

ANNUAL REPORT 2010/11



AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE

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INTRODUCTION

ACMI is a unique publicly funded international cultural centre that presents and champions the art and culture of the moving image.

With heritage dating back to the 1940s as the Victorian State Film Centre, we celebrate and explore film, television, videogames, digital culture and art through vibrant exhibitions, screenings, events, workshops, collections and online channels.

We foster ideas, research, innovation and talent, and inspire people of all abilities, cultures and circumstances to experience and engage richly with screen culture and the Australian identity.

OUR VISION

ACMI presents and champions the art and culture of the moving image, inspiring people to engage richly with screen practice as it evolves globally and locally.

We celebrate excellence in film, television, videogames, digital culture and art, and explore their contemporary evolution in the era of user-creation, social media and digital convergence. We support screen content innovation by fostering new ideas, talent, learning, experimentation, research and collaborative networks in Australia and worldwide.

Our vibrant exhibitions, screenings, events, workshops and collections invite people to experience, create and share in today's connected world, and help shape screen culture as it changes our lives.

OUR PURPOSE

The moving image is a powerful expression of human experience and imagination. Capturing our ideas, memories and reality through stories and images helps us make sense of ourselves, our lives and our world. As a dynamic arena for cultural and creative exchange, ACMI empowers people to be informed communicators, critics and creators in the global culture of the moving image.

OUR AIMS

- **Cultural Leadership:** To engage the widest audiences and communities of interest, enabling them to experience and explore excellence and new perspectives in the moving image.
- **Creativity and Learning:** To foster talent, creative skills, personal expression, formal and informal learning in screen literacy, and promote its progress in educational practice.
- **Innovation Catalyst:** To promote experimentation in screen content, and act as a catalyst for innovation in digital culture, through creative-industry collaborations and professional networks.
- **Knowledge and Collections:** To collect, research and make accessible screen heritage and social memories, generating critical appreciation of the field, its impacts and evolving directions.
- **Sustainability:** To maintain a robust, entrepreneurial organisation with diverse funding; an energetic, expert, learning culture; and the highest achievable environmental performance.

OUR VALUES

- **Warm Welcome:** Driven by enthusiasm for the moving image and focus on quality of experience, we engage audiences and partners in a spirit of friendship, inclusion and shared endeavour.
- **Sense of Theatre:** We promote fresh ideas, innovation and vivid memories through experiences infused with energy, style and pleasure. We aim to intrigue, excite and challenge our audiences to discover something new, and to be inspired by the encounter.
- **Passion and Depth:** We believe in the value of knowledge, inquiry and open exchange of ideas to empower and evolve new thinking. We bring authority and an independent voice to forge a culture of informed debate and bold action with our stakeholders.
- **Respect and Integrity:** We respect the diverse people and ideas we engage with, and communicate openly, constructively and with integrity. We seek rigour, coherence and fairness in forming opinions and reaching decisions, and take responsibility for our actions.

FROM THE PRESIDENT AND DIRECTOR

This 2010/11 annual report is as much a celebration of the last 12 months of achievement as it is a reflection of nine years' drive and commitment within the organisation since the doors first opened to create a world-leading moving image centre.

One mark of our success in 2010/11 is a new record for attendance. We welcomed 1.14 million visitors through our doors during this period. This remarkable result, a 52% increase on the previous year, elevates ACMI to amongst the most successful-ever film, media arts and digital culture centres anywhere in the world.

In 2011, this achievement was recognised by the prestigious international journal, the Art Newspaper. In its annual report on worldwide exhibition attendance, it ranked ACMI as the 40th most successful art gallery/museum in the world, immediately behind the Guggenheim NY and ahead of all other single-site Australian public galleries. This is an immensely pleasing result and a testament to the energy and commitment of our Board, management, staff and volunteers.

It is particularly pleasing that our record attendance was achieved across the breadth of our programming. Major exhibitions such as *Tim Burton: The Exhibition* contributed significantly with a record 276,000 visitors - our most successful exhibition and the most visited paid-entry film-based exhibition anywhere in the world.

Dreams Come True: The Art of Disney's Classic Fairy Tales surpassed audience targets and attracted close to 100,000 visitors, while our newly opened permanent free exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, welcomed over 300,000 visitors and *Mary and Max: The Exhibition* toured successfully to regional Victoria.

We reaffirmed our long standing commitment to contemporary art practice with the launch of *Horizons: The ACMI Commissions* series. This important new commissioning strand was launched in June 2011 with a world premiere exhibition of new works by renowned Australian artist, Shaun Gladwell. The exhibition, the result of our single biggest commission of works by a solo artist, is the first in a series of newly commissioned works to be presented in our galleries.

Our Film Programs team screened over 500 films in 2010/11, including 40 Australian titles and many others from around the world, with the program seen by 8.5%

more people than the previous year. Many of our 16 film festival partners achieved similar audience growth, some by up to 15%, cementing our position as Melbourne's home of quality cinema.

2010/11 was our first full year of operation for new studio and exhibition spaces. New exhibitions and education programs, plus enormously successful film and television based Public Programs, Desert Island Flicks and Live in the Studio, helped us deliver a record 1,800 events - 10% more than the previous year, while student and teacher attendance at programs increased by 35%.

Within our building and via outreach programs, we've connected with more people in regional and rural communities than ever before.

During the year, our visitation from interstate reached 38% at its peak, while 14% of our visitors were from regional Victoria. Our pioneering Digital Storytelling program was delivered in several townships across the state, while our community documentary program, education, exhibition and film touring program took us to the regions, reaching new and diverse audiences.

We reached into culturally diverse communities via many of our programs, including the screening of films from over 20 countries, with a total of 68 foreign language titles. We empowered people through programs that allow women, Indigenous and young people to share personal and community stories through Digital Storytelling, and we advanced the role of women as moving image practitioners through Film, Public and Education Programs. And through the Arts Victoria Indigenous Visual Arts Residency program, we welcomed our first Indigenous artist and curator to the team.

Access to our screen culture resources was further expanded with the development of several new online initiatives, specifically for education. More than 30,000 people viewed over 45,000 film, television and video titles in our onsite resource centre, the Australian Mediatheque - a collaboration with the National Film and Sound Archive (NFSA), and almost 2,000 people deepened their connection to ACMI by becoming a Member in the Membership program's inaugural year.

Our activity in the online and social networking space grew substantially in 2010/11 both in terms of programming and engaging audiences. Our weekly e-newsletter now has more than 110,000 subscribers, our Facebook fans increased by 120%, we welcomed 4,000 new followers on Twitter - a 410% increase, and our overall web visitation was 1.17 million.

It was also a year for awards for ACMI. Our online educator resource, Generator, received the prestigious Best of the Web award for 2011 in the U.S, while our

Marketing, Design and Public Programs teams were also recognised for excellence in their respective fields.

Behind the scenes, there were also many important projects commenced or completed in the reporting period. We fitted digital projection and 3D capability in our cinemas, making both spaces fully capable of projecting digitally at international standards.

We also acquired a new Customer Relationship Management (CRM) system, Tessitura, which will significantly enhance the audience experience through improved ticketing and online purchasing, effective eCommunications and improved relationship management.

Our commitment to being a leader in cultural sector sustainability continued with the introduction of energy efficient lighting, water saving toilets, organic waste recycling and confirmation of an increase to 25% green power.

At a strategic level, 2010/11 saw us complete our Way Forward master plan, which has driven our growth and development over the last five years – completing our transition from the start up phase to a solid long-term sustainable operation.

To drive future growth, we undertook a major analysis of our organisational aims and objectives, which is now encapsulated and enshrined in a fresh five year Corporate Plan.

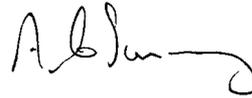
We have also undertaken master planning and design development for a new Public Spaces project, designed to build on the successes of the Way Forward project and substantially improve visitor navigation through the building.

The achievements of the last year would not have been possible without the creative energy, enthusiasm and commitment of all staff and volunteers across our organisation and our many long-term collaborator and supporters, particularly the Victorian Government.

We are now firmly positioned for the future, in which ACMI continues to cement its role as an internationally renowned cultural centre at the hub of Australia's most creative city.



The Hon. John Thwaites
President



Tony Sweeney
Director & CEO



EXHIBITIONS

'I don't think there's anything like ACMI in Los Angeles... We're the capital of American film, and we should have something as beautiful and stunning as this. It's a national treasure for you guys.' Roy Conli, Disney Producer, *Tangled*

HIGHLIGHTS 2010/11

- *Tim Burton: The Exhibition* drew ACMI's highest ever exhibition attendance, attracting 276,000 visitors
- *Tim Burton: The Exhibition* became the most visited paid-entry film based exhibition anywhere in the world
- The Australian exclusive exhibition *Dreams Come True: The Art of Disney's Classic Fairy Tales* smashed audience targets, attracting 94,000 visitors
- ACMI launched a new program to commission major new contemporary moving image art works by Australian and international artists – *Horizons: The ACMI Commissions series*
- *Shaun Gladwell: Stereo Sequences* opened in June 2011, featuring the world premiere of newly commissioned works through *Horizons: The ACMI Commissions series*
- The ACMI-curated *Mary and Max: The Exhibition* toured regional Victoria
- The ACMI-curated *Best of the Independent Games Festival* toured Sydney and Brisbane

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

'ACMI is....world class. Screen Worlds is amazing' Leonard Maltin, US film critic

The 2010/11 year marked the first full year of operation for our permanent free-entry exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*.

The exhibition, which opened in September 2009, was conceived as a general public cultural offer with broad appeal that would provide drop-in audiences with an informative, educational and entertaining insight into the history and future of the moving image.

The exhibition features three themed sections (*Emergence, Voices, and Sensation*) alongside special interactive and immersive zones, a *Games Lab* and *Kids Space*, and a focus on the Australian contribution to moving image history. *Screen Worlds* attracted 340,000 visitors in 2010/11.

GALLERY 1

TIM BURTON: THE EXHIBITION (24 JUNE - 10 OCTOBER 2010)

'ACMI has the coolest show in town'
Brisbane Courier Mail

The Melbourne Winter Masterpieces 2010 presentation of *Tim Burton: The Exhibition* broke all attendance records at ACMI and went on to become the most visited paid-entry film-based exhibition anywhere in the world.

The landmark exhibition, originally curated by the Museum of Modern Art (MoMA) in New York, explored Tim Burton's creative vision and artistic processes from his earliest work to the spectacular *Alice in Wonderland* (2010).



Curated in direct collaboration with Burton, the exhibition featured over 700 works, including paintings, drawings, puppets, costumes, storyboards and film. The elements of gothic fantasy, dark humour and motifs characteristic of Burton's work as director, concept artist, illustrator and photographer all featured.

On the ground in Melbourne for the opening, the Academy Award®-winning filmmaker and artist featured in a spectacular and entertaining fully integrated series of public events, including our popular *Desert Island Flicks* program and a Master Class hosted by renowned film critic, Margaret Pomeranz, and a hugely successful free late night live program in the Burton Club.

The exhibition achieved an enormously high profile across Melbourne and generated significant interest from visitors, both in the building and online. In-gallery competition entries surpassed 50,000, while the web was a key communication channel for audiences, with *Tim Burton: The Exhibition* website page visits reaching 600,000.

The media, too, could not get enough of the exhibition. The total value of media coverage achieved was \$10.7 million, from more than 650 individual stories in outlets across Australia and beyond. The Victorian Department of Business & Innovation figures suggest that the exhibition generated an unconstrained economic benefit to the State of Victoria of \$12.7 million.

Our gallery design for the exhibition was lauded by Burton and MoMA, and the associated public programs and marketing campaign received numerous awards for innovation and achievements.

DREAMS COME TRUE: THE ART OF DISNEY'S CLASSIC FAIRY TALES (18 NOVEMBER 2010 TO 26 APRIL 2011)

'The exhibition is a charming experience, marrying the whimsical nature of Disney's fantastical worlds with a fascinating exploration of animation production' Inpress

In this exclusive exhibition, we opened the archives of the Walt Disney Animation Research Library, providing a fascinating and unique opportunity to go behind the scenes of the pioneering animation studio.

Dreams Come True: The Art of Disney's Classic Fairy Tales featured concept art, sketches, drawings, maquettes and cels from some of Walt Disney's most celebrated animated films, from *Snow White and the Seven Dwarfs*, *Cinderella*, *Sleeping Beauty*, *The Little Mermaid*, *Beauty and the Beast* and *The Princess and the Frog*, to Disney's 50th animated feature, *Tangled* (2010).

The exhibition explored story and animation techniques and showcased the work of artists such as Mary Blair, Kay Nielsen, Eyvind Earle and Glen Keane, who was a special guest in Melbourne for the exhibition's opening and appeared at several public events.

Dreams Come True proved enormously popular with families, animators, artists and tourists, and vastly outstripped audience targets by attracting 94,000.

SHAUN GLADWELL: STEREO SEQUENCES (OPENED 1 JUNE 2011) FREE ENTRY

'Shaun Gladwell is a master of the medium... With such riveting spectacle Gladwell has brought the cultural underbelly into the palace. His subject matter is sub-cultural and his technique is sharp.'
Robert Nelson, The Age

In June 2011 we launched *Horizons: The ACMI Commissions Series* with a stunning new exhibition by renowned Australian artist, Shaun Gladwell, in our single biggest commission of works by a solo artist.

The exhibition is the first produced through *Horizons*, our new program committed to moving image practice through the investment in new works by mid-career and established Australian artists.

A world premiere exhibition, *Stereo Sequences*, featured a suite of new works exploring duality, parallels and mirroring - a series of 'open experiments' that combine and expand on the themes of Shaun Gladwell's career.

Gladwell uses filmic devices such as slow-motion and long pans to capture both tightly choreographed and improvised performances by break-dancers, skateboarders and BMX bike riders in a combination of rural and urban environments.

The resulting works are both rhythmic and poetic - distorting speed, gravity, space and time; exploring visual and spatial paradoxes.



DREAMS COME TRUE: THE ART OF DISNEY'S CLASSIC FAIRY TALES

GALLERY 2

TIM BURTON: POLAROID **(24 JUNE – 26 SEPTEMBER 2010) FREE ENTRY**

As part of *Tim Burton: The Exhibition*, we showcased a selection of Polaroid images in Gallery 2 from Burton's photography folio in *Tim Burton Polaroids*.

The display featured a series of 29 large-scale Polaroid photographs created by Burton between 1992 and 1999. Produced in studios and on desert and countryside locations with the aid of live models, many of the Polaroids employ fantastic objects and puppets and props from Tim Burton's *The Nightmare Before Christmas* (1993), while exploring Burton's fascination with holidays, body modification, and the Gothic.

