to a record \$11 million in value. In total, media outlets ran over 1,200 stories covering ACMI Film, Public and Education Programs and Education.

Awards

In 2009/10, we received the following awards and recognition.

Leadership In Community (Arts Portfolio Leadership Awards) for the 'Living with Disaster: Stories from Black Saturday' Digital Storytelling project

Highly Commended (Arts Portfolio Leadership Awards), Leadership in Collaboration for Australian Mediatheque

MEMBERS

In June 2010 we relaunched a refreshed and expanded individual membership program. Established loyal fans and those who are new to discovering what we're all about, can now become a member.

They'll join a diverse and passionate creative community of film lovers in enjoying special access to our vibrant annual calendar of film programs, festivals, major exhibitions, talks and live events, as well as many add-on benefits.

In the launch phase, the membership program is available to individuals, dual members (two individuals living at the same address) and families (two adults and two children 18 and under living at the same address).

ACMI individual members highlight benefits:

- > Complimentary ticket offers
- > Generous discounts on cinema and exhibition admission
- > Invitations to exclusive members-only events, previews, tours and screenings
- > Discounts in the ACMI Store and subscription to ACMI publications
- > Wide range of discount offers with retail, industry and cultural partners

In joining, Members support a truly unique cultural organisation and help us provide innovative public, educational, film and exhibition programs and broad and accessible opportunities for people of all ages and abilities to engage with screen culture.

The Membership program will be expanded into 2010 to include specialist offers for corporate members. Information is available at www.acmi.net.au/members

PARTNERS

In 2009/10 we've been successful in achieving significant support from trusts and foundations, government, the corporate sector, cultural agencies, screen culture leaders, the education sector, media, and the hospitality sector to allow more and more visitors to engage with our suite of programming.

Without the generous and positive collaborations that we share with our partners, we could not have presented another year of outstanding public, education, film and exhibition programming, within our building and in communities across Australia.

Partners, Supporters and Collaborators

ABC Television
Academy of Motion Pictures, Arts and Sciences (Los Angeles)
Adam Elliot
AEV
Anna Schwartz Gallery
Arts Victoria
ATOM
Attorney General's Department
Australian Communications and Media Authority (ACMA)
Australia Council
Australian Film Commission (AFC)
Australian Film Institute (AFI)
Australian Literacy Educators' Association (ALEA)
Channel 7
Cinémathèque Française
City of Melbourne
City of Yarra Aboriginal Advisory Group
Creative New Zealand
DB Schenker Australia
Deakin University
Department of Education and Early Childhood Development (DEECD)
Department of Planning and Community Development
Disney Animation Research Library
Federation Square
Foundation for Young Australians (FYA)
Gallery Barry Keldoulis
GATEWAY
Govett-Brewster Art Gallery New Zealand
GPJ Australia
GTV Channel Nine
Griffith University
Herald Sun newspaper
Independent Games Festival, San Francisco
Koorie Heritage Turst
Len Lye Foundation
Lucy Guerin Inc
Malthouse Theatre
Melbourne Airport
Melbourne's Child
Melodrama Pictures
Micador
Mitsubishi Electric
Monash University
Museum of Modern Art (MoMA) New York
Museum Ludwig (Cologne)

National Film and Sound Archive (NFSA)
National Gallery of Australia
National Gallery of Victoria
NETS Victoria
New Plymouth District Council
Next Wave Festival
Qantas
Renegade Films
Returned Service League
Shire of Campaspe
Shire of South Gippsland
Shrine of Remembrance
Sista Girl Productions
Sofitel Melbourne
Stage and Screen Travel Services
Sydney Opera House
The Andy Warhol Foundation
The Film Archive, New Zealand
The Monthly
The Robert Mapplethorpe Foundation
The Senior
Tim Burton Productions
US Embassy
Victorian Association of Teachers of English (VATE)
Victorian Country Fire Authority
Victorian Government Bushfire Prevention Week
Victorian Major Events Company (VMEC)
Walt Disney Animation Studios
Walt Disney Studios Motion Pictures, Australia
Walt Disney Studios Home Entertainment
Warner Bros. Archives
Warner Bros. Consumer Products Australia
Warner Bros. Movie World
Western Chances
Working Dog
Yarra Trams
The Arts Centre
Tourism Victoria

Content Partners, Australian Mediatheque

ABC Television
Australian Children's Television Foundation
Australian Film Institute (AFI)
Australian Film, Television and Radio School
Channel 7
Channel Nine
Film Victoria
Foxtel
Melbourne University Faculty of the VCA and Music
National Film and Sound Archive (NFSA)
Network Ten
RMIT University
SBS Television
Screen Australia

RESOURCES AND RESEARCH

Australian Mediatheque

In line with our commitment to innovation and cultural leadership, we set about creating a globally unique screen culture resource centre, which opened at ACMI in September 2009 as one of our key new program offers.

Our aim - to not only provide general public access to ACMI's resources, but also to a range of content partners, including public and commercial television broadcasters, film schools, screen culture bodies, and its primary collaborator, the National Film and Sound Archive (NFSA).

The result, is the Australian Mediatheque, a unique new national screen culture resource centre. Since opening, the Australian Mediatheque has achieved its core goal of significantly expanding opportunities for broad general public engagement with a major repository of digital and analogue screen culture resources for learning and entertainment. Importantly, it does so in a way that protects and preserves collection materials for future generations.

Visitors can explore on-demand a wealth of Australian and international screen culture history, spanning film, television, digital culture, video art and sound materials. The Mediatheque offers virtually unlimited access to a national wealth of moving image works, including animation, feature films, documentaries, video art, self generated content, and associated ephemera, sound and reference materials.

The initiative saw a significant collaboration with screen culture agencies and organisations around the country in a shared commitment to providing the Australian community and visitors to Melbourne with a truly national screen culture resource centre.



AUSTRALIAN MEDIATHEQUE

We brought together a significant range of content partners/collaborators for the first time – opening up multiple resource libraries and repositories within the ABC, SBS, Australian Children's Television Foundation, Australian Film, Television and Radio School, Nine Network, Seven Network, Ten Network, Foxtel, Australian Film Institute, Film Victoria, Screen Australia, Melbourne University, Victorian College of the Arts and Music and Royal Melbourne Institute of Technology.

In its first 9 months of operation it has welcomed more than 30,000 visitors, from students, tourists, educators, film researchers, and filmmakers, who have viewed more than 35,000 hours of moving image materials.

ARC Research Project: Literacy in the Digital World of the 21st Century: Learning from Computer Games

ACMI Education is a key industry partner in the *ARC Research Project: Literacy in the Digital World of the 21st Century – Learning from Computer Games*. The project investigates the ways in which English and literacy education benefit from popular digital culture, and how young people make use of it to improve the teaching of print and multimodal forms of literacy. The project takes computer games as examples of global, ICT-based popular culture, where meaning is built from multimodal elements, and where young players have to be actively learning and involved in order to play.

EVENTS

Nowhere else in Melbourne matches our unique creative environment for corporate or private events and as the Australian home of screen culture, there's no better place for film festival screenings, previews, opening nights, industry events and parties.

With a range of distinctive venues for screen culture, education, public and corporate sector, and private hirers to choose from, events can be held in a choice of state of the art spaces, studios, and cinemas.

During 2009/10 we produced over 215 events for external hirers or partners, an increase of 30% over the previous year. Production activity within our studio spaces continued to grow, with a highlight being the nightly live broadcast on SBS of *Santo, Sam and Ed's Cup Fever* from ACMI's Studio 1.

In addition to the many partner film festivals that base events and functions at ACMI, organisations including Working Dog, the Red Cross, Walt Disney Studios, Warner Brothers, Mitsubishi Electric, Digital Pictures, Tropfest, and various government departments regularly stage private functions or undertake production activity within our building.

We offer a suite of unique multi-faceted spaces available for hire seven days a week, from 170 and 390 seat cinemas studios, meeting rooms and The Cube events space. Large cocktail parties can also be held in the Lightwell space with all options providing an ideal backdrop for seminars, forums, launches and special events.