BILL VIOLA: THE RAFT **(7 OCTOBER 2010 TO 20 FEBRUARY 2011) FREE ENTRY**

The Raft, a powerful installation by renowned American video artist Bill Viola, was presented at ACMI as part of the 2010 *Melbourne International Arts Festival* (MIAF).

The Raft (2004) shows a group of men and women from various ethnic and economic backgrounds waiting in line. Suddenly, they are struck by a massive onslaught of water that knocks over some, while others brace themselves and fight for survival. Then, as rapidly as it arrived, the water stops, leaving behind a band of suffering, bewildered and battered individuals.

The action is recorded in high-speed film and unfolds in extreme slow motion, revealing nuances of light and colour in the explosive impact of the water, and subtle changes in the individual expressions and gestures of the figures in the face of an overwhelming assault.

Pioneering American artist Bill Viola has been instrumental in the establishment of video as a vital form of contemporary art. His video installations – total environments that envelop the viewer in image and sound – employ state-of-the-art technologies and are distinguished by their precision and direct simplicity.



ARTHUR AND CORINNE CANTRILL: LIGHT YEARS **(8 MARCH TO 5 JUNE 2011) FREE ENTRY**

Pioneering avant-garde Australian filmmakers, Arthur and Corinne Cantrill have worked with unwavering passion and focus for over fifty years, creating a body of work that remains intriguing and utterly original.

Transcending styles and subject - from the 'Expanded Cinema' performances of the 1970s to landscape studies and experiments in colour printing - they explored a fascination with visual perception and the nature of time in cinema.

This exhibition included films that pre-date the digital era, notes and artefacts used in the creation of their work and an overview of their extensive international screening history, through flyers, posters, press clippings and photographs; from New York's MoMA to the Melbourne Super 8 Group.

AMERICAN NIGHT **(OPENED 21 JUNE 2011) FREE ENTRY**

A five channel installation by German artist Julian Rosefeldt, *American Night* embraces the conventions of the Western film genre, deconstructing the myths surrounding the foundation of America while offering a scathing commentary on recent US foreign policy.

Using settings that are commonly associated with Westerns – a communal campfire, the local saloon, a log cabin where a woman waits alone, a deserted main street and a lone rider travelling across a rugged landscape – *American Night* gives an alternative view of freedom, one where satire and the unexpected are never far away.

VIDEO GARDEN

The Video Garden is a unique external interactive gallery on the Flinders Street perimeter of ACMI presented in a series of striking biomorphic 'pods', which contain touch-screens.

GOOEY

Melbourne artists, the Lycette Bros. transformed the Video Garden into a quirky, interactive musical orchestra with this work, featuring playful blob creatures that squeaked, yelped or burped to create harmonic percussive loops. For the audience, playing the blobs like a digital piano created different rhythms and beats that brought the Video Garden to life with musical sequences.

TIM BURTON'S STAINBOY

To coincide with the blockbuster *Tim Burton: The Exhibition*, the Video Garden featured a specially curated complementary program of Burton's works. The Video Garden pods were transformed during the exhibition to complete the Burtonesque environment, doused in colours and motifs chosen by the director himself. Each pod screened an episode 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).

I FELL OFF MY BIKE

I Fell Off My Bike is award-winning Melbourne artist Isobel Knowles' animated series of the oh-so-feared bicycle stack. Adapted from real stories, each short vignette in this work captured the freedom of cycling eclipsed by momentary misjudgement. Viewers simultaneously winced and laughed as these unfortunate riders met their fate.

HELL ON WHEELS

In this work, programmed to complement *Shaun Gladwell: Stereo Sequences*, passers-by enter the wonderful world of balance boards, BMX bikes, skateboards and roller skates through fragmentary cut-ups. Footage was drawn from bizarre archival films from the ACMI Collection and newly commissioned skate footage from local filmmaker Tony Woodward.

TOURING

MARY AND MAX: THE EXHIBITION

In 2010, we collaborated with Oscar®-winning director and writer Adam Elliot to present a unique exhibition from the plasticine world of *Mary and Max* (2009), a film in which an unlikely pen-pal friendship blossoms between lonely eight-year-old Mary Daisy Dinkle and Max Jerry Horowitz, who has Asperger Syndrome.

Mary and Max: The Exhibition provided a rare behind-the-scenes opportunity to see these wonderful creations up close. Items on display included character models, costumes, sketches, sets, storyboards, props and footage of the animators at work.

The exhibition, with the support of Arts Victoria and Nets Victoria, toured regional galleries throughout 2010/11 in Geelong and Sale.



ADAM ELLIOT'S MARY AND MAX: THE EXHIBITION

FILM

'ACMI programming has thoughtfully plugged into screen history - excellent seasons this year were devoted to subjects as varied as Jazz on Film, Australian Perspectives, Film Glamour and Serge Gainsbourg - and the extensive slate of First Look, Focus On and Long Play seasons has allowed access to films that might otherwise have passed us by'
Tom Ryan, The Age

HIGHLIGHTS 2010/11

- 23 Australian or Melbourne premiere screenings
- 8 restored prints screened
- 68 foreign language titles screened from over 20 countries including Germany, the USA and UK, France, Japan, Belgium, Korea, Denmark, Austria, Spain, Thailand, Hong Kong, Mexico, Singapore and Cuba
- 28 films featuring female lead actors and directors
- 47 documentaries from across the globe screened
- 40 Australian films screened
- 16 live Q&A industry talks presented
- Audience growth of 8.5%

FOCUS ON

We spotlight auteurs of cinema, legendary actors, genres and themes in these specially curated profile seasons.

MONSTERS GHOULS AND MELANCHOLY MISFITS (PROGRAMMED FOR *TIM BURTON: THE EXHIBITION* JULY 2010)

From German Expressionism to Grand Guignol, through stop-motion classics, '50s sci-fi, British Hammer, studio-era Hollywood horror films, Vincent Price and Ray Harryhausen, this season spanned six decades and assembled a constellation of actors, genres and motifs that have informed, inspired and enriched director Tim Burton's wondrous visual aesthetic.

Films featured:

Frankenstein (1931)
Frankenweenie (1984)
Frankenstein Must Be Destroyed (1969)
Black Sunday (1960)
Baron Blood (1972)
Nosferatu: A Symphony of Horror (1922)
Dracula (1931)
Freaks (1932)
The Elephant Man (1980)
Jason and the Argonauts (1963)
The Raven (1935)
Vincent (1982)
The Pit and The Pendulum (1961)
The Tomb of Ligeia (1965)
Forbidden Planet (1956)

TIM BURTON RETROSPECTIVE (COINCIDING WITH *TIM BURTON: THE EXHIBITION* JULY - OCTOBER 2010)

We presented a season comprising Burton's body of work as a feature film director, alongside selected highlights from his early career as an animator and producer. The retrospective kicked off with his break-out hit *Pee-Wee's Big Adventure*, with a special introduction by Burton himself.

Films Featured:

Pee-Wee's Big Adventure (1985)
The Fox and The Hound (1981)
Edward Scissorhands (1990)
James and the Giant Peach (1996)
Charlie and the Chocolate Factory (2005)
Alice in Wonderland (2010)
Sleepy Hollow (1999)
Big Fish (2003)
Sweeney Todd (2007)
Beetlejuice (1988)
Mars Attacks! (1996)
Ed Wood (1994)
Planet of the Apes (2001)
Tim Burton's The Nightmare Before Christmas (1993)
Tim Burton's Corpse Bride (2005)

JE T'AIME: THE FILMIC LIVES OF GAINSBOURG AND BIRKIN (OCTOBER 2010)

For decades, the Birkin - Gainsbourg family has lived music, film and fashion; exploring the taboo and delighting lovers of pop culture. Audiences experienced the cinematic signatures of Serge Gainsbourg, his lover and muse, Jane Birkin, and daughter actress and musician, Charlotte, in a season that brimmed with passion and enduring style.

Films featured:

Gainsbourg (2010)
Voulez-vous danser avec moi? (Come Dance with Me) (1959)
Slogan (1969)
Je t'aime moi non plus (I Love You I Don't) (1969)
La morte negli occhi del gatto (Seven Deaths In the Cat's Eye) (1973)
Je vous aime (I Love You All) (1980)
Jane B. Par Agnes V. (1985)
Le petit amour (Kung Fu Master) (1987)
Daddy Nostalgie (Daddy Nostalgie) (1990)
Charlotte For Ever (1986)
Ma femme est une actrice (My Wife is an Actress) (2001)
Antichrist (2009)

CHARLES PERRAULT: THE GODFATHER OF EUROPEAN FAIRY TALES (JANUARY TO APRIL 2011)

Written in 1697, Charles Perrault's *Tales of Mother Goose* pre-dated The Brothers Grimm and Hans Christian Andersen by more than a hundred years. His version of the classic fairy tales was seen through the eyes of two acclaimed French filmmakers.

Films Featured:

Peau d'âne (Donkey Skin) (1970)
Le Petit Pucet (Tom Thumb) (2001)
La Barbe bleu (Bluebeard) (2009)
Le Belle endormie (The Sleeping Beauty) (2010)

FOCUS ON LINDA LIN DAI (FEBRUARY 2011)

Actress Linda Lin Dai was the queen of 1950s and 60s Hong Kong cinema and winner of four Best Actress Asian Film Awards. Her star shone brightest at the legendary Shaw Brothers Studios, where she made a broad range of films from historical epics to beloved folk operas to dazzling musicals.

Films featured:

Love Without End (Bu liao qing) (1961)
Diao Charn (Diao Chan) (1958)
The Kingdom and the Beauty (Jiang shan mei ren) (1959)
Love Parade (Hua tuan jin chu) (1961)
Beyond the Great Wall (Wang zhao jun) (1959)
Les Belles (Qian jiao bai mei) (1961)
Madam White Snake (Bai fu ren zhi yao lian) (1962)
The Blue and The Black - Part 1 (Lan yu hei) (1966)
The Blue and The Black - Part 2 (Lan yu hei xu ji) (1966)

MAGNIFICENT OBSESSIONS: HOLLYWOOD DAMES FROM SCREWBALL TO SIRK (MAY 2011)

From madcap 1930s and '40s screwball comediennes in pursuit of heady romance to the fated, impassioned lovers of Douglas Sirk's incendiary '50s melodramas, this season celebrated the luminous screen sirens that embodied Hollywood's grand narratives of love.

Films featured:

It Happened One Night (1934)
Bringing Up Baby (1938)
The Philadelphia Story (1940)
His Girl Friday (1940)
Platinum Blonde (1931)
Magnificent Obsession (1954)
All That Heaven Allows (1955)
Written On the Wind (1956)
Imitation of Life (1959)
There's Always Tomorrow (1956)
What's Up Doc (1972)
Up the Sandbox (1972)

FOCUS ON KELLY REICHARDT JUNE 2011

Kelly Reichardt's films evoke the vitality of European and New American Cinema of the 1960s and 1970s - from her debut, *River of Grass*, to her masterful genre defying western, *Meek's Cutoff*.

Films featured:

Meek's Cutoff (2010)
River of Glass (1993)
Ode (1999)
Old Joy (2006)
Wendy and Lucy (2008)

FIRST LOOK

Superb new films and restored classics

TWO IN THE WAVE (2009) (12-15 AUGUST 2010)

As legendary film critics, Francois Truffaut and Jean Luc Godard's unrelenting passion for film was the catalyst for their union but subsequently tore them apart. Emmanuel Laurent's compelling documentary makes use of archival footage, personal records and film excerpts to tell the tale of these two legendary figures.





MADE IN U.S.A (1966) (19-22 AUGUST 2010)

Directed by Jean-Luc Godard and starring his former wife, Anna Karina, *Made in U.S.A* takes place in an imaginary hybrid Franco-American place called Atlantic City, where Paula Nelson (Karina), all alone in a sea of bit players, is on a quest to find her boyfriend, a communist intellectual believed dead.

WILLIAM S. BURROUGHS: A MAN WITHIN (2010) (2-5 SEPTEMBER 2010)

Legendary figurehead of counterculture and literary rebellion, William S. Burroughs, is rediscovered through this refreshingly imaginative documentary by Yony Leyser. With rare and never-before-seen footage, *William S. Burroughs: A Man Within* features interviews with Allen Ginsberg, and pop-culture icons including John Waters, Patti Smith, Iggy Pop, Gus Van Sant, Laurie Anderson, and David Cronenberg.

TOPPER (1937) (22-24 OCTOBER 2010)

Nominated for two Academy Awards®, launching two sequels and a TV series, *Topper* stars screen legend Cary Grant alongside Constance Bennett as a pair of mischievous, carousing ghosts wreaking comedic mayhem on their long suffering bank manager.

ARSENIC AND OLD LACE (1942) (28-31 OCTOBER 2010)

Complementing the *First Look* season of *Topper*, *Arsenic and Old Lace* sees newlyweds Elaine (Priscilla Lane) and Mortimer (Cary Grant) drawn into a madcap milieu in Capra's hilarious farce about two little old ladies who decide to perform a 'unique' community service.

GENTLEMEN PREFER BLONDES (1953) (25-28 NOVEMBER 2010)

This classic Hollywood comedy teams up Marilyn Monroe and Jane Russell as two gals out in search of a rollicking good time and a millionaire to finance it. Howard Hawks' comedy on the high seas was screened in *First Look* in a beautifully restored print.

THE REFUGE (2009) (DECEMBER 2-12 2010)

Mousse and Louis are young, beautiful, rich and in love, but drugs and addiction have invaded their lives. They overdose and Louis dies, but Mousse survives and learns she's pregnant. She retreats from Paris seeking refuge where her deceased lover's brother arrives and a deeply charged relationship develops.

DAVID BYRNE'S TRUE STORIES (1986) AND RIDE, RISE, ROAR (2010) (2 - 17 JANUARY 2011)

Former Talking Heads front man, solo musician, film maker and artist David Byrne featured in *First Look* via his directorial debut *True Stories* (1986) and music documentary *Ride, Rise, Roar*, which offers an intimate view of the creative process of an artist who has been invigorating audiences for over thirty years.

SMASH HIS CAMERA (2010) (3-6 FEBRUARY 2011)

Sucker-punched by Brando and sued by Jacqueline Kennedy Onassis, Ron Galella's name triggers animosity and adoration across the globe. Leon Gast's definitive portrait of the original paparazzo is compelling and entertaining at every turn.

BRIAN ENO: ANOTHER GREEN WORLD (2010) AND GLITTERBUG (1994) (1-10 APRIL 2011)

In this *First Look* season, we presented two films featuring the work of British composer, musical theorist, multimedia artist and writer, Brian Eno. In the first, the Nicola Roberts documentary, *Brian Eno: Another Green World*, he takes centre stage, and then goes behind the scenes to provide the soundtrack for Derek Jarman's classic film, *Glitterbug*.

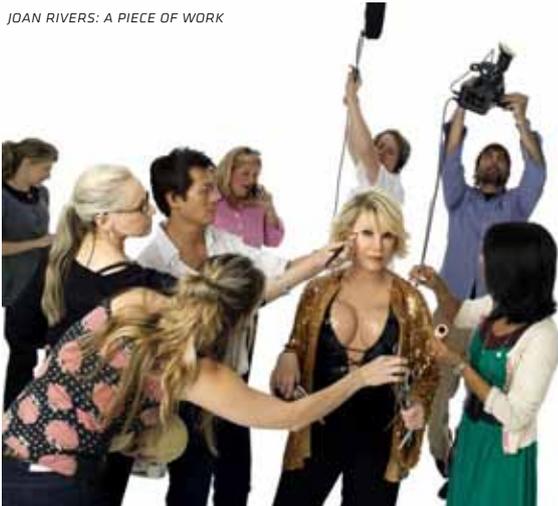
FIVE EASY PIECES (1970) (10-13 FEBRUARY 2011)

A psychological road trip about a man rebelling against his past, the four-time Academy Award®-nominated *Five Easy Pieces* swiftly followed *Easy Rider*, reuniting many of its key players. Screened on a beautiful restored print, *Five Easy Pieces* confirmed Jack Nicholson's place on the A-list and stands as an undisputed classic of New Hollywood cinema.

HOW TO START YOUR OWN COUNTRY (2010) (10-13 JUNE 2011)

From independent Canadian director, Jody Shapiro, this fascinating and entertaining film explores the concepts of nationhood through a series of interviews and profiles with international lawyers, diplomats and self-appointed leaders of micro-nations.

JOAN RIVERS: A PIECE OF WORK



**IN THE REALMS OF THE UNREAL – THE MYSTERY OF HENRY DARGER (2004)
(SEASON OPENED 30 JUNE 2011)**

Jessica Yu's acclaimed documentary explores the secret world of a reclusive janitor; now considered one of the most significant self-taught artists of the 20th century. Over 40 years, Henry Darger produced hundreds of paintings and wrote and illustrated his 15,000 page epic, *'The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion'*.

LONG PLAY

A special series of extended run single titles

WHEN YOU'RE STRANGE: A FILM ABOUT THE DOORS (2009) (27 DECEMBER 2010 TO 3 JANUARY 2011)

This first feature documentary about *The Doors*, directed by award winning writer/director Tom DiCillio and narrated by Johnny Depp, features rare and unseen footage of the illustrious rock quartet, and provided new insight into their impact on the music industry.

**JOAN RIVERS: A PIECE OF WORK (2010)
(SEPTEMBER 2010)**

Ricki Stern and Annie Sundberg's compelling documentary chronicles a year in the life of comedy legend Joan Rivers, as she tackles the London theatre scene, hecklers in one-horse towns and reality TV to claw her way back to the top and keep her dreams alive.

**AMERICAN: THE BILL HICKS STORY (2009)
(NOVEMBER 2010)**

Razor sharp and ahead of his time, this is the definitive portrait of Bill Hicks, who blasted onto the Austin comedy circuit as a teenager offering up his unique brand of bilious commentary. Seen through the eyes of UK filmmaking team Matt Harlock and Paul Thomas, he springs back to life through clever use of animation, rare footage and the accounts of those who really knew him.

**WHITE MATERIAL (2009)
(14 JANUARY TO FEBRUARY 2011)**

From French Director Claire Denis, and featuring Isabelle Huppert in the lead role, *White Material*, charts the journey of one woman, her family and a country (Africa) fractured by colonialism, civil war, violence and corruption.

**LE QUATTRO VOLTE (THE FOUR TIMES) (2010)
(MARCH 2011)**

For his sophomore film, Italian artist/filmmaker Michelangelo Frammartino employs a quasi-documentary style to explore the philosophical idea of transmigration – the passing of the soul through human, animal, plant and finally mineral form.

**UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES (LUNG BOONMEE RALUEK CHAT) (2010)
(MARCH 2011)**

Winner of the Palme d'Or at Cannes 2010, Thai filmmaker Apichatpong Weerasethakul's work offers an extraordinary display of riches. Based partly on a monk's writings on reincarnation, this film is steeped in ancient myth and the wit and wisdom of lives past, present and future.

HEARTBEATS (LES AMOURS IMAGINAIRES) (2010) (APRIL 2011)

Marie and Francis (the film's director, Xavier Dolan) are best friends who fall foul of love (and each other) when they topple head over heels for the same man. *Heartbeats* is a heartfelt commentary on love, youth and friendship.

I KILLED MY MOTHER (J'AI TUÉ MA MÈRE) (2010) (APRIL 2011)

Caught in the chasm between adolescence and adulthood, Hubert's (Xavier Dolan) struggle for independence is exacerbated by a love/hate relationship with his mother. When their domestic war escalates, Hubert's mother opts for a drastic peace process, resulting in some of the film's most powerful moments.



UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES



ON FILM

Short run mini focus seasons including features, shorts and documentaries

MATTHEW BARNEY ON FILM (JULY 2010)

A program that gave audiences the chance to step into the surreal world of one of the most significant artists of his generation, *Matthew Barney On Film* featured:

Creymaster Cycle 1 (1995)
Creymaster Cycle 2 (1999)
Creymaster Cycle 3 (2002)
Creymaster Cycle 4 (1994)
Creymaster Cycle 5 (1997)
Drawing Restraint 9 (2005)
No Restraint (2006)
Destricted (2006)

FASHION ICONS ON FILM (28 AUGUST – 4 SEPTEMBER 2010)

Presented as part of *Melbourne Spring Fashion Week 2010*, this season of four documentaries profiled four pioneering designers whose impact on the fashion industry is undeniable.

Ultrasuede: In Search of Halston (2009)
Beyond Biba: A Portrait of Barbara Hulanicki (2009)
Ralph Rucci: A Designer and His House (2008)
Dressed Up For (Habilee pour)

BERLIN ON FILM (NOVEMBER 2010)

Coinciding with the *Berlin Dayz* cultural festival and marking the 20th anniversary of the reunification of Germany, *Berlin On Film* featured a series of films devoted to the German capital. Films included:

Rhythm Is It (2004)
Comrade Couture (2009)
Berlin Vortex (2003)
Berlin Babylon (2001)
In Berlin (2009)
Berlin: Symphony of a Great City (1927)



FASHION MODELS ON FILM (MARCH 2011)

Presented as part of the 2011 *L'Oréal Melbourne Fashion Festival*, *Fashion Models On Film* explored the modelling industry from the inner workings of the 80s, the supermodels of the 90s, to today. *Fashion Models On Film* featured:

Picture Me: A Model's Diary (2009)
Catwalk: Milan, Paris, New York (1996)
Dressed For Summer 2011 (2010)
Model (1980)

JAZZ ON FILM (JUNE 2011)

A hugely popular annual program of films and documentaries dedicated to all things jazz. Presented as part of the *Melbourne International Jazz Festival*, the program featured:

Dave Brubeck: In His Own Sweet Way (2010)
Chico & Rita (2010)
Intangible Asset No. 82 (2009)
The Holy Mountain (1973)
 Animated Jazz Shorts from the Hubley Studio

KIDS' FLICKS

This ever-popular weekly film program delivered a sensational year of features, sing-a-longs, animation and documentaries, providing audiences with a mix of free and paid-entry programs from around the globe. The 2010/11 program featured a *Harry Potter* marathon, Sing-a-long with *Mary Poppins* and *High School Musical* specials, programs to complement *Tim Burton: The Exhibition* and thematic programs on music and dance.

FREAKY FRIDAYS

Every Friday night, cinephiles and devotees gather in ACMI Cinemas for this enduring program that spotlights the maverick, the oddball, the creepy and kooky from new and classic canons of cult. Special seasons in 2010/11 included a focus on George Kutchar and thematic programs on vampires, zombies and horror.

SENIORS' CINEMA

It was another year of regularly sold-out sessions in this hugely popular and much loved program of Australian and international cinema. Screenings featured well-crafted, character-driven stories, elegant period dramas, quirky comedies and fascinating documentaries and in 2010/11 the *Seniors Festival* was again curated and presented by ACMI for the Victorian Government.

AUSTRALIAN PERSPECTIVES

This important programming strand frames contemporary Australian filmmaking against a backdrop of archival classics and special guest presentations. A mix of shorts, documentaries and features by and about Australia and Australians, provides a fascinating and enlightening spotlight into our unique national identity.

SPECIAL EVENTS

GOB SQUAD: SUPER NIGHT SHOT (FEBRUARY 2011)

The British-German artist collective, Gob Squad, blends documentary, performance art, social commentary and theatre sports. In this special ACMI event, the Gob Squad, hit the streets of Melbourne an hour prior to screening to create a feature film using passers-by as the cast. Returning to the cinema, the team turn over their footage, which is played back simultaneously on a partitioned screen. Seemingly random moments came together in a hilarious, intimate and revealing narrative; shaped by chance, innocent bystanders, and Melbourne's streets and famed laneways. Presented in association with the British Council, Goethe Institut and the City of Melbourne's Arts and Participation Program, and with the assistance of the Brisbane Powerhouse.

FEDERATION SQUARE OUTDOOR SCREEN PROGRAM

Throughout 2010/11, we curated a series of special free screenings on the Federation Square big screen to complement key public celebrations such as Christmas, Halloween and Anzac Day.

Bran Nu Dae (4 July, 2010)

The Castle (5 September, 2010)

Ghostbusters (31 October, 2010)

Home Alone (5 December, 2010)

National Lampoon's Christmas Vacation
(10 December, 2010)

Elf (11 December, 2010)

Gremlins (17 December, 2010)

The Christmas Toy (18 December, 2010)

The Grinch (23 December, 2010)

Gallipoli (26 April, 2011)

Wall-E (23-26 April, 2011)

The Muppet Movie (23-26 April, 2011)

Ponyo (23-26 April, 2011)



PUBLIC PROGRAMS AND EDUCATION

'Thought provoking, entertaining and very funny. This was my second live in the studio and I enjoyed it as much as the first. It is a brilliant program!' Live in the Studio fan

'This workshop was ideal. My ten year old and three year old both enjoyed it and they could stay all day!' Kids in the Studio fan

HIGHLIGHTS 2010/11

- The online educator space, *Generator*, received two prestigious international awards in the US-based Best of the Web awards: Best Education Website, and Best Overall Website
- A 35% increase in the number of student and teachers attending programs
- Arts Portfolio Leadership Awards 2010 – Highly Commended for Leadership in Public Programs for the *Tim Burton: The Exhibition*

DESERT ISLAND FLICKS

Launched in 2010, *Desert Island Flicks* has provided many sold out audiences with an incredible diversity of fascinating 'castaways'. The concept is simple, but deeply effective.

A group of celebrity 'castaways' reveal the personal stories behind their top five flicks – the only films they could pack if banished to a desert island. In doing so, they provide audiences with a rare and often very intimate and personal insight into their lives.

Castaways in 2010/11 and their top five films included:

Catherine Deveny – Comedienne and writer

Mary and Max
Lost in Translation
High Tide
Tootsie
The Wizard of Oz

Nadia Tass - Award-winning director and producer

(Malcolm, The Big Steal)
Se7en
Brazil
Burnt by the Sun
The Chant of Jimmy Blacksmith
The Conformist

Julian Burnside QC - Barrister and human rights advocate

Atonement
Being There
Lives of Others
Waltz with Bashir
Z

Zan Rowe - Radio presenter

The Nightmare Before Christmas
Breakfast at Tiffany's
Coming to America
Stop Making Sense
Dead Man



DAVID SURMAN HOSTS DESERT ISLAND FLICKS WITH POH LING YEOW

Roy Conli - Disney producer (*Tangled*)
Pulp Fiction
Dr Strangelove
On the Waterfront
Children of Paradise (Les enfants du paradis)
Pinocchio

Rachel Perkins - Indigenous filmmaker
(*Bran Nue Dae, Radiance, One Night the Moon*)
The Piano
Gallipoli
Amelie
Withnail and I
Bliss

Poh Ling Yeow - Artist and chef
(*Masterchef, Poh's Kitchen*)
Jestem (I Am)
Midnight Cowboy
Gummo
The Wild Parrots of Telegraph Hill
Farewell my Concubine

Eddie Perfect - Actor and comedian
(*Shane Warne: The Musical, Offspring*)
Jesus Christ Superstar
Hedwig and the Angry Inch
How to Succeed in Business Without Really Trying
Hercules
The Muppet Movie

Iain Mc Caig - Renowned illustrator, artist and filmmaker
Casino Royale
The Motorcycle Diaries
The Piano
Amadeus
Amelie

Clare Bowditch - Award-winning musician
High Tide
It's a Wonderful Life
The Piano
Zorba the Greek
In the Mood for Love

Julia Zemiro - Actor, presenter (*Rockwiz*)
The Taste of Others
The Lives of Others
After the Wedding
As it is in Heaven
Crouching Tiger Hidden Dragon

Desert Island Flicks reveals much more than a top five selection, taking audiences beyond the standard in-conversation through the filter of film, which creates a powerful and fascinating device for conversation.

LIVE IN THE STUDIO

Live in the Studio is an incredibly popular program that celebrates cult television and the fans that are devoted to it. Audiences join a host of industry experts, luminaries, academics, aficionados and pop-culture devotees for a series of entertaining, stimulating, live talks, screenings and performances about television.

SCI-FI AND SPIN-OFFS (JULY 2010)

First there was *Star Wars vs Star Trek*, and now Sci-Fi fans find themselves in an era of spin-offs, remakes, revivals and reincarnations, from small screen to silver screen, live action to 3D. Captaining the voyage through the *Stargates*, *Star Treks*, *Battlestars* and *Dr Whos*, was Oscar Hillerström (*Empire, Rotten Tomatoes, Popcorn Taxi* and 'Captain' of *SCI FI Channel* Australia's website), Adam Richard (comedian, TV and radio personality) and Jane Badler ('Diana' in the original series of *V*).

RAGE WITH GUEST PROGRAMMER, JOHN SAFRAN (AUGUST 2010)

Since the 1980s, thousands of Australians stayed up late to the flicker of the ABC's iconic music program, *rage*. This Live in the Studio gave an insider's look at the show with guest programmer, comedian and documentarian John Safran, music video director Sarah-Jane Woulahan, and *rage's* own producer/programmer team Sophie Zoellner and Madeline Palmer. It featured behind-the-scenes footage, hilarious highlights, outtakes and retro music videos.