ACMI STORE

The ACMI Store continues to be popular with visitors and remains a destination in its own right for discerning shoppers looking for quality product with a distinctive screen and pop culture bent. The Store specialises in film books, DVDs and screen culture resource materials, hard-to-find world movies and great Australian cinema, alongside unique stationery, gifts and merchandise. It also stocks major exhibition catalogues, including specially commissioned publications with our collaborating institutions and touring partners, including the Museum of Modern Art (MoMA) and Cinémathèque Française. In the opening days of *Tim Burton: The Exhibition*, the Store achieved record sales with many products selling out on the first day of sale.

ACMI LOUNGE

With its prime location within ACMI and facing onto Federation Square, the ACMI Lounge is a firm favourite amongst cinemagoers, tourists, and visitors alike. Its relaxed, family friendly style is perfect for those looking for a quick and casual bite to eat before or after a film, a post exhibition dinner or drink, or a tasty business lunch. The Lounge also offers superb catering services to corporate hire clients, partner festivals and events and delivers in-house services for internal ACMI events and functions.

ORGANISATION STRUCTURE

<div> <div>MINISTER FOR THE ARTS</div> <div>ACMI BOARD</div> <div>DIRECTOR/CEO Tony Sweeney</div> </div>	HEAD OF EXHIBITION PROGRAMS Conrad Bodman	
	HEAD OF PUBLIC PROGRAMS Gael McIndoe	
	CONTENT & PROJECTS GROUP Role undertaken by Director	HEAD OF FILM PROGRAMS Richard Sowada
		HEAD OF MEDIA TECHNOLOGY Michael Parry
		MARKETING MANAGER Dr Alison Milfull
		COMMUNICATIONS MANAGER Cory Parfett
	MARKETING & DEVELOPMENT DIRECTOR Richard Zimmermann	HEAD OF DESIGN Kat Mew
		DEVELOPMENT MANAGER (VACANT)
		COMMERCIAL MANAGER Andrea Bornstein
		VISITOR SERVICES MANAGER Britt Romstad (Acting)
<div> <div>STRATEGY & RESOURCES DIRECTOR George Pappas</div> </div>	FACILITIES MANAGER Shaun Woodhouse	
	FINANCE MANAGER Alison McCormack	
	PLANNING & CORPORATE GOVERNANCE MANAGER Emma Page Campbell (Acting)	
	HEAD OF HUMAN RESOURCES Janet Riley	

BOARD

The Hon. John Thwaites, President
 Mr Dion Appel
 Ms Annette Blonski (until 30 June 2010)
 Mr Peter Doughty (until 30 June 2010)
 Ms Natalie Miller, OAM (until 30 June 2010)
 Ms Rhonda O'Donnell
 Mr Dan Pearce (until 30 June 2010)
 Ms Sue Rowley (from 1 January 2010)
 Mr Bill Shannon (from 1 January 2010)
 Ms Ricci Swart

EXECUTIVE TEAM

Tony Sweeney, Director
 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

PERFORMANCE SUMMARY

Financial Summary of Results

	30 June 2010 \$	30 June 2009 \$	30 June 2008 \$	30 June 2007 \$	30 June 2006 \$
Revenue from government	20,056,800	19,747,000	17,753,000	17,377,908	16,995,000
Capital funding	185,000	4,712,305	3,612,978	2,192,358	4,345,000
Capital asset charge	2,145,000	2,186,000	1,716,000	1,675,000	1,634,000
Self generated revenue	5,858,491	4,821,436	7,991,070	5,326,089	3,562,130
Total revenue	28,245,291	31,466,741	31,073,048	26,571,355	26,536,130
Operating surplus/ (deficit) before depreciation & capital funding	(547,892)	2,349,006	1,926,805	576,326	452,049
Result from operating activities after depreciation & capital funding	(2,720,020)	3,092,402	2,924,118	(418,135)	394,108
Cash flow from operating activities	1,248,653	5,688,073	5,375,854	3,374,394	4,684,193
Cash flow from investing activities	(4,601,005)	(7,885,380)	(1,948,478)	(2,328,705)	(5,741,359)
Net increase/(decrease) in cash and cash equivalents	(3,352,352)	(2,197,307)	3,427,376	1,045,689	(1,057,166)
Total assets	33,572,477	35,550,269	32,047,452	29,430,493	29,408,416
Total liabilities	3,898,169	3,155,940	2,745,525	3,052,684	2,621,400

Notes (Summary of Financial Results)

Overall ACMI total revenue reflects the completion of Way Forward Masterplan major capital works in September 2009.

Capital grants received in prior years funded the major capital works. With these works finished major capital funding for the project was completed. Capital funds received in 2009–2010 is for the purchase of specific cinema equipment.

Self generated revenue increased significantly compared to the previous financial year mainly as a result of presenting a greater level of Exhibitions, Public and Film programs following the completion of major building works, which impacted the level of programming and visitation in the previous financial year.

In accordance with ACMI's financial sustainability policy, Operating result before depreciation and capital funding is balanced over a three year rolling period. In 2009/10, the costs for production and delivery of *Tim Burton: The Exhibition* (opening on 23 June) were expended in the reporting period (2009/10) while the majority of income will be earned and reported in the following financial year (2010/11). The resulting 2009/10 operating deficit is covered within the financial year by surpluses of prior years.

The operating result before depreciation and capital funding is (\$0.6M). The results after depreciation expense and capital funding is (\$2.7M). Depreciation expense of totalled \$2.2M. This depreciation expense includes depreciation on completed capital works after commissioning (refer operating statement page 40).

The net decrease in cash and cash equivalents of \$3.4M was as a results of a completing the capital works for which capital funding had been received in previous year.

The cash outflows from investing activities totalling \$4.6M was in part offset by cash inflows from operating activities of \$1.2M.

Key Performance Indicators

	30 June 2010	30 June 2009	30 June 2008	30 June 2007	30 June 2006
Visitation	749,942	332,320	531,012	506,635	509,558
Online visitation	1,920,260	1,897,489	3,281,285	3,680,202	3,657,973

With the completion of building and construction works in late 2009, ACMI introduced a substantially increased program offer which resulted in significantly increased onsite visitation.

Outputs and Other Statistics

	30 June 2010	30 June 2009	30 June 2008
Members and friends	597	849	1,527
Volunteer hours	10,178	7,554	7,736
Students participating in education programs	42,227	20,737	32,483
Quality			
Collection stores to industry standard	85%	85%	85%
Visitors satisfied with visit overall	94%	90%	91%

Notes (Outputs and Other Statistics)

The movement on Members and Friends reflects the cessation of lending of collection materials to individuals in the Melbourne Metropolitan area which began in 2009.

With significantly expanded access to ACMI's Collection resources through the Australian Mediatheque, more than 35,000 hours of content was accessed by 35,000 onsite visitors in the reporting period.

The increase in student participation reflects the increased program offer available for schools with the opening of new exhibition spaces, as well as increased marketing and promotion initiatives.

ADMINISTRATIVE REPORTING REQUIREMENTS

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 and the Hon. Peter Batchelor, 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 are stated in section 23 of the *Film Act*:

- 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:

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 Officers:

Jillian McGarry (Corporate Affairs Coordinator)

to 16 April 2010

George Pappas (Strategy & Operations

Director) from 17 April 2010

Janet Riley (Head of Human Resources)

from 17 April 2010

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 2 requests during 2009/10 and both requests were 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 \$23.40 Fol application fee, (to be increased to \$23.90 from 1 July 2010), 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.

Culturally Sensitive Service Delivery

In response to the Victorian Government's social policy action plan, *A Fairer Victoria*, published in 2008, ACMI has reviewed initiatives already in place to address the Cultural and Linguistic Diversity (CALD) Strategy of its programs and exhibitions. We are in the process of developing an action plan that will meet the expected outcomes of the Victorian Government's Diversity reporting.

In addition to the initiatives detailed below that promoted engagement with culturally and linguistically diverse individuals and communities, ACMI put in place culturally appropriate training for staff involved in the delivery of services to CALD communities.

Diversity Reporting

Women

ACMI is committed to working toward 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 across all programming areas.