BREAKING BAD: IMAGES FROM THE EDGE OF AMERICA (OCTOBER 2010)

Breaking Bad follows the journey and moral dilemma of protagonist Walter White, recently diagnosed with terminal cancer. To provide security for his family, he transforms from mild-mannered family man into a kingpin of the drug trade. *Breaking Bad* is a complex blend of references from classic cinematic thrillers, contemporary American photography and literary hooks. Ian Gouldstone (co-founder of Pachinko Pictures), David Surman (UK artist and designer) and Dr Esther Milne (Swinburne University) took audiences through the moral rollercoaster that is *Breaking Bad*.





TWIN PEAKS (NOVEMBER 2010)

A masterpiece of early '90s surrealist television, David Lynch's *Twin Peaks* retains its cult status to this day. A panel featuring Martyn Pedler (film critic), Dr Saige Walton (University of Melbourne), Christian McCrea (Swinburne University), Alexandra Heller-Nicholas (La Trobe University) and Simone Hine (University of Melbourne), joined a marathon nine-hour celebration of *Twin Peaks* and its creator, which reverberated in real-time around the Twitterverse.

BOXCUTTERS DO NINETIES NOSTALGIA (FEBRUARY 2011)

In the late 80s and early 90s, a new kind of TV drama captured the imagination of high school students with shows like *Press Gang* and *Degrassi Junior High* connecting with the issues that young people were facing. In our *Nineties Nostalgia* special, Josh Kinal and John Richards from the *Boxcutters* podcast explored just what made these shows so enduringly popular.

PROJECT RUNWAY AUSTRALIA (MARCH 2011)

This special *Live in the Studio* looked at the models, the modes and the moguls of the fashion industry. It featured Melbourne fashion designer and *Project Runway* winner Anthony Capon, UK artist and designer David Surman, US animator and designer Ian Gouldstone and Sydney fashion writer and correspondent Patty Huntington.

LOVEABLE MURDERERS: THE SEQUEL (APRIL 2011)

One year on from the last sold-out session, pop culture critic Martyn Pedler returned for a look at film and television's loveable monsters, maniacs and killers. From Hannibal Lector to Patrick Bateman, the Joker to Jack Bauer, Pedler explored how the Dexters of popular culture make us overlook their obvious psychological deficiencies and love them regardless.

LADIES IN THE TUBE (MAY 2011)

This program featured a stellar line-up of *Live in the Studio* lady alumnae - Dr Esther Milne mapped out *Laguna Beach*, *The Hills* and *The City*, Mel Campbell explored how TV treats the female boss, Catherine Deveny looked at women in Aussie commercial television, and Clementine Ford went nostalgic with '80s sitcoms *The Golden Girls* and *Roseanne*.

TRUE BLOOD: THIRSTY FOR MORE (JUNE 2011)

Looking back at an addictive three seasons of the cult vampire program *True Blood*, the panel, author Emily Maguire, broadcaster Robert Jan and special effects make-up artist Helena Jankowski, delved into the heart of the show's mythological cast of telepaths, shape-shifters, fairies, maenads and werewolves. The event featured a video interview with Australian actor Ryan Kwanten, who plays Jason Stackhouse in the series.

SCREEN EVENTS EXHIBITION PUBLIC PROGRAMS

TIM BURTON: THE EXHIBITION

A key audience for the exhibition was young people. The Screen Events team devised a series of events designed to engage that demographic not only in the exhibition itself, but in the artistic and creative process.

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 for the chance to meet Tim Burton. Eight finalists were selected for an orientation day with ACMI and MoMA curators, before meeting the man himself. Throughout the exhibition the *Burton Tour Guides* delivered public tours, giving visitors the opportunity to view the exhibition through the eyes of a young fan.

TIM BURTON WONDERLAND GALLERY

The public was invited to contribute to an online gallery of Burton-inspired artwork as part of this interactive public program. Original drawings, cartoons, paintings, sculptures, costume creations and photographic works, inspired by Burton's gothic aesthetic, were submitted from across Australia creating a visual wonderland. In October 2010, Tim Burton selected his favourite artworks, which live on online.

THE BURTON CLUB

Thursday nights came alive with a weird, wonderful and whimsical program in the *Burton Club*. This free and very popular late night program provided a great atmosphere for audiences with a diverse range of bands and theatrically themed nights.

TIM BURTON KIDS IN THE STUDIO

Using the magic of green screen technology in our state-of-the-art studio spaces, families were given a rare opportunity to journey down the rabbit-hole into a magical and mysterious world inside the actual sets from Tim Burton's *Alice in Wonderland*. The ever-popular free school holiday program allowed people of all ages to go beyond the screen to the magic of movie-making.

TIM BURTON SUNDAY WORKSHOPS

This series of free Sunday workshops allowed participants to explore the skill and creativity of Foley sound techniques, the art of movie make-up, and the craft of stop-motion animation.

TIM BURTON TALKS

A series of talks were presented throughout the run of the exhibition offering cinephiles, students and Burton fans the chance to intensely explore his work. The series featured practitioners who have worked with Burton, academics who spoke about recurrent themes in Burton's work, and local art and film projects that reflect the 'Burtonesque' style and aesthetic.

BILL VIOLA: THE RAFT

Rachael Kohn, Producer and Presenter of *The Spirit of Things* on ABC Radio National hosted an in-conversation event with Bill Viola to celebrate the Australian premiere exhibition of *The Raft* in Gallery 2 at ACMI as part of the *Melbourne International Arts Festival 2010*. It was a truly enlightening event with a focus on the spiritual motivation and intent behind Viola's work.

DREAMS COME TRUE: THE ART OF DISNEY'S CLASSIC FAIRY TALES

DARK TALES, SERIAL ARCHETYPES - IN CONVERSATION WITH JEFF LINDSAY

Fairytale archetypes have appeared in many incarnations over the centuries, but a recent and popular disguise is a sociopathic serial killer who inhabits prime time TV, *Dexter*. Author and creator of the lovable TV serial killer, Jeff Lindsay, explored the renaissance of macabre fairytales in this *In Conversation* with Sue Turnbull.

DISNEY ANIMATION RESEARCH LIBRARY - TALK

Lella Smith, Creative Director of the Walt Disney Animation Research Library and curator of *Dreams Come True*, discussed the history of the archive and the role it plays within the Studio. The Animation Research Library is an active resource for Disney's animators; a place where current artists can discover and learn from the methods of their predecessors. Her insights into Disney's animation techniques and history of innovation were both fascinating and revealing.

FAIRY TALES RE-IMAGINED SYMPOSIUM

This two-day symposium was a great counterpoint to the *Dreams Come True* public program. It investigated the history of traditional fairy tales and how they are being reworked by contemporary visual artists, filmmakers and more broadly in popular culture. Cultural commentators, psychologists and artists came together with Director, Sarah Gibson, and Producer, Sue Maslin, the creators of *Re-enchantment*, an interactive documentary project that examines and re-evaluates fairytales, to discuss how we have re-imagined and re-interpreted fairy tales in moving image practice.

MASTER CLASS WITH ROY CONLI AND GLEN KEANE

Roy Conli, producer of Disney's 50th animated feature film, *Tangled*, and Disney animator Glen Keane, were special guests of honour in this master-class where they discussed the process of creating some of the world's most memorable animated moments. The master class gave a rare glimpse into the world-renowned animation house, providing an expert insight into the animator's craft.

THE ENCHANTED TEA PARTY

Princess Lilac and Princess Blossom took children on an enchanted adventure in this free school holiday program. Activities included crafts, games, dancing and magic.

THE STORY OF DREAMS COME TRUE

Curator of *Dreams Come True*, Lella Smith, discussed the evolution of the exhibition, its curatorial focus, and the process of development and delivery. The free talk featured a behind the scenes insight into the thinking behind the choice of works on display in the exhibition and how they reflect the Disney legacy.

FROM FAIRY TALE TO FILM: ACMI CURATOR TALK

This popular free talk featured ACMI Exhibitions Curator Emma McRae and touched on a range of subjects, with particular emphasis on the European origins of Disney's fairy tale animations and how they were adapted to the screen, the visual influences and inspirations, and the technical innovations Disney pioneered over 90 years.





MAKE A MOVIE: HEROES, HEROINES AND VILLANS

In this 3-day movie-making workshop exploring goodies and baddies, participants work in small groups to learn the basics of how to write, direct, act and edit a short live-action film. The groups discuss pitching ideas, developing scripts and storyboards, acting skills, direction and operating a camera. The workshop involves filming within ACMI and 'on location' around Federation Square, before the group heads to Studio 2 for editing and sound. Participants and their families then attend a red carpet premiere of their finished works.

UTOPIAN FUTURES

Walt Disney was at the cutting edge of technology and in his theme parks, he was looking far into the future. Angela Ndalians (Associate Professor, Cinema and Cultural Studies, University of Melbourne) provided a brief history of the theme park while exploring how Disney embodied his vision for a utopian future. Surveying science fiction and urban theory, Ndalians explored Disney's influences and the impact that the Disney theme parks have had on contemporary urban culture.

SCREEN EVENTS SPECIAL PROGRAMS

CIVIC LIFE

In the last decade, filmmaker Joe Lawlor has co-directed a series of beautiful and critically acclaimed films exploring the relationship between community, belonging and place. Called *Civic Life*, the narratives of the films are developed with communities about the places that matter to them.

In a separate one-off artist workshop, Joe shared his experience of working with communities and the challenges of his career such as securing funding, working with non-professional performers, moving from making shorts to features, and working on international co-productions.

DIGITAL STORYTELLING

2010/11 marks the third year of a four-year Digital Storytelling project in association with the Victorian Government, Shrine of Remembrance and the Returned Services League (RSL) to capture the personal stories of Victorian veterans of war.

The enormously rewarding project has documented many stories of service men and women and their families from across Victoria that have been involved in conflicts and peace keeping missions since WW2. This year, the Digital Storytelling team travelled to Morwell, Warrnambool, and St Arnaud to conduct workshops within local communities as well as onsite at ACMI.

One of the exciting elements of this project has been the integration of an intergenerational component to the content process. In each workshop a local school is selected and in the workshop context, students are partnered up with a veteran. The students then play an active role in directly supporting the veterans in the Digital Storytelling workshops under our expert guidance.

For the schools it is an opportunity for the students to have a living history experience with the veteran, while the veterans value the chance to deeply share aspects of their experience with younger people. Students are in the position of mentoring the older generation in relation to the unfamiliar technology involved in the story capture and there is a shared engagement in the process of autobiographical storytelling that brings great connection and understanding between generations.

As a pioneer of the digital storytelling practice over many years, we now have very strong relationships with a range of organisations that create collections of digital stories within their own communities.

In 2010/11, organisations such as Legacy, which supports the families of returned and deceased service people; the Summer Foundation, an advocacy organisation that aims to resolve the issue of young people living in nursing homes; Parks Victoria, the custodian of significant public open space in Victoria; and Western Chances, a group that provides support and opportunities for young people that live in Melbourne's western suburbs, have all participated in the Digital Storytelling program.

We continue to play an active and important role in the development of research in the field of Digital Storytelling. This year we have worked on a range of projects that are integrating Digital Storytelling into research, such as with Monash University and with Amaroo Arts, which has designed a Digital Storytelling project to explore the role and importance of place for those recovering from mental health issues.

We are also directly involved in an Australian Research Council (ARC) Linkage Research Project as both Industry partner and as part of the research team. The 3 year program explores the role of community arts and media in propagating and coordinating population-wide co-creative practices such as Digital Storytelling. The project is led by the distinguished Professor John Hartly and Dr Christina Spurgeon and includes Industry partners, the Australia Council, Goolarrri Media, Broome, the Community Broadcasting Association of Australia and Swinburne University of Technology.

Our international role as a leader in Digital Storytelling was again acknowledged in 2010/11 when we were invited to attend the Asian Digital Storytelling Congress in Singapore and deliver a number of presentations and workshops to international delegates.

INDIGENOUS RESIDENCY PROGRAM

As part of the first Arts Victoria Indigenous Visual Arts Residency program in 2010, we welcomed Reko Rennie to the organisation. He will work across the creative teams within Exhibitions, Public Programs and Film Programs where he will contribute to the slate of programming, which will include the curatorial scope of a future Indigenous screen arts film exhibition.

EDUCATION

Our education programs exemplify traditional forms of student engagement, via lectures and screenings, while utilising creative practitioner models of learning where students and teachers actively engage in the creation of screen works.

SCREENINGS, LECTURES AND SEMINARS

The Screening, Lecture and Seminar programs focus on selecting, exploring and analysing moving image content that enriches the learning experience for teachers and students from pre-school to tertiary. This increases recognition of screen-based and digital media texts in the development of contemporary literacy skills. From film texts for VCE students to genre focused programs for students in primary and lower secondary school, the program builds upon the traditional print literacies to engage powerful and evocative screen languages.

POP, ROCK AND PERSUASION

This new program supports Year 9 and 10 students and their teachers to explore texts via music videos. From *Pink Floyd* to *Nirvana*, *Gondry* to *Gaga*, music videos offer a pastiche of poetic, persuasive, entertaining and, at times, controversial images. What was once a simple promotional device for recording artists has emerged as a powerful mainstream form of communicating. With a focus on representations, production styles and contextual influences, students are invited to consider

ways in which music videos reflect, shape and influence the values, attitudes and opinions of mainstream audiences. The program has enjoyed a strong uptake in particular from the *Arts Connect 9* initiative, which enables regional students in Year 9 to experience what Melbourne's cultural institutions have to offer by alleviating the burden of travel costs.

STUDENT WORKSHOPS

Our Student Workshops provide a forum for students of all ages, backgrounds and abilities to develop their skills in applying knowledge, creating new ideas and problem solving, while building general competencies to be flexible, work in teams and to communicate innovatively using the moving image. These dynamic programs booked out weeks in advance in 2010/11.

MUSO MADNESS

In another new program for 2010/11, we developed a workshop to support G.A.T.E.WAYS to extend the learning of gifted or talented year 5 and 6 students. In this intensive 2-day program, students compose their own music track using electronic musical instruments and produce a music video clip using chroma-key technology. Students learn about the history of music videos and the shift from live concert recordings and 'promotional film' to the more theatrical aesthetic. They experiment with lyric writing, and examine the power of storytelling through song. In addition, students take on production roles such as sound editor, director, choreographer, designer and floor manager.

MEDIA AND STUDIO ARTS VCE PROGRAMS

These programs are designed to target the specific needs of the VCE Art, Studio Arts and Media Arts curriculum areas. Rather than simply deliver content that reflects current practice, the programs are designed to stretch the curriculum by providing teachers with lecture/tour programs that inspire student engagement.



TEACHER PROFESSIONAL LEARNING

Multimodal literacy plays a critical role in empowering the creative and learning capacity of students. Our Teacher Workshops highlight the centrality of story and build the knowledge and skills required to enhance the quality of the content and process of moving image storytelling. In 2010/11, our Education team delivered:

- Digital Storytelling programs for over 140 teachers supporting the Innovating with Technologies research project and the National Asian Languages and Studies in Schools Program
- 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

AUSTRALIAN LITERACY EDUCATORS' ASSOCIATION

Continuing our long-term partnership with the Australian Literacy Educators' Association (ALEA) in 2010/11, we again supported the delivery of the annual joint state conference in which the changing needs of literacy education are addressed and discussed by Australian educators. We provide extensive intellectual capital, particularly across the digital domain, to foster, develop and enhance teaching and research, and to support teachers in understanding the applications and importance of multiliteracies across the curriculum.

EDUCATION WEEK AND CHILDREN'S WEEK

In October 2010, a grant from the Department of Education and Early Childhood Development (DEECD) enabled us to work with the Royal Children's Hospital to provide a very successful intensive one-day animation workshop for a small number of primary and secondary students who were patients. In April 2011 an additional grant enabled us to provide a film screening program with a targeted curriculum focus for students in years Prep – Year 10, and also to work with the Koorie Heritage Trust (KHT) to provide a film screening and workshop with an Indigenous educator in support of the *Long Walk*, a charity inspired by Indigenous AFL footballer, Michael Long.

KIDS KAHOOTZ CHALLENGE

An initiative between ACMI, the Australian Children's Television Foundation (ACTF) and DEECD, the *Kids Kahootz Challenge* is open to Victorian students, aged 10-13, who use Kahootz 3.0 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 2010 selected students were challenged to explore the Australian children's television series,

My Place, to develop their own ideas about 'their place'. Students engaged in a full day of training in storyboarding, green screen and game making before creating individual or group 3D responses to the challenge. Students were provided with My Place Kahootz Xpression exemplars, based on key locations from the series – the bedroom, backyard, kitchen and fig tree. These were used to demonstrate and develop advanced game making or filmmaking skills.

EDUCATION PROGRAMS – EXHIBITIONS

The diversity of our major and temporary exhibitions allows the Education team to engage deeply 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 2010/11 specialist education programming was developed for:

- *Tim Burton: The Exhibition*
- *Mary and Max: The Exhibition*
- *Dreams Come True: The Art of Disney's Classic Fairy Tales*
- *Shaun Gladwell: Stereo Sequences*

SCREEN WORLDS TOURS AND LECTURES

Screen Worlds: The Story of Film, Television and Digital Culture offers a unique teaching resource to develop stimulating experiential programs supporting all three strands of the Victorian Essential Learning Standards (VELS), including VCE, VET and VCAL. *Screen Worlds* programs give students the opportunity to think critically about the moving image, to understand its past, present and future contributions to our culture, and the integral role the moving image plays in our lives.

In 2010/11, we have seen strong participation in self-guided school visits to *Screen Worlds* linked to major exhibitions such as Tim Burton. The educator-led tour Exploring Videogames in *Screen Worlds*, which provides students and teachers with the background knowledge to explore related themes within the gallery, generated high interest from both primary and secondary markets.





SCREEN IT

Created by our Education team, *Screen It* remains 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.

Screen It stands out from the crowd of competitors as it provides rich education outcomes for participants including comprehensive education packs developed by our educators to assist in the production process and learning outcomes.

In 2010/11 *Screen It* was supported through the DEECD and the Queensland Government's *Bullying. No Way!* initiative, and we received entries from every Australian state and territory.

- Secondary School age group (14 years plus) – 138
- Primary School age group (13 years and under) – 118

PARTNERSHIP PROJECTS

STRATEGIC PARTNERSHIPS PROGRAM (SPP)

Supported by SPP partner funding through the DEECD we have developed education programs under the banner *The Story of the Moving Image* to provide a comprehensive VELs mapping across Levels 1–6.

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 tours with teacher notes
- Guided tours led by Education staff
- Spotlight tours led by Education Staff
- Tour and screening programs

BOARDS AND COMMITTEES

Our Educators represent ACMI on the following:

- 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, Executive member and Planning Committee member
- ALEA Annual State Conference, Planning Committee member
- ALEA Literacy and Learning Study Group, Planning Committee Member

ONLINE, OUTREACH AND RESOURCES

ONLINE PROJECTS

Our commitment to engaging with audiences through the online space was significantly enhanced by the substantial expansion of our marketing and communications activity through social networking channels in 2010/11, including facebook, Twitter, and the launch of the ACMI blog. These initiatives have achieved remarkable levels of engagement with audiences with growth in some channels by as much as 400%.

Several new projects were conceived in 2010/11 and will be progressively delivered into the new financial year. The programs, *15 Second Place*, *Stories of the Moving Image* and *ACMI Channel* will provide interactive ways to engage with a vast array of online content, access to media assets for the creation and sharing of self-generated content, and a portal for accessing a rich collection of digital and moving image materials.

ACMI GENERATOR

Generator is a virtual creative studio space where teachers and students can explore exemplary works by industry professionals and their peers.

Students and teachers can comment, tag, and share creative works and education resources, download and upload work to a cost-free image library, and upload their own individual works. A key feature of *Generator* is the storyboard interactive that enables users to undertake production activity utilising user-generated content. *Generator* was developed with funding from the Victorian Government's DEECD.

In April 2011 *Generator* took out two international awards recognising achievement in online development at the 2011 Best of the Web Awards in Philadelphia, United States – the awards recognised the best online work produced by international cultural agencies.

Generator was awarded:

- Best Education Website
- Best Overall Website

EDUCATORS LOUNGE

Supporting *Generator* is the *Educators' Lounge* – a social network space for dynamic exchanges of ideas amongst teaching professionals. It is an interactive educative space for teachers to explore the theory and practice of digital technologies. It enables teachers to exchange best practice principles related to *Generator* resources.

OUTREACH

DIGITAL STORYTELLING

One of the first examples in our long history of outreach programming is Digital Storytelling, a program dedicated to examining the intersection of the storytelling arts for personal stories through digital media technologies.

Workshops are delivered through a range of community and educational contexts for individuals and groups and via 'train the trainer' programs for those wishing to take the process back to their communities or workplaces.

In 2010/11 we continued a multi-year project to capture the stories of Victorian war veterans and their families and travelled to Morwell, Warrnambool and St Arnaud to conduct workshops within local communities.

COMMUNITY DOCUMENTARIES

With funding support from Arts Victoria's *Major Touring Initiative*, we were able to work with seven townships in municipalities across the state on documentary and community archiving projects that deliver fascinating and entertaining mini-documentaries for the online environment.

The mini-documentaries celebrate local stories and history through concepts developed within their respective communities and by working closely with councils. Animated by personal stories and remembrances, the documentaries contribute to a collective archive of community memory through the moving image.

Post production premiere screenings in the respective townships are immensely popular and the community ownership of the projects from concept through to delivery is very strong.

In 2010/11, documentary production and screenings occurred in:

- Moyne Shire: 9 documentaries shot in the townships of Port Fairy, Yambuk and Caramut
- Mt Alexander Shire: 9 documentaries shot in Maldon, Castlemaine and Newstead
- Indigo Shire: The towns of Beechworth, Rutherglen and Yackandandah were featured, producing 9 short documentary films
- Mansfield Shire: 9 documentaries were produced and premiered, featuring stories from the townships of Mansfield, Tolmie and Jamieson

FREE RANGE FILM FESTIVAL

In partnership with the Free Range Science organisation and the Victorian Government, we curated a touring cinema program with local film societies in communities across the state. The screenings provide opportunities for students and the broader community to access documentaries and feature films with links to science and the environment.

In 2010/11, the program included the following townships and films:

Stratford (September, 2010)

Echuca (April, 2011)

Camperdown (30 June-1 July, 2011)

Earth (2007)

In the Shadow of the Moon (2007)

The Fox and the Child (2007)

Encounters at the end of the world (2007)

RESOURCES

MEDIA STUDIO

Throughout 2010/11, a new centralised production and online content creation resource was created. Bringing together specialist creative and production staff from across the organisation, the new Media Studio was designed to enhance capability and output of digital content, streamline processes and improve efficiencies.

In 2010/11, the Media Studio and the former Content Development Team produced a broad range of materials for use online, in the Australian Mediatheque and on remote devices, in support of major programs and projects. These included:

- Documentation of major exhibitions including *Tim Burton: The Exhibition*, *Dreams Come True: The Art of Disney's Classic Fairy Tales*, *Bill Viola: The Raft*, *Arthur and Corinne Cantrill: Light Years*, *Shaun Gladwell: Stereo Sequences* (including video compiles, interviews with artists and curators, audio/video tour content, and the capture of opening events and Public Programs for use online)
- Video content for the ACMI Blog
- Production of five 'How to' videos for the *Kids Space of ACMI Channel* aimed at the tween market or 8-12 year olds
- Production of promotional materials and teasers for *15 Second Place*
- Community documentary projects in Moyne, Mansfield, Indigo and Mt Alexander shires
- Production of a green screen interactive for the *Margaret and David: 25 Years Talking Movies* exhibition



ACMI COLLECTION

The ACMI Collection comprises a wealth of moving image works, objects and reference materials, which along with our partners and collaborators, provides a rich diversity of Australian and international screen culture resources.

We assist interstate and international cultural institutions in delivery of projects and programs through the loan of rare moving image content, artworks and related objects from within our Collection.

Our team has also assisted in the digital preservation of a number of key Australian documentaries, and has provided specialist advice and support to community groups, filmmakers and laboratories both locally and internationally. During 2010/11 loaned materials from the Collection were seen by over 140,000 viewers.

In 2010/11, a major review and refresh of policies and procedures guiding asset management was undertaken, reflecting a worldwide examination of minimum conservation standards. Improving risk assessment tools is also a key component to improved collection management and a review of our current risk assessment profile has also commenced.

In May 2011 we finalised a complete valuation of the ACMI Collection. The process illuminated a number of high value and rare items and has formed the basis of ongoing rarity, risk and storage assessments.

AUSTRALIAN MEDIATHEQUE

Since opening in September 2009, the unique resource centre, the Australian Mediatheque, has significantly expanded opportunities for broad general public engagement with a major repository of digital and analogue screen culture resources.

It also serves the research and education sectors, a service enhanced by our collaboration with the National Film and Sound Archive (NFSA) and content providers including commercial and public broadcasters, film schools and universities.

Australian Mediatheque highlights in 2010/11:

- 30,000 people visited the centre
- 10,000 hours of digital content was viewed
- 45,000 individual titles were viewed
- More than 120 hours of new content was added to the view-on-demand digital delivery interface
- An independent survey returned a 99% satisfaction rate from visitors
- 19% of Mediatheque visitors were using the resource for education or research
- The average stay for visitors is 46 minutes
- 2,600 hours of analogue content was viewed
- The most watched title of 2010/11 was *Control Your Carbon Dioxides*, an award winning film from our *Screen It* student filmmaking competition
- The most popular on-demand titles are television advertisements, historic films, television programs and home movies

PUBLICATIONS

- Screen Education annual program
- *Dreams Come True* exhibition catalogue
- *Tim Burton: The Exhibition* catalogue
- *Shaun Gladwell: Stereo Sequences* catalogue
- Bi-monthly What's On guide
- 2009/10 Annual Report
- 2009/10 Year in Review

EDUCATION PUBLICATIONS

We produce comprehensive Teacher Kits in support of our own educational programming and some partner festivals.

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 2010/2011:

- *Screen It* Education Kit 2011
- *Message Sticks* Education Kit
- *Little Big Shots* 2011
- *Stereo Sequences* Education Resource Kit
- *Dreams Come True* Education Resource Kit
- *Dreams Come True* Kids Trail
- *Screen Worlds* Activity Kit 2011
- *Screen Worlds* Education Kit 2011
- *Mary and Max: The Exhibition* Education Kit
- *Tim Burton and the Gothic Imagination*
- *The Fantastical Imaginings of Tim Burton*
- *Approaches to Alice in Wonderland*

MORE ABOUT US

SUSTAINABILITY

Our Sustainability Policy recognises that the very nature of our business relies on energy for program delivery as well as operational and business systems. Our commitment is to reduce the environmental impact of our energy needs through innovative management and by adopting best practice wherever possible.

A two-fold strategy drives our commitment.

- Reduce our Greenhouse Gas (GHG) emissions – lower wastage, review and improve operations and reduce energy use, including power and water.
- Mitigate our GHG emissions – purchase additional Green Power (increased from 10% to 25% from July 2011) and Carbon Credits to reduce our footprint.

IMPROVEMENTS MADE

Resources and Operations:

- Maintaining appropriate temperature and humidity levels in our galleries is a key driver of our energy consumption. We have, under a strict testing regime, varied and monitored temperature and humidity levels in light of the content in our largest gallery. The results of this testing are promising. A reduction in energy use will be achieved through tailoring temperature and humidity levels to the specific content without placing the content at any risk of damage or deterioration.
- We purchase 10% green power (25% from 1 July 2011).
- Energy efficient lighting operates in office, gallery and programming spaces.
- Working with Sustainability Victoria we have introduced water saving technology in our toilets and world class LED lighting.
- Cleaning products are environmentally friendly.
- Working with Federation Square we have developed management systems for tracking environmental impacts and now measure air conditioning systems power usage in all spaces. We are also collaborating with Federation Square as part of the *Greener Building Program*.
- With Arts Victoria we are developing a Greening the Arts program, which will identify and implement cross Arts sector and ACMI specific sustainability initiatives.

Technology:

- Powered technology in our exhibition spaces is programmed for automatic shut down where possible.
- Virtualisation Technology is used extensively to reduce the number of physical servers required.
- All computer replacements since 2010 are Energy Star 5.0 Complaint with 90% efficiency power supplies and low toxicity screens.
- Computers and mobile phones are recycled.

Paper and Printing:

- Use of 100% recycled office paper.
- Major printing is supplied through Finsbury Green, which boasts world's best Environmental Management System Accreditation.
- Use of degradable plastic wrap for direct mail of selected mass distribution collateral.
- Office printing is automatically set to double sided.
- Monthly we hold a Print Free Day to focus staff on reducing print volumes.

ORGANISATIONAL ENGAGEMENT

Two teams drive and sponsor a greener ACMI.

- Sustainability Steering Group – representing a cross section of senior staff, this group's core focus and responsibility is to establish strategic objectives for the organisation on sustainable business practice. Through a coordinated strategy the Group identifies aims and objectives and establishes measures for performance and achievement to achieve a reduction in our GHG emissions.
- The Green Team – made up of employees who are passionate about environmental issues. The team regularly undertakes staff engagement activities including Print Free Day, Business Clean Up Day, Mobile Phone Recycling and DVD, book and clothing exchange programs. In 2010-2011 the team also produced and distributed an environmental show bag developed in collaboration with businesses that have sustainable products.