Throughout the year, Film Programs has presented a range of works produced by women filmmakers throughout the key program strands. These have included:

- > *Tango With a Twist* (Australian Perspectives)
- > *Coco Avant Chanel* (Seniors Cinema)
- > *Black Panthers* (Focus On Hopper's America)
- > *Lion's Love* (On Film: Warhol Superstars)
- > *More* (Focus On Hopper's America)
- > *Miss Mo Interludes* (Kids Flicks)
- > *Dotties Magic Pockets* (Kids Flicks)
- > *Frosted Yellow Willows* (Anna May Wong On Film)
- > *Angelina Ballerina Sets Sail* (Kids Flicks)
- > *Twilight* (Kids Flicks)
- > *A Loving Friend* (Australian Perspectives)
- > *A Nun's New Habit* (Australian Perspectives)
- > *Near Dark* (Freaky Friday)

For further detail, please refer to the Film Programs section of the report (pages 14 – 15).

Women also strongly featured in our Public Programming as contributors and key panellists in Desert Island Flicks and Live in the Studio, as well as through our Digital Storytelling program. For details, please refer to the Public Programs section of the report (pages 16 – 17).

Regional Programming and Engagement of Diverse Audiences, Indigenous and Youth

ACMI has a long history of programming outside the building and beyond the boundaries of metropolitan Melbourne. Through our Digital Storytelling program, Indigenous young people have featured strongly in 2009/10 as have students from schools across Victoria through the Veterans digital storytelling project (refer to page 17). The Screen Events team also engaged audiences across Australia in public programs for ACMI's major exhibitions, including *Tim Burton: The Exhibition*, which engaged people of all ages in online content creation.

Our regional community archiving/ documentary project (refer to pages 20 – 21) involved 16 townships across Victoria, while our Screen Education team delivered workshops in regional communities (refer to pages 20 – 21) and engaged young people from across Australia in the creative process through the Screen It schools filmmaking project (refer to page 20). The Film Programs team worked with the World Congress of Science and Factual Producers and Department of Industry Innovation and Regional Development (DIIRD) in touring a science related screening program to two locations, Halls Gap and Marysville. The Marysville screening was accompanied by acclaimed UK based filmmaker David Singleton. All screenings were free and drew around 600 to both locations.

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.

	2009/10 Number	2008/09 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
26 August 2010

National Competition Policy

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

Competitive neutrality requires ACMI to ensure where services compete – or potentially compete – with the private sector, any advantage arising solely from their government ownership be removed if they are not in the public interest. Government businesses are required to cost and price these services as if they were privately owned and thus be fully cost reflective. Competitive neutrality policy provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on efficiency in the provision of service.

Therefore ACMI is working to ensure that Victoria fulfils its requirements on competitive neutrality reporting for technological based businesses against the enhanced principles as required under the National Reform Agenda (NRA).

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 mil for country areas. ACMI did not commence or complete any contracts during 2009-2010 to which the VIPP applies.

Consultancies

During the reported period ACMI entered into 3 consultancies each costing less than \$100,000 (excluding GST). The total cost of these consultancies was \$53,097. 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.

Disability Act 2006

The Australian Centre for the Moving Image (ACMI) is the world's first, state-of-the-art facility dedicated to the exhibition, promotion and preservation of Victorian, Australian and International screen content. ACMI has developed into a Melbourne cultural landmark and leadership institution, delivering screen culture, education, interactive media, production zones and collections for the moving image in all its forms – film, television, games, video and digital media. Like many organisations, ACMI has a history of providing access to people with disabilities. In August 2009 the ACMI Board approved the Disability Action Plan (DAP), which is based upon the principle of Universal Access. Universal Access is based on social inclusion. It is applied holistically to an organisation in its planning, built elements and service provision. ACMI plans to provide access for visitors, clients, business associates, artists, exhibitors and employees to all areas of the organisation. Through the development of its DAP, ACMI reinforces its commitment to people of all abilities to have equal and independent access to all policies, programs and services.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2009/10.

Additional Information Available on Request

There were no major external reviews carried out on the entity in the 2009-2010 financial year.

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by ACMI and are available to the relevant Ministers, Members of Parliament and the public on request (subject to the freedom of information requirements, if applicable):

- > 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

Strategy and Operations Director
Strategy and Operations Group
Phone: (03) 8663 2318

Declaration of Pecuniary Interests

All relevant staff completed declarations of interest applicable to 2009-2010

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

Executive Staff (Ongoing) and Executive Vacancies

	30 June 2009				30 June 2010			
EO Level	Male	Female	Vacant	Total	Male	Female	Vacant	Total
E02	1	-	-	1	1	-	-	1
E03	2	-	-	2	2	-	-	2
Total	3	-	-	3	3	-	-	3

June 2009 – June 2010

	Ongoing employees				Fixed term & Casual Employees
	Employees (Headcount)	Full time (Headcount)	Part time (Headcount)	FTE	FTE
June 2010	114	85	29	105.11	33.67
June 2009	110	81	29	98.85	33.71

	2010			2009		
	Ongoing employees		Fixed term & Casual Employees	Ongoing employees		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender						
Male	52	50.05	16.82	45	42.31	17.36
Female	62	55.06	16.85	65	56.54	16.35
Total	114	105.11	33.67	110	98.85	33.71
Age						
Under 25	-	-	0.92	1	0.70	0.00
25-34	33	30.71	21.06	34	31.60	18.90
35-44	41	37.59	10.13	42	37.56	10.90
45-54	29	27.01	0.79	24	21.96	3.63
55-64	10	8.80	0.77	8	6.03	0.28
Over 64	1	1.00	-	1	1.00	0.00
Total	114	105.11	33.67	110	98.85	33.71
Classification						
Grade 1	-	-	-	-	-	-
Grade 2	35	29.73	19.28	33	26.18	12.08
Grade 3	32	30.17	8.89	27	24.96	12.13
Grade 4	24	22.21	4.50	27	24.71	6.5
Grade 5	14	14.00	1.00	13	13	2
Grade 6	6	6.00	-	7	7	1
Executive	3	3.00	-	3	3	-
Total	114	105.11	33.67	110	98.85	33.71

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

ACMI continued its commitment to developing its staff and to providing learning opportunities to assist in the development of organisational capabilities. Many staff again availed themselves of the training provided during the Certified Practising Accountants Conference in October 2009. ACMI has continued to provide customer service training including mental health and disability awareness training. In total staff undertook 1,111 hours of formal training. A number of staff participated in a Study Leave program and successfully completed a range of post graduate studies.

ACMI has in place policies and procedures to support Merit and Equity in employment and diversity in the workplace and has a trained Equal Opportunity contact officer to assist staff with queries and concerns about equal opportunity, harassment, discrimination and our complaints process.

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.

In addition to Flexible Working Arrangements to assist staff with maintaining a good work/life balance and as part of our recruitment and retention Strategy, ACMI has in place a Health and Wellbeing Program. This program was re-launched in early 2010.

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 two formal grievances lodged and resolved 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. The Committee commenced a review of ACMI's OH&S Policy and Procedures.

Audit Committee Members

The Audit Committee consisted of the following members:

Peter Doughty (Chair) to 30.6.2010 – non executive Board Member

Rhonda O'Donnell – non executive Board Member

Dan Pearce to 30.6.2010 – non executive Board Member

John Thwaites – non executive Board Member

John Coates from 1.4.2010 – non Board member

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.

Ministerial Directions

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FRD 22B	Statement on National Competition Policy	33
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FRD 22B	Details of consultancies under \$100,000	33
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SD 4.5.5	Risk management compliance attestation	33
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Financial statements required under Part 7 of the <i>Financial Management Act (FMA) 1994</i>		
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SD 4.2(f)	Compliance with Model Financial Report	40-43
Other disclosures as required by FRDs in notes to the financial statements		
FRD 11	Disclosure of ex-gratia payments	67
FRD 21A	Responsible person and executive officer disclosures	68-69
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<i>Financial Management Act 1994</i>		44
<i>Audit Act 1994</i>		39
<i>Public Administration Act 2004</i>		33

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 including interpretations 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 2010 and financial position of ACMI at 30 June 2010.

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 26 August 2010.

John Thwaites
President

Antony Sweeney
Chief Executive Officer

George Pappas
Strategy and Operations Director

Melbourne
26 August 2010

VAGO

Victorian Auditor-General's Office

INDEPENDENT AUDITOR'S REPORT

To the Members of the Board,

The Financial Report

The accompanying financial report for the year ended 30 June 2010 of the 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 misstatement.

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 those 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 24, 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 2010. 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's 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 the Australian Centre for the Moving Image as at 30 June 2010 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
2 September 2010


for D O R Pearson
Auditor-General

Level 24, 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

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010

	Notes	2010 \$	2009 \$
Income from transactions			
Government grants – Department of Premier and Cabinet	2(a)	22,386,800	26,645,305
Revenue	2(b)	4,074,393	3,781,711
Sponsorship and grants	2(c)	1,576,339	899,430
Other income		207,759	140,295
Total income from transactions		28,245,291	31,466,741
Expenses from transactions			
Employee expenses	3(a)	(11,412,712)	(10,764,713)
Rental and associated outgoings	3(b)	(4,924,373)	(4,435,984)
Depreciation and amortisation	3(c)	(2,357,128)	(2,509,660)
Cost of goods sold		(300,980)	(183,414)
Capital asset charge		(2,145,000)	(2,186,000)
Other operating expenses	3(d)	(9,782,866)	(6,778,653)
Total expenses from transactions		(30,923,059)	(26,858,424)
Net result from transactions (net operating balance)		(2,677,768)	4,608,317
Other economic flows included in net result			
Net loss on financial instruments	4(a)	(32,469)	(11,468)
Net loss on non-financial assets	4(b)	(3,290)	(1,459,249)
Other losses from other economic flows	4(c)	(6,493)	(45,198)
Total other economic flows included in net result		(42,252)	(1,515,915)
Net result		(2,720,020)	3,092,402

The above Comprehensive Operating Statement should be read in conjunction with the accompanying notes included on pages 44 to 71.

BALANCE SHEET AS AT 30 JUNE 2010

	Notes	2010 \$	2009 \$
Assets			
Financial assets			
Cash and deposits	16(a)	2,854,832	6,207,184
Receivables	5	944,161	1,751,830
Derivative financial instruments	6(a)	329,122	436,582
Total financial assets		4,128,115	8,395,596
Non-financial assets			
Prepayments		135,896	147,002
Inventories	7	173,915	113,707
Property, plant & equipment and collections	8	27,066,948	24,974,762
Intangible assets	9	2,067,603	1,919,201
Total non-financial assets		29,444,362	27,154,672
Total assets		33,572,477	35,550,268
Liabilities			
Payables	10	2,116,173	1,489,991
Derivative financial instruments	6(b)	337,223	446,973
Provisions	11	1,444,773	1,218,976
Total liabilities		3,898,169	3,155,940
Net assets		29,674,308	32,394,328
Equity			
Accumulated deficit		(3,249,799)	(529,779)
Physical asset revaluation surplus	17	4,682,922	4,682,922
Contributed capital		28,241,185	28,241,185
Net worth		29,674,308	32,394,328
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 44 to 71.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010

	Notes	Equity at 1 July 2009 \$	Total comprehensive result \$	Transactions with owner in their capacity as owner \$	Equity at 30 June 2010 \$
Accumulated deficit		(529,779)	(2,720,020)	-	(3,249,799)
Contributions by owners		28,241,185	-	-	28,241,185
Physical asset revaluation surplus	17	4,682,922	-	-	4,682,922
Total equity at end of financial year		32,394,328	(2,720,020)	-	29,674,308

	Notes	Equity at 1 July 2008 \$	Total comprehensive result \$	Transactions with owner in their capacity as owner \$	Equity at 30 June 2009 \$
Accumulated deficit		(3,622,181)	3,092,402	-	(529,779)
Contributions by owners		28,241,185	-	-	28,241,185
Physical asset revaluation surplus	17	4,682,922	-	-	4,682,922
Total equity at end of financial year		29,301,926	3,092,402	-	32,394,328

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes included on pages 44 to 71.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010

	Notes	2010 \$	2009 \$
Cash flows from operating activities			
Receipts			
Government grants		21,205,180	19,816,500
State – capital funding		185,000	4,712,305
Goods and Services Tax recovered from the ATO		760,921	363,157
Interest received		189,013	492,440
Other receipts		4,982,001	2,785,754
Total receipts		27,322,115	28,170,156
Payments			
Salaries and associated costs		(11,457,759)	(10,870,738)
Operations		(14,615,703)	(11,611,345)
Total payments		(26,073,462)	(22,482,083)
Net cash flows from operating activities	16(b)	1,248,653	5,688,073
Cash flows from investing activities			
Payments for property, plant & equipment, intangible assets and collections		(4,601,005)	(7,885,380)
Net cash flows used in investing activities		(4,601,005)	(7,885,380)
Net decrease in cash and cash equivalents		(3,352,352)	(2,197,307)
Cash and cash equivalents at the beginning of the financial year		6,207,184	8,404,491
Cash and cash equivalents at the end of the financial year	16(a)	2,854,832	6,207,184

The above Cash Flow Statement should be read in conjunction with the accompanying notes included on pages 44 to 71.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The annual financial statements represent the audited general purpose financial statements for the Australian Centre for the Moving Image (ACMI).

To gain a better understanding of the terminology used in this report, a glossary of terms can be found in Note 23.

(a) Statement of compliance

These financial statements have been prepared in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards, including interpretations (AASs). AASs include Australian equivalents to International Financial Reporting Standards.

Where applicable, those paragraphs of the AASs applicable to not-for-profit entities have been applied.

The annual financial statements were authorised for issue by the President of ACMI on 26 August 2010.

(b) Basis of accounting preparation and measurement

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentation currency of ACMI.

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 circumstance, 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. Judgments made by management in the application of AASs that have

significant effects on the financial statements and estimates, with a risk of material adjustments in the subsequent reporting period, are disclosed throughout the notes to the financial statements.

The report has been prepared in accordance with the historical cost convention except for:

- > the fair value of an asset other than land is generally based on its depreciated replacement value;
- > non-current physical assets which, subsequent to acquisition, are measured at a revalued amount being their fair value at the date of the revaluation less any subsequent accumulated depreciation and subsequent impairment losses. Revaluations are made with sufficient regularity to ensure that the carrying amounts do not materially differ from their fair value; and
- > derivative financial instruments are measured at fair value through profit and loss.

Historical cost is based on the fair values of the consideration given in exchange for assets.

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 2010 and the comparative information presented for the year ended 30 June 2009.

(c) Reporting entity

The financial statements cover the Australian Centre For The Moving Image (ACMI) as an individual reporting entity. ACMI is a statutory authority of the State of Victoria, 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 2001*, 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 its principal activities is included in the Report of Operations on pages 1 to 37 which does not form part of these financial statements.

(d) Objectives and funding

ACMI's objectives are 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.

(e) Scope and presentation of financial statements

Comprehensive operating statement

Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 *Presentation of financial statements*.

'Transactions' and 'other economic flows' are defined by the *Australian system of government finance statistics: concepts, sources and methods 2005* Cat. No. 5514.0 published by the Australian Bureau of Statistics (see Note 23).

'Transactions' are those economic flows that are considered to arise as a result of policy decisions, usually interactions between two entities by mutual agreement. Transactions 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.

'Other economic flows' are changes arising from market re-measurements. They include gains and losses from disposals, revaluations and impairment of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes in financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal.

The net result is equivalent to profit or loss derived in accordance with AASs.

Balance sheet

Assets and liabilities are presented in liquidity order with assets aggregated into financial assets and non-financial assets.

Current and non-current assets and liabilities (non-current referring to assets and liabilities expected to be recovered or settled beyond 12 months) 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 reporting period to the closing balance at the end of the reporting period.

It also shows separately changes due to amounts recognised in the comprehensive result and amounts recognised in other comprehensive income related to other non-owner changes in equity.

Cash flow statement

Cash flows are classified according to whether or not they arise from operating activities, investing activities, or financing activities. This classification is consistent with requirements under AASB 107 *Statement of cash flows*.