SUSTAINABILITY PERFORMANCE INDICATORS

Our environmental impacts are not primarily office based. Our monitoring systems have identified several key drivers of our GHG emissions. They include visitors, program delivery, weather conditions, spaces and employees.

We were successful in obtaining funding from Sustainability Victoria which has enabled us to change over incandescent globes to more energy efficient LED fixtures in a number of locations throughout our Federation Square and Oliver Lane premises.

Incandescent globes use over five times as much energy compared to the LED fixtures – the quantities that we are changing over, combined with some improvements to how these are controlled, should result in a reduction of approximately 70 tonnes of greenhouse gas emissions.

OUR AUDIENCES AND HOW WE REACH THEM

Our marketing, communications and design strategies support our overall organisational objective of engaging diverse audiences in our extensive and varied programming, both in and out of the building, via multiple channels and outputs. Our ongoing strategic focus is on maintaining current and loyal audiences, entering new market segments, attracting first-time visitors, increasing frequency of attendance and continuing to enhance our brand awareness. Concurrently, our Design team continues to evolve the organisation's brand and ensure a visually effective, cohesive approach across all communications channels.

With such diverse programming across the areas of exhibitions, film, public programs and education programs, talks, live events and industry connection, extensive above and below-the-line marketing and communications activity is required to reach equally distinctive and broad audiences. Throughout 2010/11, the marketing, communications and web teams developed specifically integrated campaigns in support of key programming, such as *Tim Burton: The Exhibition*, which allowed us to very successfully reach key audience markets.

At the same time, our commitment to engaging with audiences through social networking was enhanced by the expansion of our marketing and communications activity in the online space, including facebook, Twitter, and the new ACMI blog with spectacular results.

It was also a record-breaking year for the level of editorial coverage achieved for our programs and projects in local, national and international media across print, electronic and online. A significant contributor to the overall result was *Tim Burton: The Exhibition*, which received over 650 individual stories with an editorial value valued of \$10.6 million.

WHAT WE KNOW ABOUT OUR AUDIENCES

Regular audience attendees at ACMI can be defined as predominantly singles and couples, of average to higher household income, tertiary educated (or current students), a high percentage of urban professionals, and within 45 minutes drive-time of the CBD. During 2010/11, we have succeeded in growing our family audience and increasing visitation from outer Melbourne suburbs, regional Victoria and interstate. This is largely a result of our presentation of major or blockbuster exhibitions with broad general public appeal and regular free program offers.

MARKETING AND COMMUNICATIONS HIGHLIGHTS 2010/11

- E-news subscriber numbers: 117,448
- 6424 facebook fans – a 126% increase
- 5073 followers on Twitter – 457% growth
- Most substantial increase in ACMI's brand awareness since 2007; a 15% increase in unprompted awareness
- Victorian Government *Arts Portfolio Leadership Award* for Marketing and Audience Development for *Tim Burton: The Exhibition*
- 66% of Melbournians surveyed were aware of *Tim Burton: The Exhibition* when surveyed by the Herald Sun newspaper
- The marketing and media campaigns delivered throughout 2010/11 contributed to ACMI achieving over 1.1 million visitors during the reporting period, which saw us ranked as 40th most attended art gallery/museum in the world (*The Art Newspaper*, April 2011)
- The Bronze award in the 2010 *Australian Direct Marketing Association Awards*: Out of Home category and a Gold Medal at the *John Caples International Awards* for *Tim Burton: The Exhibition* headless horseman and pie-bags marketing promotion, with creative agency DDB
- Achieved 38% interstate visitation for *Tim Burton: The Exhibition*, the highest percentage for ACMI to date
- Achieved 14% visitation from regional Victoria for *Tim Burton: The Exhibition*, the highest percentage for ACMI to date
- We held top position on Google Australia for a search on Tim Burton for the duration *Tim Burton: The Exhibition* and reached the top ten for Google International
- Achieved 31% interstate visitation for *Dreams Come True*; second only to *Tim Burton: The Exhibition*
- 12% visitation from regional Victoria for *Dreams Come True*; second only to *Tim Burton: The Exhibition*
- An average 40 posts per week on facebook and Twitter
- ACMI blog launched

PARTNERS AND SUPPORTERS

Through donations, funding from trusts and foundations, government grants, corporate sponsorships and collaborations, our partnership and relationship activities enhance our capacity to deliver world-leading cultural and learning experiences for Victorians and visitors alike. Our 2010/11 partners and supporters:

Adelaide International Film Festival
Anna Schwartz Gallery
Arts Victoria
Asia Pacific Screen Awards
Astor Theatre Melbourne
Australia Council for the Arts
Australian Literacy Educators' Association (ALEA)
Austrian Embassy, Canberra
Brisbane Powerhouse
British Council
Chauvel Cinema
City of Melbourne
DB Schenker
Department of Education and Early Childhood Development (DEECD)
Digital Pictures
Element Rigging
Film Art Media
Geelong Gallery
Gippsland Art Gallery
Goethe Institute
GOMA - Gallery of Modern Art Brisbane
Indigo Shire
Inside Out Productions
Japan Foundation
JCDecaux
Kaldor Arts Projects
Light in Winter Festival
L'Oreal Fashion Festival
Mt Alexander Shire
Mansfield Shire
Megafun
Melbourne Airport
Melbourne Spring Fashion Week
Melbourne Music Week
Melbourne University
Melbourne's Child
Melodrama Pictures
Mitsubishi Electric
Monash University
Moyne Shire
MRC Adelaide
Museum of Modern Art (MoMA)
National Film and Sound Archive Canberra / Arc Cinema
Nets Victoria
Orion Division | Hachette Australia
Parks Victoria
Qantas
Queensland Government
Queensland University of Technology
Revelation Perth International Film Festival

Royal Botanic Gardens, Melbourne
RTR Productions
Seven Network
Shrine of Remembrance
Sofitel Melbourne
SoundCorp
Stage and Screen
Sydney International Film Festival
Sydney Opera House
Summer Foundation
Swinburne University
The Age newspaper
The Herald Sun newspaper
The Senior
THREETHOUSAND.COM.AU
Triple RRR
Tourism Victoria
US Embassy
Vice Magazine
Victorian Government Veterans Affairs Unit
Victorian Major Events Company (VMEC)
Warrnambool Art Gallery
Western Chances
Yarra Trams

FILM FESTIVAL PARTNERS

Cinematheque
Festival of Jewish Cinema
Hola Mexico Film Festival
Human Rights Arts and Film Festival
IF
Japanese Film Festival
Korean Film Festival
Indonesian Film Festival
La Mirada
Little Big Shots
Red Hot Shorts
Filmoteca
Melbourne International Animation Festival
Melbourne International Film Festival
Melbourne Queer Film Festival
Melbourne Writers Festival

CONTENT PARTNERS, AUSTRALIAN MEDIATHEQUE

ABC Television
Australian Children's Television Foundation
Australian Film Institute (AFI)
Australian Film, Television and Radio School (AFTRS)
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

MEMBERS

Our individual member program was launched in 2010/11 offering an extensive range of benefits, discounts and offers, including exclusive private screenings, talks, previews and openings. In its first year, almost 2000 members signed on from Melbourne, intrastate, interstate and across the world. As well as enjoying discounted purchasing in the ACMI Store and Lounge, members were treated to exclusive preview screenings and exhibition private viewing in 2010/11 and regular prize give-aways via the weekly e-news

HIGHLIGHTS 2010/11:

- An exclusive invitation to meet animator and artists, Glen Keane, and the curators of *Dreams Come True: The Art of Disney's Classic Fairy Tales*
- An exclusive private viewing of *Shaun Gladwell: Stereo Sequences*
- Special offers with film festival partners
- An expanded benefits program
- 11 free private film screenings

Our Corporate Membership program was also launched in August 2010, providing two streams of membership for small and medium entities. Corporate Membership provides generous discounts on venue hire, exclusive invitations to VIP exhibition openings, a host of ongoing benefits including inter-changeable Courtesy cards and privilege packs for staff as well as complimentary cinema and exhibition passes. The Corporate member program will continue to expand in the 2011/12 financial year.

Corporate Members 2010/11:

- Marks Henderson Pty Ltd
- BMF Pty Ltd
- Holding Redlich Lawyers
- Maddocks
- Quayclean Australia Pty Ltd
- Integrity Governance
- Viewgrow Capital Pty Ltd
- Global Specialised Services



ELIN SODERLUND, VISITOR SERVICES OFFICER

VISITOR SERVICES

First impressions are paramount to the visitor experience of ACMI so our Visitor Services team, including our dedicated Volunteers, are committed to ensuring visitors receive a warm welcome.

The year began with *Tim Burton: The Exhibition* and during its run a team of 70 Visitor Services Officers and 120 volunteers welcomed an unprecedented 276,000 visitors. At its peak, the exhibition attracted well over 5,000 visitors on one day and despite long queues, the crowds were managed smoothly.

In addition to the exceptional service delivered during our exhibitions, including *Screen Worlds*, *Dreams Come True*, and *Shaun Gladwell: Stereo Sequences*, as well as in Gallery 2, the Visitor Services team continued to deliver an exceptional standard of service to visitors engaged in our programs across film, public and education programming, talks, live events, and during delivery of our 16 film festival partner programs and events.

The high standard of customer service delivered by the team was recognised when two of our VSOs, Mel Page and Elin Soderlund, received Federation Square Customer Service Excellence Awards.

The ACMI Volunteer Program has also celebrated many milestones in 2010/11. A record 11,000 volunteer hours were delivered by the team and the program expanded its offer to provide assistance with the ever popular weekly *Cinematheque* program, while the ACMI Green Team has benefited from the input of volunteer representative, Anna O'Bryan.

Long-term volunteer Pinky Watson has been working with VSO Mike Childs to provide a Front of House perspective for the ACMI blog, while Paul Fuller was awarded a Volunteer Certificate of Appreciation at the *Arts Portfolio Leadership Awards* for his contribution to the organisation.

Many individual milestones have also been reached in the year. Extraordinarily, Bill Woodward, Vin Pilkington, Clarry Answerth and Murray Bragge - four quietly dedicated volunteers who assist in the process of assessing the overall quality of films within the ACMI Collection- are now members of an elite group who have each chalked up between 10 and 15 years of volunteering at ACMI and its predecessors.

Several of our Visitor Services Volunteers are now reaching their 1000 hour and 1500 hour milestones. Robert Brodie, Alice Turnbull and Les Burlock all began volunteering at ACMI in 2002 whilst juggling other volunteer commitments on a weekly basis.

DIVERSITY

Every year, we reach and engage broad audiences through a myriad of culturally diverse programming. This allows our visitors to enrich their view of, and connection to, other cultures and societies from across the world, while celebrating what is unique about the Australian identity.

We do this through screening Australian and international moving image content in our film programs and those of our festival partners, and through our public and education programming, including talks, forums and workshops. We empower people through partnership projects that allow women, Indigenous and young people to share and archive personal and community stories through our Digital Storytelling program, and we advance the role of women as moving image practitioners through our Film, Public and Education Programs.

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

Focus On Kelly Reichardt (5 films)
Intangible Asset #82 (*Jazz On Film*)
Mundane History (*First Look*)
The Extra Man (*Seniors Cinema*)
American Splendor (*Freaky Fridays*)
In This Life's Body (*Australian Perspectives*)
Brian Eno: Another Green World (*First Look*)
Lourdes (*Seniors Cinema*)
Ciara Time (*Seniors Cinema*)
Looking For Alibrandi (*Australian Perspectives*)
The Magistrate (*Australian Perspectives*)
It Came From Kuchar (*Freaky Fridays*)
The Sleeping Beauty (*European Fairy Tales*)
Focus On Linda Lin Dai (10 films)
Bluebear (*European Fairy Tales*)
South Solitary (*Seniors Cinema*)
Boutique Manifique (*Australian Perspectives*)

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, which also reached into youth audiences and Indigenous communities.

Through both our programming and our marketing and communications activities, we reach deeply into Culturally and Linguistically Diverse (CALD) communities. In 2010/11, we programmed foreign titles in 68 languages from 28 countries.

COMMERCIAL AND RESOURCES

CRM AND TICKETING

In 2010/11, we acquired a new Customer Relationship Management (CRM) system, Tessitura, after an extensive process of internal review and software evaluation.

Substantial analysis was conducted on the two short-listed software solutions, including detailed feature analysis, capability to deliver specific business process solution requirements, extensive demonstrations and peer organisation comparison. Alongside this process, an organisation-wide stakeholder mapping exercise was conducted to review existing processes for managing stakeholder contacts, relationships and communication.

Benefits of the new software solution include significantly enhanced audience experience through print at home ticketing and access control, more efficient online purchasing, effective program communication through eCommunication and eMarketing campaigns, a unified stakeholder database and internal process efficiencies, enhanced customer information, and improved relationship management.

CINEMAS

In an exciting technical development in 2011, we fitted digital projection and 3D capability to our cinemas. As part of this upgrade, the capability to project in 3D has been made available to our festival partners, across the diverse formats of projection that we provide, expanding the cinematic experience for audiences.

ACMI STORE

It was a record breaking year for the ACMI Store in 2010/11, largely on the back of record numbers of visitors passing through the doors. Exhibition specific product and merchandise for blockbusters including *Tim Burton: The Exhibition* and *Dreams Come True: The Art of Disney's Classic Fairy Tales* contributed significantly to the overall result, while the Store continues to offer products which are uniquely distinctive to the moving image and pop culture.

In-store book signings with Tim Burton (*Art of Burton*); David Suzuki (*The Legacy*); Jeff Lindsay (*Darkly Dreaming Dexter*) and Anthony Roberts (*Reel Locations*) proved popular as did specialist merchandise developed for our film festival partners.

Our product range has been further extended in 2011 through collaboration with Craft Victoria whose artists have designed unique and exclusive jewellery and ceramics which connect to our *Screen Worlds* exhibition.

ACMI LOUNGE

The ACMI Lounge is an integral part of the visitor experience and has been enjoyed by cinema goers, tourists, special events guests and visitors alike throughout 2010/11. It also continues to provide excellent in-house catering for launches, festival clubs, corporate hirers and functions.

In May 2011, an Expression of Interest process was entered into seeking a re-imagining of the hospitality offer within ACMI and a major refresh of the physical space to better connect with the rest of the building inside and out. A refurbished café/bar will open in 2012.

ACMI EVENTS

At the hub of Melbourne's cultural and tourist precinct in Federation Square, we provide flexible and unique environments for corporate, private hire and screen culture events and functions.

For launches, conferences, cocktail parties, openings and celebrations the ACMI Events team provides a number of specialised services to assist clients in achieving an exceptional outcome, including event management, hospitality and catering, technical, AV and customer support, and ticketing.

With menu choices ranging from elegant conference breakfasts and morning teas, sit-down lunches and buffets, to spectacular opening night events, the team can even create fun meal packs filled with a delicious selection to be enjoyed inside our cinemas.

Our 10 individual event spaces across the building are the ideal backdrop for seminars, forums, launches and special events.



ORGANISATION STRUCTURE

			HEAD OF EXHIBITION PROGRAMS Conrad Bodman	
			HEAD OF PUBLIC PROGRAMS Gael McIndoe	
PREMIER AND MINISTER FOR THE ARTS, Ted Baillieu MLA; PARLIAMENTARY SECRETARY ASSISTING THE PREMIER WITH THE ARTS, Heidi Victoria MLA			ACMI BOARD	
			DIRECTOR/CEO Tony Sweeney	
			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 (until 6 May, 2011) James Rewell (from 8 May 2011)	
			DEVELOPMENT MANAGER Lorrae Nicholson	
			COMMERCIAL MANAGER Warren Coxall	
			VISITOR SERVICES MANAGER Britt Romstad	
			FACILITIES MANAGER Shaun Woodhouse	
			STRATEGY & OPERATIONS DIRECTOR George Pappas	
			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 Rhonda O'Donnell
 Ms Sue Rowley
 Mr Bill Shannon
 Ms Ricci Swart
 Joel Pearlman (from 6 July 2010)
 Michael Wachtel (from 6 July 2010)
 Peter Lewinsky (from 6 July 2010)
 Jan Chapman (from 6 July 2010)

EXECUTIVE TEAM

Tony Sweeney, Director & CEO
 Conrad Bodman, Head of Exhibitions
 Gael McIndoe, Head of Public Programs
 George Pappas, Strategy and Operations Director
 Michael Parry, Head of Media Technology
 Janet Riley, Head of Human Resources
 Richard Sowada, Head of Film Programs
 Richard Zimmermann, Marketing and Development Director

PERFORMANCE SUMMARY

	30 June 2011	30 June 2010	30 June 2009
	\$	\$	\$
Revenue from government	20,004,631	20,056,800	19,747,000
Capital funding	400,000	185,000	4,712,305
Capital asset charge	2,104,000	2,145,000	2,186,000
Self generated revenue	11,684,082	5,858,491	4,821,436
Total revenue	34,192,713	28,245,291	31,466,741
Operating surplus/ (deficit) before depreciation & capital funding	4,541,644	(547,892)	2,349,006
Result from operating activities after depreciation & capital funding	2,314,626	(2,720,020)	3,092,402
Cash flow from operating activities	4,475,069	1,248,653	5,688,073
Cash flow from investing activities	(518,704)	(4,601,005)	(7,885,380)
Net increase/(decrease) in cash and cash equivalents	3,956,365	(3,352,352)	(2,197,307)
Total assets	32,419,052	33,572,477	35,550,269
Total liabilities	2,596,001	3,898,169	3,155,940

Notes (Summary of Financial Results)

The exceptional financial performance in 2010-2011 reflects a year that has proven to be the most successful in ACMI's history. The stand out area of financial performance has been the area of self generated revenue both ticketed attendances and commercial operations.

Capital grants received in the years prior to 2010 funded the major capital works. Capital funds received in 2010-2011 were for specific universal access initiatives and to assist in the funding of the public areas redevelopment.

In accordance with ACMI's financial sustainability policy, Operating result before depreciation and capital funding is balanced over a three year rolling period. Accordingly surpluses of prior years are used to fund a diverse Exhibitions, Public and Film programs activity.

The operating surplus before depreciation and capital funding is \$4.54M. The results after depreciation expense and capital funding is \$2.3M. Depreciation expense of totalled \$2.2M.

The net increase in cash and cash equivalents of \$4.0M was a result of the exceptional level of self generated revenue.

The cash outflows from investing activities totalled \$519K which was significantly lower than in prior years due to the completion of the major capital works.

Key Performance Indicators

	30 June 2011	30 June 2010	30 June 2009
Visitation	1,138,217	749,942	332,320
Online visitation	1,176,629	1,920,260	1,897,489

Overall visitation at 1.14 million is a 50% increase on the previous year. This positions ACMI as a major Melbourne cultural institution. The *Tim Burton: The Exhibition* attendance of 276,000 is the highest ever for a charged-entry film exhibition. The exhibition was also coupled with an extremely successful integrated events and late night Thursdays program.

Burton was followed by *Dreams Come True: The Art of Disney's Classic Fairy Tales*, a major exhibition that drew an audience of 100,000. We also delivered specific film and public programs to leverage off this exhibition.

On line visitations are based on a new measuring methodology used now by Victoria's publicly funded arts agencies. Therefore under this new methodology results in the current and previous years are not comparable.

Outputs and Other Statistics

	30 June 2011	30 June 2010	30 June 2009
Members and friends	1,323	597	849
Volunteer Hours	11,544	10,178	7,554
Students Participating in education programs	55,350	42,227	20,737
Quality			
Collection Stores to Industry Standard	85%	85%	85%
Visitor satisfied with visit overall	95%	94%	90%

Notes (Outputs and Other Statistics)

The increase in Members and Friends figures reflects the impact of a new and enhanced membership program. Volunteer hours reached a new record level with our volunteers making a significant contribution to our visitors' experience.

The increase in student participation reflects the success of the Burton and Disney exhibitions and the permanent free-entry *Screen Worlds* exhibition. During 2010-2011 students enjoyed a rich educational program.

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 Peter Batchelor MP, Minister for the Arts and Ted Baillieu MLA, Premier and Minister for the Arts (from 2 December 2010).

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:
George Pappas (Strategy & Operations Director)
Janet Riley (Head of Human Resources)

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 one request during 2010-2011 and this request was acceded to.

Making a Request

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

Documents that are maintained in the possession of ACMI 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 \$23.90 Fol application fee, (to be increased to \$24.40 from 1 July 2011), 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:

Application fee	\$23.90 (to be increased to \$24.40 from 1 July 2011) non-refundable unless fee is waived
Photocopy fee	\$0.20 per black and white A4 page
Search fee	\$20.00 per hour or part of an hour
Supervision fee	\$5.00 per 15 minutes or part thereof (where a document is inspected by an applicant)
Providing access in a form other than photocopying	The reasonable costs incurred by ACMI in providing the copy
Charge for listening to or viewing a tape	The reasonable costs incurred by ACMI in making arrangements to listen to or view. (Supervision charges also apply)
Charge for making a written transcript out of a tape	The reasonable costs incurred by ACMI in providing the written transcript
Deposits	A deposit of \$25.00 may be required if the calculated charge does not exceed \$100.00 or a deposit of 50.00 per cent of the calculated charge, where that charge exceeds \$100.00

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

ACMI has reviewed initiatives in place to address the Culturally Sensitive Service Delivery 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.

Diversity Reporting

Women

ACMI is committed to working toward the Government's goal of equality for all Victorian women. Within the organisation women are well represented on the ACMI Board and the ACMI Executive Team with women taking up four of the available Board positions and two women members on the Executive Team. Women account for 10 of the 17 positions in the Grade 5 Management stream.

Across all programming areas ACMI has played a role in promoting women's full participation in community and public life and has recognised the contribution of Victoria's women as decision makers and leaders.

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

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 18-25).

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 as have students from schools across Victoria through the Veterans Digital Storytelling project (Refer Pages 22-23). Towns visited included Warrnambool, Portland and St Arnaud. 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 Page 24) involved 12 townships across Victoria, while our Screen Education team delivered workshops in regional communities and engaged young people from every Australian State and Territory in the creative process through the Screen It schools filmmaking project (Refer Page 25).

In partnership with the Free Range Science organisation and the Victorian Government, we again curated a touring cinema program co-presented with local film societies in communities across the state. The screenings, often sold out, provide opportunities for students and the broader community to access documentaries and feature films with links to science and the environment. Screening featured in Stratford, Echuca and Camperdown. Our Film Programs team also presented 68 foreign language films from 28 countries in its 2010/11 programs.

Whistleblowers Protection Act 2001

This section of the report contains information that is required to be published annually under section 102 of the *Whistleblowers Protection Act 2001* (the Act):

- > The current procedures established by the Australian Centre for the Moving Image (ACMI) under part 6 of the Act can be found below
- > ACMI has received no disclosure during the year
- > ACMI has referred no disclosures during the year to the Ombudsman to determine whether they are public interest disclosures
- > The Ombudsman has referred no disclosures to ACMI during the year
- > ACMI has referred no disclosure to the Ombudsman to investigate during the year
- > The Ombudsman has not taken over any investigation of disclosure from ACNU during the year
- > ACMI has made no request under section 74 of the Act to the Ombudsman to investigate disclosures during the year
- > ACMI has not declined to investigate a disclosure during the year
- > There have been no disclosures that were substantiated on investigation; there has been no requirement to take action on completion of an investigation
- > The ombudsman has made no recommendation under the Act that relates to ACMI

Procedures for handling disclosures under section 68 of the Act

1. Statement of support to whistleblowers

ACMI is committed to the aims and objectives of the *Whistleblowers Protection Act 2001* (the Act). It does not tolerate improper conduct by its employees, officers or members, nor the taking of reprisals against those who come forward to disclose such conduct.

2. Purpose of the procedures

These procedures establish a system for reporting disclosures of improper conduct or detrimental action by ACMI and its employees. The system enables such disclosures to be made to the protected disclosure coordinator or to one of the nominated protected disclosure officers. Disclosures may be made by employees or by members of the public.

These procedures are designed to complement normal communication channels between supervisors and employees.

3. Objects of the Act

The *Whistleblowers Protection Act 2001* commenced operation on 1 January 2002. The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. The Act provides protection to whistleblowers 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.

4. Definitions of key terms

Three key concepts in the reporting system are improper conduct, corrupt conduct and detrimental action. Definitions of these terms are set out below.

4.1 Improper conduct

A disclosure may be made about improper conduct by a public body or public official. Improper conduct means conduct that is corrupt, a substantial mismanagement of public resources, or conduct involving substantial risk to public health or safety or to the environment. The conduct must be serious enough to constitute, if proved, a criminal offence or reasonable grounds for dismissal.

4.2 Corrupt conduct

Corrupt conduct means:

- > conduct of any person (whether or not a public official) that adversely affects the honest performance of a public officer's or public body's functions
- > the performance of a public officer's functions dishonestly or with inappropriate partiality
- > conduct of a public officer, former public officer or a public body that amounts to a breach of public trust
- > conduct by a public officer, former public officer or a public body that amounts to the misuse of information or material acquired in the course of the performance of their official functions
- > a conspiracy or attempt to engage in the above conduct

4.3 Detrimental action

The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure. Detrimental action includes:

- > action causing injury, loss or damage
- > intimidation or harassment
- > discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business, including the taking of disciplinary action

5. The reporting system

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

Protected Disclosure Co-ordinator

Brigid Sunderland
Telephone: 9651 2237

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 9, 459 Collins Street (North Tower)
Melbourne VIC 3000 (DX 210174 Melbourne)
Internet: www.ombudsman.vic.gov.au
Telephone: (03) 9613 6222

6. Roles and Responsibilities

6.1 Employees

Employees are encouraged to report known or suspected incidences of improper conduct or detrimental action in accordance with these procedures.

All employees of ACMI have an important role to play in supporting those who have made a legitimate disclosure. They must refrain from any activity that is, or could be perceived to be, victimisation or harassment of a person who makes a disclosure. Furthermore, they should protect and maintain the confidentiality of a person they know or suspect to have made a disclosure.

6.2 Protected Disclosure Officers

Protected disclosure officers will:

- > be a contact point for general advice about the operation of the Act for any person wishing to make a disclosure about improper conduct or detrimental action
- > make arrangements for a disclosure to be made privately and discreetly and, if necessary, away from the workplace
- > receive any disclosure made orally or in writing (from internal and external whistleblowers)
- > commit to writing any disclosure made orally
- > impartially assess the allegation and determine whether it is a disclosure made in accordance with Part 2 of the Act (that is, a protected disclosure)
- > take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential
- > forward all disclosures and supporting evidence to the protected disclosure coordinator

6.3 Protected Disclosure Coordinator

The protected disclosure coordinator has a central clearing-house role in the internal reporting system. He or she will:

- > receive all disclosures forwarded from the protected disclosure officers
- > receive all phone calls, emails and letters from members of the public or employees seeking to make a disclosure
- > impartially assess each disclosure to determine whether it is a public interest disclosure
- > refer all public interest disclosures to the Ombudsman
- > be responsible for carrying out, or appointing an investigator to carry out, an investigation referred to the public body by the Ombudsman
- > be responsible for overseeing and coordinating an investigation where an investigator has been appointed
- > appoint a welfare manager to support the whistleblower and to protect him or her from any reprisals
- > advise the whistleblower of the progress of an investigation into the disclosed matter
- > establish and manage a confidential filing system
- > collate and publish statistics on disclosures made
- > take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential
- > liaise with the chief executive officer of the public body

6.4 Investigator

The investigator will be responsible for carrying out an internal investigation into a disclosure where the Ombudsman has referred a matter to the public body. An investigator may be a person from within an organisation or a consultant engaged for that purpose.

6.5 Welfare Manager

The welfare manager is responsible for looking after the general welfare of the whistleblower. The welfare manager will:

- > examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and seek to foster a supportive work environment
- > advise the whistleblower of the legislative and administrative protections available to him or her
- > listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making disclosure
- > ensure the expectations of the whistleblower are realistic

7. Confidentiality

ACMI will take all reasonable steps to protect the identity of the whistleblower. Maintaining confidentiality is crucial in ensuring reprisals are not made against a whistleblower.

The Act requires any person who receives information due to the handling or investigation of a protected disclosure, not to disclose that information except in certain limited circumstances. Disclosure of information in breach of section 22 constitutes an offence that is punishable by a maximum fine of 60 penalty units or six months imprisonment or both.

The circumstances in which a person may disclose information obtained about a protected disclosure include:

- > where exercising the functions of the public body under the Act
- > when making a report or recommendation under the Act
- > when publishing statistics in the annual report of a public body
- > in criminal proceedings for certain offences in the Act.

However, the Act prohibits the inclusion of particulars in any report or recommendation that is likely to lead to the identification of the whistleblower. The Act also prohibits the identification of the person who is the subject of the disclosure in any particulars included in an annual report.

ACMI will ensure all files, whether paper or electronic, are kept securely and can only be accessed by the protected disclosure coordinator, protected disclosure officer, the investigator or welfare manager (in relation to welfare matters) where appropriate. All

printed material will be kept in files that are clearly marked as a Whistleblower Protection Act matter, and warn of the criminal penalties that apply to any unauthorised divulging information concerning a protected disclosure. All electronic files will be produced and stored in a separate secure designated directory and be given password protection which is accessible only by the protected disclosure coordinator. All materials relevant to an investigation, such as tapes from interviews, will also be stored securely with the whistleblower files.