(f) Income from transactions

Income is recognised to the extent that it is probable that the economic benefit will flow to the entity and the income can be reliably measured.

Grants and other income transfers

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.

Interest income

Interest income includes unwinding over time of discounts on financial assets and interest received on bank term deposits and other investments.

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.

Revenue

Income from the provision of services

Income from the provision of services for membership, venue hire, cinema screenings, exhibition programs and public programs is recognised when the service is delivered.

Income from the sale of goods

Income from the sale of goods is recognised by ACMI when:

- > the significant risks and rewards of ownership of the goods have transferred to the buyer;
- > ACMI retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- > the amount of income, and the costs incurred or to be incurred in respect of the transaction can be reliably measured; and
- > it is probable that the economic benefits associated with the transaction will flow to ACMI.

Sponsorship

Sponsorship revenue is recognised when services are delivered.

In-kind revenue

Contributions of resources received free of charge or for nominal consideration are recognised at their fair value when ACMI obtains control over them, irrespective of whether restrictions or conditions are imposed over the use of the contributions. 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.

(g) Expenses from transactions

Expenses are recognised as they are incurred and reported in the financial year to which they relate.

Employee expenses

Employee expenses include superannuation expenses which are reported differently depending upon whether employees are members of defined benefit or defined contribution plans. In relation to defined contribution (i.e. accumulation)

superannuation plans, the associated expense is simply the employer contributions that are paid or payable in respect of employees who are members of these plans during the reporting period. Employer superannuation expenses in relation to employees who are members of defined benefit superannuation plans are described below.

Superannuation – State superannuation defined benefit plans

The amount recognised in the Comprehensive Operating Statement in relation to employer contributions for members of defined benefit superannuation plans is simply the employer contributions that are paid or payable to these plans during the reporting period. The level of these contributions will vary depending upon the relevant rules of each plan, and is based upon actuarial advice.

The Department of Treasury and Finance (DTF) in their Annual Financial Statements, recognise the net defined benefit cost related to the members of these plans. Refer to DTF's Annual Financial Statements for more detailed disclosures in relation to these plans.

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, at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Collection assets are deemed to have an unlimited useful life, therefore are excluded from being depreciated.

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.

Intangible assets with finite useful lives are amortised as an expense from transactions 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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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.

Capital asset charge

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

Other operating expenses

Other operating expenses generally represent the day-to-day running costs incurred in the normal operations of ACMI.

Supplies and services

Supplies and services are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

Bad and doubtful debts

Bad and doubtful debts are assessed on a regular basis. Those bad debts considered as written off by mutual consent are classified as a transaction expense. Those written off unilaterally and the allowance for doubtful debts, are classified as other economic flows (refer to Note 1 (h) Financial assets – Impairment of financial assets).

In-kind expense

Contributions of resources provided 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.

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.

(h) 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. Those include:

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 or held-for-trading;
- > impairment and reversal of impairment for financial instruments at amortised cost; and
- > disposals of financial assets.

Revaluations of financial instruments at fair value

The revaluation gain/(loss) on financial instruments at fair value excludes dividends or interest earned on financial assets, which is reported as part of income 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 as follows:

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

Goodwill and 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; and
- > financial assets.

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 surplus 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.

Other gains/(losses) from other economic flows

Other gains/(losses) from other economic flows include the gains or losses from:

- > transfer of amounts from reserves and/or accumulated surplus to net result due to disposal or derecognition or reclassification; and
- > the revaluation of the present value of the long service liability due to change in the bond interest rates.

(i) Financial assets

Cash and deposits

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

Receivables

Receivables consist predominantly of amounts owing from debtors in relation to goods and services, the Victorian Government, accrued investment income and GST input tax credits recoverable. Receivables that are contractual are classified as financial instruments. Amounts owing from the Victorian Government, taxes and other statutory receivables are not classified as financial instruments.

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

A provision for doubtful debts is made when there is objective evidence that the debts may not be collected and bad debts are written off when identified (refer to Note 1(i) Impairment of financial assets).

Derivative financial instruments

Derivative financial instruments consist of forward exchange contracts to hedge foreign currency risk exposures. Derivatives are exclusively used for hedging purposes and 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 or loss, together with any changes in the fair value of hedged assets and liabilities that are attributable to hedged risk.

Impairment of financial assets

ACMI assesses at the end of each reporting period whether there is objective evidence that a financial asset or group of financial assets is impaired. All financial assets, except those measured at fair value through profit or loss, are subject to annual review for impairment.

Bad and doubtful debts for financial assets are assessed on a regular basis. Those bad debts considered as written off by mutual consent are classified as a transaction expense. The bad debts not written off by mutual consent and allowance for doubtful receivables are classified as 'other economic flows'.

In assessing impairment of statutory (non-contractual) financial assets which are not financial instruments, ACMI applied professional judgment in assessing materiality and using estimates, averages and computational shortcuts in accordance with AASB 136 *Impairment of assets*.

(j) Non-financial assets

Inventories

Inventories include goods and other property held either for sale or for distribution at zero or nominal cost, or for consumption 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 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.

The fair value of plant and equipment is normally determined by reference to the asset's depreciated replacement cost. For plant and equipment, existing depreciated historical cost is generally a reasonable proxy for depreciated replacement cost because of the short lives of the assets concerned.

Leasehold improvements

The cost of a leasehold improvement is capitalised as an asset and depreciated over the remaining term of the lease or the estimated useful life of the improvement, whichever is shorter.

Revaluations of non-current physical assets

Non-current physical assets are measured at fair value in accordance with FRD 103D issued by the Minister for Finance. A full revaluation 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. Independent valuers are used to conduct these scheduled revaluations and any interim revaluations are determined in accordance with the requirements of the FRDs.

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 or decreases arise from differences between an asset's carrying value and fair value.

Net revaluation increases (where the carrying amount of a class of assets is increased as a result of a revaluation) are recognised in other comprehensive income and accumulated in equity under the revaluation surplus, except that the net revaluation increase shall be recognised in the net result to the extent that it reverses a net revaluation decrease in respect of the same class of property, plant & equipment and collections previously recognised as an expense (other economic flows) in the net result.

Net revaluation decreases are recognised immediately as expenses (other economic flows) in the net result, except that the net revaluation decrease shall be recognised in other comprehensive income to the extent that a credit balance exists in the revaluation surplus in respect of the same class of property, plant & equipment and collections. The net revaluation decrease recognised in other comprehensive income reduces the amount accumulated in equity under revaluation surplus.

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. Any revaluation surplus is not normally transferred to accumulated funds on de-recognition of the relevant asset.

Intangible assets

Intangible assets represent identifiable non-monetary assets without physical substance. ACMI currently has three types of intangible assets, namely, software, exhibition rights 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.

Computer software has a finite useful life and is amortised over its useful life as follows (2009: no change):

Computer software 2.5 years

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Exhibition rights relate to the *Screen Worlds* Exhibition, which also have a finite useful life and are amortised over their useful life as follows (new asset in 2010):

Exhibition rights 10 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.

Other non-financial assets

Prepayments

Other non-financial assets include prepayments which represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

Impairment of non financial assets

Refer to Note 1 (h) Other economic flows included in net result.

(k) Liabilities

Payables

Payables consist predominantly of accounts payable and other sundry liabilities. Accounts payable represent liabilities for good and services provided to ACMI prior to the end of the financial year that are unpaid, and arise when ACMI become obliged to make future payments in respect of the purchase of goods and services.

Other sundry liabilities included in payables mainly consist of unearned/prepaid income and fringe benefits tax payable.

Payables are initially recognised at fair value, being the cost of the goods and services, and 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

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendering to the reporting date.

(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. These liabilities are 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:

- > nominal value – component that ACMI expects to settle within 12 months; and
- > present value – component that ACMI does not expect 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. Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a

gain or loss arises due to changes in bond interest rates for which it is then recognised as an other economic flow (refer to Note 1 (h) Other economic flows included in net result).

(iii) Termination benefits

Termination benefits are payable when employment is terminated before the normal retirement date, or when an employee accepts voluntary redundancy in exchange for these benefits. ACMI recognises termination benefits when it is demonstrably committed to either terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or providing termination benefits as a result of an offer made to encourage voluntary redundancy. Benefits falling due more than 12 months after the end of the reporting period are discounted to present value.

Employee benefits on-costs

Employee benefits on-costs such as payroll tax, workers compensation and superannuation are recognised separately from the provision for employee benefits.

(l) Leases

Operating leases

Operating lease payments, including any contingent rentals, are recognised as an expense in the comprehensive operating statement on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern of the benefits derived from the use of the leased asset. The leased asset is not recognised in the balance sheet.

All incentives for the agreement of a new or renewed operating lease are recognised as an integral part of the net consideration agreed for the use of the leased asset, irrespective of the incentive's nature or form or the timing of payments.

In the event that the lease incentives are received to enter into operating leases, the aggregate costs of incentives are recognised as a reduction of rental expense over the lease term on a straight-line basis, unless another systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

(m) 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.

(n) Commitments

Commitments are disclosed at their nominal value and inclusive of the goods and services tax (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) 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.

(q) Events after the 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 the end of the reporting period. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting period and before the date the financial statements are authorised for issue, where those events provide information about conditions which existed

in the reporting period. Note disclosure is made about events between the end of the reporting period and the date the financial statements are authorised for issue where the events relate to conditions which arose after the end of the reporting period and which may have a material impact on the results of subsequent years.

(r) 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 existing at the end of the reporting period are translated at the closing rate at the date of the end of the reporting period. Non-monetary assets 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 other economic flows in comprehensive income and accumulated in a separate component of equity, in the period in which they arise.

(s) Rounding of amounts

Amounts in the financial statements have been rounded to the nearest dollar, unless otherwise stated. Figures in the financial statements may not equate due to rounding.

(t) New accounting standards and interpretations

ACMI has adopted all of the new and revised Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective for reporting from 1 July 2009. Management has given due consideration to new and revised standards and interpretations issued by the AASB that are annual not yet effective and do not believe they will have any material financial impact on the financial statements.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010
(CONTINUED)**

NOTE 2: INCOME FROM TRANSACTIONS

	2010 \$	2009 \$
(a) Government grants – Department of Premier and Cabinet		
Operating funding	19,262,000	18,922,000
Other funding	794,800	825,000
Capital asset charge	2,145,000	2,186,000
Capital funding	185,000	4,712,305
Total government grants	22,386,800	26,645,305
(b) Revenue		
Interest	189,013	492,440
Memberships	35,085	53,045
Venue hire – Screen culture, corporate and Government	903,431	693,189
Programming – Box office receipts	1,454,715	1,425,361
Commercial operations	1,492,149	1,117,676
Total revenue	4,074,393	3,781,711
(c) Sponsorship and grants		
Sponsorship	149,861	41,010
In-kind revenue	877,833	264,874
Other grants from Victorian Government entities	425,994	445,767
Other grants	122,651	147,779
Total sponsorship and grants	1,576,339	899,430

NOTE 3: EXPENSES FROM TRANSACTIONS

	2010 \$	2009 \$
(a) Employee benefits		
Post employment benefits:		
Defined contribution superannuation plans	(828,298)	(767,356)
Defined benefit superannuation expense	(18,739)	(24,340)
	(847,037)	(791,696)
Termination benefit	(43,228)	-
Salaries, wages, annual and long service leave	(10,522,447)	(9,973,017)
Total employee benefits	(11,412,712)	(10,764,713)
(b) Rental and associated outgoings		
Facilities rental payments	(2,730,192)	(2,703,488)
Rental outgoings	(1,647,258)	(1,463,546)
Equipment rental	(546,923)	(268,950)
Total rental and associated outgoings	(4,924,373)	(4,435,984)
(c) Depreciation and amortisation		
Depreciation		
Plant and equipment	(777,275)	(478,415)
Lending collections	(1,313)	(1,212)
Leasehold improvements	(1,559,445)	(2,015,980)
Total depreciation	(2,338,033)	(2,495,607)
Amortisation		
Computer software	(7,025)	(14,053)
Screen Worlds exhibition rights	(12,070)	-
Total amortisation	(19,095)	(14,053)
Total depreciation and amortisation	(2,357,128)	(2,509,660)
(d) Other operating expenses		
Programming and marketing	(4,543,947)	(2,812,249)
Facilities and technology	(2,137,052)	(1,617,504)
Commercial	(1,291,844)	(1,149,057)
Sponsorship in-kind	(883,003)	(268,045)
Administration costs	(927,020)	(931,798)
Total other operating expenses	(9,782,866)	(6,778,653)

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010
(CONTINUED)**

NOTE 4: OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2010 \$	2009 \$
(a) Net loss on financial instruments		
Net FX loss arising from financial instruments	(32,469)	(11,468)
(b) Net loss on non-financial assets		
Net loss on disposal of physical assets	(3,290)	(1,459,249)
(c) Other gain / (loss) from other economic flows		
Net loss arising from revaluation of long service leave liability	(13,996)	(45,198)
Net gain movement in allowance for doubtful debts	7,503	-
	(6,493)	(45,198)
Total net (loss) on financial instruments	(42,252)	(1,515,915)

Notes:

- (a) Net loss on financial instruments include realised and unrealised gains/(losses) from settlement and revaluations of financial instruments. The financial instruments relate to forward rate contracts for hedging future foreign currency payments. Realised/unrealised losses are resulted from the spot rate at settlement/ revaluation of the contract being higher than the contracted forward rate.
- (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 along with movement in allowance for doubtful debts.

NOTE 5: RECEIVABLES

	2010 \$	2009 \$
Current receivables		
Contractual		
Trade debtors (i)	435,905	246,295
Allowance for doubtful debts (i)	(6,029)	(13,532)
Interest receivable	1,535	-
Accrued revenue	293,045	92,624
Other receivables	18,287	16,079
	742,743	341,466
Statutory		
Amount owing from Victorian Government	144,100	1,213,000
GST input tax credit recoverable	57,318	197,364
	201,418	1,410,364
Total receivables	944,161	1,751,830

Note:

- (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 \$7,503 reversal of impairment was recognised in the operating result for the current financial year.

NOTE 6: DERIVATIVE FINANCIAL INSTRUMENTS

	2010 \$	2009 \$
(a) Current assets		
Derivative financial instruments	329,122	436,582
(b) Current liabilities		
Derivative financial instruments	337,223	446,973

Derivative financial instruments represent forward exchange contracts at fair value of the forward rate at balance date.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010
(CONTINUED)**

NOTE 7: INVENTORIES

	2010 \$	2009 \$
Current inventories		
Supplies and consumables:		
At cost	134,727	86,493
Publications held for sale:		
At cost	34,958	27,214
At net realisable value	4,230	-
Total inventories	173,915	113,707

NOTE 8: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS

Classification by 'Purpose Groups' – Carrying amounts

	2010 \$	2009 \$
<i>Sub-classification by Nature</i>		
Plant and equipment		
Leasehold improvements – at cost	20,950,142	13,232,665
Less: accumulated depreciation	(8,811,232)	(7,251,787)
Total leasehold improvements	12,138,910	5,980,878
Plant and equipment – at cost	21,669,688	16,113,254
Less: accumulated depreciation	(16,193,202)	(15,416,398)
Total plant and equipment	5,476,486	696,856
Works in progress – at cost	-	9,050,634
Total works in progress	-	9,050,634
Collections		
Collections – at fair value	9,454,784	9,248,313
Less: accumulated depreciation	(3,232)	(1,919)
Total collections	9,451,552	9,246,394
Total property, plant & equipment and collections	27,066,948	24,974,762

NOTE 8: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS (CONTINUED)

Movements in carrying amounts

	Leasehold improvements at cost \$		Plant and equipment at cost \$		Works in progress at cost \$		Collections at fair value \$		Total \$	
	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009
Opening balance	5,980,878	9,260,059	696,856	1,117,246	9,050,634	1,419,328	9,246,394	9,247,606	24,974,762	21,044,239
Additions	4,267,196	194,585	166,313	61,323	-	7,631,306	-	-	4,433,509	7,887,214
Transfers between classes	3,450,281	-	5,393,882	-	(9,050,634)	-	206,471	-	-	-
Disposals	-	(1,457,786)	(3,290)	(3,298)	-	-	-	-	(3,290)	(1,461,084)
Depreciation expense	(1,559,445)	(2,015,980)	(777,275)	(478,415)	-	-	(1,313)	(1,212)	(2,338,033)	(2,495,607)
Closing balance	12,138,910	5,980,878	5,476,486	696,856	-	9,050,634	9,451,552	9,246,394	27,066,948	24,974,762

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

Leasehold improvements	6.75 – 8.13 years
Plant, equipment and collections	3 – 10 years
Collections	3 years

Cultural assets carried at fair value

An independent valuation of ACMI's collections was performed on 30 June 2006 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(i). 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 next scheduled revaluation for this purpose group will be conducted in 2011.

Fair value assessments have been performed within this purpose group and the decision was made that movements were not material (less than or equal to 10 per cent) for a full revaluation.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010
(CONTINUED)**

NOTE 9: INTANGIBLE ASSETS

	Computer software at cost		Exhibition collection at cost		Screen Worlds exhibition rights at cost		Total	
	\$		\$		\$		\$	
	2010	2009	2010	2009	2010	2009	2010	2009
<i>Gross carrying amount</i>								
Opening balance	555,306	555,306	1,912,176	1,912,176	-	-	2,467,482	2,467,482
Additions	6,579	-	-	-	160,918	-	167,497	-
Closing balance	561,885	555,306	1,912,176	1,912,176	160,918	-	2,634,979	2,467,482
<i>Accumulated amortisation and impairment</i>								
Opening balance	(548,281)	(534,228)	-	-	-	-	(548,281)	(534,228)
Amortisation expense	(7,025)	(14,053)	-	-	(12,070)	-	(19,095)	(14,053)
Closing balance	(555,306)	(548,281)	-	-	(12,070)	-	(567,376)	(548,281)
Net book value at the end of the financial year	6,579	7,025	1,912,176	1,912,176	148,848	-	2,067,603	1,919,201

Significant intangible asset

ACMI has an intangible asset, Exhibition Collection, which is a digital moving image collection. 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

	2010 \$	2009 \$
Current payables		
Contractual		
Trade creditors (i)	759,474	980,186
Accrued expenses	1,168,036	448,548
Customer deposits	12,022	20,287
Sundry liabilities	7,413	4,273
	1,946,945	1,453,294
Statutory		
Taxes payable	169,228	36,697
	169,228	36,697
Total payables	2,116,173	1,489,991

Note:

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

(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.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010
(CONTINUED)**

NOTE 11: PROVISIONS

	2010 \$	2009 \$
Current provisions		
Employee benefits (note 11(a))- provision for termination:		
Unconditional and expected to be settled within 12 months	43,228	-
Employee benefits (note 11(a))- annual leave:		
Unconditional and expected to be settled within 12 months	467,419	451,657
Employee benefits (note 11(a))- long service leave:		
Unconditional and expected to be settled within 12 months	79,173	28,944
Unconditional and expected to be settled after 12 months	528,032	397,668
	1,117,852	878,269
Provisions related to employee benefit on-costs (note 11(a)):		
Unconditional and expected to be settled within 12 months	76,602	67,173
Unconditional and expected to be settled after 12 months	76,013	57,246
	152,615	124,419
Total current provisions	1,270,467	1,002,688
Non-current provisions		
Employee benefits (note 11(a))	152,371	189,070
Provisions related to employee benefit on-costs (note 11(a))	21,935	27,218
Total non-current provisions	174,306	216,288
Total provisions	1,444,773	1,218,976

NOTE 11: PROVISIONS (CONTINUED)

Note:

(a) Employee benefits and related on-costs

	2010 \$	2009 \$
Current employee benefits		
Provision for termination	43,228	-
Annual leave entitlements	467,419	451,657
Unconditional long service leave entitlements	607,205	426,612
	1,117,852	878,269
Non-current employee benefits		
Conditional long service leave entitlements	152,371	189,070
	152,371	189,070
Total employee benefits	1,270,223	1,067,339
Current on-costs	152,615	124,419
Non-current on-costs	21,935	27,218
Total on-costs	174,550	151,637
Total employee benefits and related on-costs	1,444,773	1,218,976

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

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. The Federation Square premises lease was extended by five years in August 2009 to 15 September 2017. 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.

	2010 \$	2009 \$
Non-cancellable operating leases payable		
Not longer than 1 year	3,279,129	2,893,285
Longer than 1 year and not longer than 5 years	11,533,400	7,286,960
Longer than 5 years	5,452,941	995,298
	20,265,470	11,175,543

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

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.

	2010 \$	2009 \$
(a) Capital expenditure commitments		
Plant and equipment		
Payable:		
Not longer than one year	25,751	2,221,253
	25,751	2,221,253
(b) Other commitments		
Operation and maintenance commitments		
Payable:		
Not longer than 1 year	901,170	716,158
Longer than 1 year and not longer than 5 years	2,162	426,100
	903,332	1,142,258
Total commitments for expenditure (inclusive of GST)	929,083	3,363,511

NOTE 14: CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent Assets

There are nil contingent assets (2009: nil).

Contingent Liabilities

An undertaking with the Australian Custom Service provides that, in the event that items imported for the *Tim Burton: The Exhibition* do not leave Australia prior to the nominated date, \$1.4 million of Goods and Services Tax (GST) be paid (2009: nil).

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

	2010 \$	2009 \$
Contractual financial assets		
Cash and deposits	2,854,832	6,207,184
Loans and other receivables (i)	742,743	341,466
At fair value through profit and loss (ii)	329,122	436,582
Total contractual financial assets (iii)	3,926,697	6,985,232
Contractual financial liabilities		
At amortised cost (iv)	1,946,945	1,453,294
At fair value through profit and loss (ii)	337,223	446,973
Total contractual financial liabilities (v)	2,284,168	1,900,267

Notes:

- (i) Loans and other receivables include trade debtors, interest receivable and other receivables.
- (ii) Assets and liabilities at fair value through profit and loss are derivative financial instruments.
- (iii) The total amount of financial assets disclosed here excludes statutory receivables (i.e. Amounts owing from Victorian Government and GST input tax credit recoverable).
- (iv) Financial liabilities at amortised cost include trade creditors, accrued expenses, customer deposits and other payables.
- (v) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. Taxes payable).

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

NOTE 15: FINANCIAL INSTRUMENTS (CONTINUED)

Table 15.2: Net holding loss on financial instruments by category

	2010 \$	2009 \$
Financial assets		
Designated at fair value through profit or loss	(32,469)	(11,468)
	(32,469)	(11,468)

(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 counter party 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:

NOTE 15: FINANCIAL INSTRUMENTS (CONTINUED)**Table 15.3: Ageing analysis of financial assets (i)**

	Carrying amount	Not past due & not impaired	Past due but not impaired				Impaired financial assets
	\$	\$	Less than 1 month	1-3 months	3 months - 1 year	1-5 years	\$
2010							
Cash and deposits	2,854,832	2,854,832	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	429,876	349,911	-	72,278	7,687	-	6,029
Derivative financial instruments	329,122	329,122	-	-	-	-	-
Interest receivable	1,535	1,535	-	-	-	-	-
Accrued revenue	293,045	293,045	-	-	-	-	-
Other receivables	18,287	18,287	-	-	-	-	-
Total receivables	3,926,697	3,846,732	-	72,278	7,687	-	6,029
2009							
Cash and deposits	6,207,184	6,207,184	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	232,763	187,724	-	29,183	15,226	630	13,532
Derivative financial instruments	436,582	436,582	-	-	-	-	-
Accrued revenue	92,624	92,624	-	-	-	-	-
Other receivables	16,079	3,034	-	-	-	13,045	-
Total receivables	6,985,232	6,927,148	-	29,183	15,226	13,675	13,532

Note:

(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).

(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.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010
(CONTINUED)**

NOTE 15: FINANCIAL INSTRUMENTS (CONTINUED)

Table 15.4: Maturity analysis of financial liabilities (i)

	Carrying amount	Maturity dates (a)				
		Nominal Amount	Less than 1 month	1-3 months	3 months - 1 year	1-5 years
	\$	\$	\$	\$	\$	\$
2010						
Payables						
Trade creditors and accrued expenses	1,927,510	1,927,510	1,926,895	246	369	-
Derivative financial instruments	337,223	337,223	337,223	-	-	-
Other payables (ii)	19,435	19,435	4,885	6,600	7,950	-
Total payables	2,284,168	2,284,168	2,269,003	6,846	8,319	-
2009						
Payables						
Trade creditors and accrued expenses	1,428,734	1,428,734	1,427,468	77	1189	-
Derivative financial instruments	446,973	446,973	37,096	-	409,877	-
Other payables (ii)	24,560	24,560	16,640	7,920	-	-
Total payables	1,900,267	1,900,267	1,481,204	7,997	411,066	-

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 2010, ACMI had USD 279,000 of forward exchange contracts with settlements in July and October 2010 (2009: USD 250,000, EUR 70,000);

	Average forward rate		Reporting date spot rate	
	2010	2009	2010	2009
AUD				
USD 1	1.190	1.291	1.171	1.232
Euro 1	-	1.775	-	1.739

The impact of a reasonably possible 5% increase or decrease in foreign exchange is not expected to have a material effect on the entity's net result or net equity.

Interest rate risk

ACMI's exposure to interest rate risk is insignificant.

NOTE 15: FINANCIAL INSTRUMENTS (CONTINUED)

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
	\$	\$	\$	\$	\$
2010					
Cash and bank deposits					
Bank deposits	3.55%	2,843,332	500,000	2,343,332	-
Cash on hand		11,500	-	-	11,500
Receivables:					
Trade debtors and allowance for doubtful debts		429,875	-	-	429,875
Derivative financial instruments		329,122	-	-	329,122
Other receivables (i)		312,868	-	-	312,868
		3,926,697	500,000	2,343,332	1,083,365
Payables					
Trade creditors and accrued expenses		1,927,510	-	-	1,927,510
Derivative financial instruments		337,223	-	-	337,223
Other payables (ii)		19,435	-	-	19,435
		2,284,168	-	-	2,284,168
2009					
Cash and bank deposits					
Bank deposits	4.52%	6,201,084	-	6,201,084	-
Cash on hand		6,100	-	-	6,100
Receivables					
Trade debtors and allowance for doubtful debts		232,763	-	-	232,763
Derivative financial instruments		436,582	-	-	436,582
Other receivables (i)		108,703	-	-	108,703
		6,985,232	-	6,201,084	784,148
Payables					
Trade creditors and accrued expenses		1,428,734	-	-	1,428,734
Derivative financial instruments		446,973	-	-	446,973
Other payables (ii)		24,560	-	-	24,560
		1,900,267	-	-	1,900,267

Notes:

(i) Other receivables include interest receivable.

(ii) Other payables include customer deposits.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

NOTE 15: FINANCIAL INSTRUMENTS (CONTINUED)

(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.
- > 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

	2010 \$	2009 \$
(a) Reconciliation of cash and cash equivalents		
Total cash and cash equivalents disclosed in the balance sheet	2,854,832	6,207,184
Balance as per cash flow statement	2,854,832	6,207,184
(b) Reconciliation of net result for the period to net cash flows from operating activities		
Net result for the period	(2,720,020)	3,092,402
Non-cash movements		
Loss on sale or disposal of non-current assets	3,290	1,459,249
Depreciation and amortisation of non-current assets	2,357,128	2,509,660
Movements in assets and liabilities		
(Increase)/decrease in current receivables	915,129	(1,756,872)
(Increase)/decrease in current inventories	(60,208)	8,494
(Increase)/decrease in other current assets	11,106	(35,277)
(Decrease)/increase in current payables	516,432	431,391
(Decrease)/increase in current provisions	267,779	(37,696)
(Decrease)/increase in non-current provisions	(41,983)	16,722
Net cash flows from operating activities	1,248,653	5,688,073

NOTE 17: RESERVES

	2010	2009
	\$	\$
Physical 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 physical asset revaluation surplus arises on the revaluation of non-current assets.

NOTE 18 : EX-GRATIA PAYMENTS

	2010	2009
	\$	\$
ACMI has made the following ex-gratia payments (a)		
Ex-gratia payments	16,906	-

Note:

(a) Ex-gratia payments were granted to an employee on termination of employment

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

NOTE 19: 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 Peter Batchelor MP	20 January 2010 to 30 June 2010
Minister for Arts	The Honourable Lynne Kosky MLA	1 July 2009 to 19 January 2010
Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2009 to 30 June 2010

Governing Board

Mr John Thwaites (President)	Ms Rhonda O'Donnell
Mr Dion Appel	Mr Dan Pearce (term expired 30 June 2010)
Ms Annette Blonski (term expired 30 June 2010)	Ms Ricci Swart
Mr Peter Doughty (term expired 30 June 2010)	Ms Sue Rowley (date of appointment 1 January 2010)
Ms Natalie Miller OAM (term expired 30 June 2010)	Mr Bill Shannon (date of appointment 1 January 2010)

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:

\$280,000 – 289,999 (\$270,000 – 279,999 in 2009)

NOTE 19: RESPONSIBLE PERSONS (CONTINUED)

Related party transactions included in the reconciliation amount:

Payments to related parties

Entity	Transaction details	2010 \$	2009 \$
Holding Redlich (Dan Pearce)	Legal fees	14,284	26,153
Sharmill Films (Natalie Miller)	Film hire	880	540
Nova Cinemas Pty Ltd (Natalie Miller)	Tickets	-	600
Total		15,164	27,293

Notes:

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

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

NOTE 20: 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.

Income band	Total Remuneration		Base Remuneration	
	2010 No.	2009 No.	2010 No.	2009 No.
\$130,000 – 139,999	1	-	1	-
\$140,000 – 149,999	-	1	-	1
\$150 000 – 159 999	-	-	1	-
\$160,000 – 169,999	1	-	-	1
\$180,000 – 189,999	-	1	-	-
Total numbers	2	2	2	2
Total amount	\$299,216	\$325,342	\$290,000	\$305,949

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2010 (CONTINUED)

NOTE 21: REMUNERATION OF AUDITORS

	2010 \$	2009 \$
Victorian Auditor-General's Office		
Audit of the financial statements	25,150	24,600
	25,150	24,600

NOTE 22: SUBSEQUENT EVENTS

ACMI has no material or significant events occurring after the reporting date (2009: nil).

NOTE 23: 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, defined benefits superannuation plans, and defined contribution superannuation plans.

Financial asset

A financial asset is any asset that is:

- (a) cash;
- (b) an equity instrument of another entity;
- (c) a contractual or statutory 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 instrument

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets or liabilities that are not contractual (such as statutory receivables or payables that arise as a result of statutory requirements imposed by governments) are not financial instruments.

Financial liability

A financial liability is any liability that is:

- (a) A contractual or statutory obligation:
 - > to deliver cash or another financial asset or another entity; or
 - > to exchange financial assets or financial liabilities with another entity under conditions that are potentially unfavourable to the entity; or
- (b) 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 deliver 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. For this purpose the entity's own equity instruments do not include instruments that are themselves contracts

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.

NOTE 23: GLOSSARY OF TERMS (CONTINUED)

Grants and other transfers

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. For this reason, grants are referred to by the AASB as involuntary transfers and are termed non-reciprocal transfers. 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.

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 income

Interest income includes unwinding over time of discounts on financial assets and interest received on bank term deposits and other investments.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, 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 income 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 and long term trade debt and accounts payable, grants taxes and interest payable.

Receivables

Includes amounts owing from government through appropriation receivable, short and long term trade credit and accounts receivable, accrued investment income, 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.

Australian Centre for the Moving Image

Federation Square, Melbourne

Phone 61 3 8663 2200

Fax 61 3 8663 2498

Web www.acmi.net.au

Mail PO Box 14 Flinders Lane Victoria
8009 Australia



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Content and Project Management:
Cory Parfett, Communications Manager

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