ACMI will not email documents relevant to a whistleblower matter and will ensure all phone calls and meetings are conducted in private.

8. Collating and Publishing Statistics

The protected disclosure coordinator will establish a secure register to record the information required to be published in the annual report, and to generally keep account of the status of whistleblower disclosures. The register will be confidential and will not record any information that may identify the whistleblower.

The register will contain the following information:

- > the number and types of disclosures made to public bodies during the year
- > the number of disclosures referred to the Ombudsman for determination as to whether they are public interest disclosures
- > the number and types of disclosed matters referred to the public body by the Ombudsman for investigation
- > the number and types of disclosures referred by the public body to the Ombudsman for investigation
- > the number and types of investigations taken over from the public body by the Ombudsman
- > the number of requests made by a whistleblower to the Ombudsman to take over an investigation by the public body
- > the number and types of disclosed matters that the public body has declined to investigate
- > the number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation
- > any recommendations made by the Ombudsman that relate to the public body

9. Receiving and Assessing Disclosures

9.1 Has the Disclosure been made in accordance with part 2 of the Act?

Where a disclosure has been received by the protected disclosure officer or by the protected disclosure coordinator, he or she will assess whether the disclosure has been made in accordance with Part 2 of the Act and is, therefore, a protected disclosure.

9.1.1 Has the disclosure been made to the appropriate person?

For the disclosure to be responded to by ACMI, it must concern an employee, member or officer of ACMI. If the disclosure concerns an employee, officer or member of another public body, the person who has made the disclosure must be advised of the correct person or body to whom the disclosure should be directed. If the disclosure has been made anonymously, it should be referred to the Ombudsman.

9.1.2 Does the disclosure contain the essential elements of a Protected Disclosure?

To be a protected disclosure, a disclosure must satisfy the following criteria:

- > Did a natural person (that is, an individual person rather than a corporation) make the disclosure?
- > Does the disclosure relate to conduct of a public body or public officer acting in their official capacity?
- > Is the alleged conduct either improper conduct or detrimental action taken against a person in reprisal for making a protected disclosure?
- > Does the person making a disclosure have reasonable grounds for believing the alleged conduct has occurred?

Where a disclosure is assessed to be a protected disclosure, it is referred to the protected disclosure coordinator. The protected disclosure coordinator will determine whether the disclosure is a public interest disclosure.

Where a disclosure is assessed not to be a protected disclosure, the matter does not need to be dealt with under the Act. The protected disclosure officer will decide how the matter should be responded to in consultation with the protected disclosure coordinator.

9.2 Is the Disclosure a Public Interest Disclosure?

Where the protected disclosure officer or coordinator has received a disclosure that has been assessed to be a protected disclosure, the protected disclosure coordinator will determine whether the disclosure amounts to a public interest disclosure. This assessment will be made within 45 days of the receipt of the disclosure. In reaching a conclusion as to whether a protected disclosure is a public

interest disclosure, the protected disclosure coordinator will consider whether the disclosure shows, or tends to show, that the public officer to whom the disclosure relates:

- > has engaged, is engaging or proposes to engage in improper conduct in his or her capacity as a public officer
- > has taken, is taking or proposes to take detrimental action in reprisal for the making of the protected disclosure.

Where the protected disclosure coordinator concludes that the disclosure amounts to a public interest disclosure, he or she will:

- > notify the person who made the disclosure of that conclusion
- > refer the disclosure to the Ombudsman for formal determination as to whether it is indeed a public interest disclosure.

Where the protected disclosure coordinator concludes that the disclosure is not a public interest disclosure, he or she will:

- > notify the person who made the disclosure of that conclusion
- > advise that person that he or she may request the public body to refer the disclosure to the Ombudsman for a formal determination as to whether the disclosure is a public interest disclosure, and that this request must be made within 28 days of the notification.

In either case, the protected disclosure coordinator will make the notification and the referral within 14 days of the conclusion being reached by the public body. Notification to the whistleblower is not necessary where the disclosure has been made anonymously.

10. Investigations

10.1 Introduction

Where the Ombudsman refers a protected disclosure to ACMI for investigation, the protected disclosure coordinator will appoint an investigator to carry out the investigation.

The objectives of an investigation will be to:

- > collate information relating to the allegation as quickly as possible. This may involve taking steps to protect or preserve documents, materials and equipment
- > consider the information collected and to draw conclusions objectively and impartially
- > maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure
- > make recommendations arising from the conclusions drawn concerning remedial or other appropriate action

10.2 Terms of Reference

Before commencing an investigation, the protected disclosure coordinator will draw up terms of reference and obtain authorisation for those terms by the Chief Executive Officer of ACMI. The terms of reference will set a date by which the investigation report

is to be concluded, and will describe the resources available to the investigator to complete the investigation within the time set. The protected disclosure coordinator may approve, if reasonable, an extension of time requested by the investigator. The terms of reference will require the investigator to make regular reports to the protected disclosure coordinator who, in turn, is to keep the Ombudsman informed of general progress.

10.3 Investigation Plan

The investigator will prepare an investigation plan for approval by the protected disclosure coordinator. The plan will list the issues to be substantiated and describe the avenue of inquiry. It will address the following issues:

- > What is being alleged?
- > What are the possible findings or offences?
- > What are the facts in issue?
- > How is the inquiry to be conducted?
- > What resources are required?
- > commencement of the investigation, the whistleblower should be:
 - > notified by the investigator that he or she has been appointed to conduct the investigation
 - > asked to clarify any matters
 - > provide any additional material he or she might have

The investigator will be sensitive to the whistleblower's possible fear of reprisals and will be aware of the statutory protections provided to the whistleblower.

10.4 Natural Justice

The principles of natural justice will be followed in any investigation of a public interest disclosure. The principles of natural justice concern procedural fairness and ensure a fair decision is reached by an objective decision-maker. Maintaining procedural fairness protects the rights of individuals and enhances public confidence in the process.

ACMI will have regard to the following issues in ensuring procedural fairness:

- > The person who is the subject of the disclosure is entitled to know the allegations made against him or her and must be given the right to respond. (This does not mean the person must be advised of the allegation as soon as the disclosure is received or the investigation has commenced.)
- > If the investigator is contemplating making a report adverse to the interests of any person, that person should be given the opportunity to put forward further material that may influence the outcome of the report and that person's defence should be fairly set out in the report.
- > All relevant parties to a matter should be heard and all submissions should be considered.

- > A decision should not be made until all reasonable inquiries have been made.
- > The investigator or any decision-maker should not have a personal or direct interest in the matter being investigated.
- > All proceedings must be carried out fairly and without bias. Care should be taken to exclude perceived bias from the process.
- > The investigator must be impartial in assessing the credibility of the whistleblower and any witnesses. Where appropriate, conclusions as to credibility should be included in the investigation report

10.5 Conduct of the Investigation

The investigator will make contemporaneous notes of all discussions and phone calls, and all interviews with witnesses will be taped. All information gathered in an investigation will be stored securely. Interviews will be conducted in private and the investigator will take all reasonable steps to protect the identity of the whistleblower. Where disclosure of the identity of the whistleblower cannot be avoided, due to the nature of the allegations, the investigator will warn the whistleblower and his or her welfare manager of this probability.

It is in the discretion of the investigator to allow any witness to have legal or other representation or support during an interview.

10.6 Referral of an investigation to the Ombudsman

The protected disclosure coordinator will make a decision regarding the referral of an investigation to the Ombudsman where, on the advice of the investigator:

- > the investigation is being obstructed by, for example, the non-cooperation of key witnesses
- > the investigation has revealed conduct that may constitute a criminal offence

10.7 Reporting Requirements

The protected disclosure coordinator will ensure the whistleblower is kept regularly informed concerning the handling of a protected disclosure and an investigation.

The protected disclosure coordinator will report to the Ombudsman about the progress of an investigation.

Where the Ombudsman or the whistleblower requests information about the progress of an investigation, that information will be provided within 28 days of the date of the request.

11. Action taken after an Investigation

11.1 Investigator's Final Report

At the conclusion of the investigation, the investigator will submit a written report of his or her findings to the protected disclosure coordinator. The report will contain:

- > the allegation/s
- > an account of all relevant information received and, if the investigator has rejected evidence as being unreliable, the reasons for this opinion being formed
- > the conclusions reached and the basis for them
- > any recommendations arising from the conclusions

Where the investigator has found that the conduct disclosed by the whistleblower has occurred, recommendations made by the investigator will include:

- > the steps that need to be taken by ACMI to prevent the conduct from continuing or occurring in the future
- > any action that should be taken by ACMI to remedy any harm or loss arising from the conduct. This action may include bringing disciplinary proceedings against the person responsible for the conduct, and referring the matter to an appropriate authority for further consideration

The report will be accompanied by:

- > the transcript or other record of any oral evidence taken, including tape recordings
- > all documents, statements or other exhibits received by the officer and accepted as evidence during the course of the investigation.

Where the investigator's report is to include an adverse comment against any person, that person will be given the opportunity to respond and his or her defence will be fairly included in the report.

The report will not disclose particulars likely to lead to the identification of the whistleblower.

11.2 Action to be taken

If the protected disclosure coordinator is satisfied that the investigation has found that the disclosed conduct has occurred, he or she will recommend to the Chief Executive Officer the action that must be taken to prevent the conduct from continuing or occurring in the future. The protected disclosure coordinator may also recommend that action be taken to remedy any harm or loss arising from the conduct.

The protected disclosure coordinator will provide a written report to the President of the Board, Ombudsman and the whistleblower setting out the findings of the investigation and any remedial steps taken.

Where the investigation concludes that the disclosed conduct did not occur, the protected disclosure coordinator will report these findings to the Ombudsman and to the whistleblower.

12. Managing the Welfare of the Whistleblower

12.1 Commitment to Protecting Whistleblowers

ACMI is committed to the protection of genuine whistleblowers against detrimental action taken in reprisal for the making of protected disclosures. The protected disclosure coordinator is responsible for ensuring whistleblowers are protected from direct and indirect detrimental action, and that the culture of the workplace is supportive of protected disclosures being made.

The protected disclosure coordinator will appoint a welfare manager to all whistleblowers who have made a protected disclosure. The welfare manager will:

- > examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and, where the whistleblower is an employee, seek to foster a supportive work environment
- > advise the whistleblower of the legislative and administrative protections available to him or her
- > listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making disclosure
- > keep a contemporaneous record of all aspects of the case management of the whistleblower including all contact and follow-up action
- > ensure the expectations of the whistleblower are realistic

All employees will be advised that it is an offence for a person to take detrimental action in reprisal for a protected disclosure. The maximum penalty is a fine of 240 penalty units or two years imprisonment or both. The taking of detrimental action in breach of this provision can also be grounds for making a disclosure under the Act and can result in an investigation.

Detrimental action includes:

- > causing injury, loss or damage
- > intimidation or harassment
- > discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business (including the taking of disciplinary action)

12.2 Keeping the Whistleblower informed

The protected disclosure coordinator will ensure the whistleblower is kept informed of action taken in relation to his or her disclosure, and the timeframes that apply. The whistleblower will be informed of the objectives of an investigation, the findings of an investigation, and the steps taken by ACMI to address any improper conduct that has been found to have occurred. The whistleblower will be given reasons for decisions made by ACMI in relation to a protected disclosure. All communication with the whistleblower will be in plain English.

12.3 Occurrence of Detrimental Action

If a whistleblower reports an incident of harassment, discrimination or adverse treatment that would amount to detrimental action taken in reprisal for the making of the disclosure, the welfare manager will:

- > record details of the incident
- > advise the whistleblower of his or her rights under the Act
- > advise the protected disclosure coordinator or chief executive officer of the detrimental action

The taking of detrimental action in reprisal for the making of a disclosure can be an offence against the Act as well as grounds for making a further disclosure. Where such detrimental action is reported, the protected disclosure coordinator will assess the report as a new disclosure under the Act. Where the protected disclosure coordinator is satisfied that the disclosure is a public interest disclosure, he or she will refer it to the Ombudsman. If the Ombudsman subsequently determines the matter to be a public interest disclosure, the Ombudsman may investigate the matter or refer it to another body for investigation as outlined in the Act.

12.4 Whistleblowers implicated in improper Conduct

Where a person who makes a disclosure is implicated in misconduct, ACMI will handle the disclosure and protect the whistleblower from reprisals in accordance with the Act, the Ombudsman's guidelines and these procedures. ACMI acknowledges that the act of whistleblowing should not shield whistleblowers from the reasonable consequences flowing from any involvement in improper conduct. Section 17 of the Act specifically provides that a person's liability for his or her own conduct is not affected by the person's disclosure of that conduct under the Act. However, in some circumstances, an admission may be a mitigating factor when considering disciplinary or other action. The Chief Executive Officer of ACMI will make the final decision on the advice of the protected disclosure coordinator as to whether disciplinary or other action will be taken against a whistleblower. Where disciplinary

or other action relates to conduct that is the subject of the whistleblower's disclosure, the disciplinary or other action will only be taken after the disclosed matter has been appropriately dealt with.

In all cases where disciplinary or other action is being contemplated, the Chief Executive Officer of ACMI must be satisfied that it has been clearly demonstrated that:

- > the intention to proceed with disciplinary action is not causally connected to the making of the disclosure (as opposed to the content of the disclosure or other available information)
- > there are good and sufficient grounds that would fully justify action against any non-whistleblower in the same circumstances
- > there are good and sufficient grounds that justify exercising any discretion to institute disciplinary or other action.

The protected disclosure coordinator will thoroughly document the process including recording the reasons why the disciplinary or other action is being taken, and the reasons why the action is not in retribution for the making of the disclosure. The protected disclosure coordinator will clearly advise the whistleblower of the proposed action to be taken, and of any mitigating factors that have been taken into account.

13. Management of the Person against whom a Disclosure has been made

ACMI recognises that employees against whom disclosures are made must also be supported during the handling and investigation of disclosures. ACMI will take all reasonable steps to ensure the confidentiality of the person who is the subject of the disclosure during the assessment and investigation process. Where investigations do not substantiate disclosures, the fact that the investigation has been carried out, the results of the investigation, and the identity of the person who is the subject of the disclosure will remain confidential.

The protected disclosure coordinator will ensure the person who is the subject of any disclosure investigated by or on behalf of a public body:

- > is informed as to the substance of the allegations
- > is given the opportunity to answer the allegations before a final decision is made
- > is informed as to the substance of any adverse comment that may be included in any report arising from the investigation
- > has his or her defence set out fairly in any report.

Where the allegations in a disclosure have been investigated, and the person who is the subject of the disclosure is aware of the allegations or the fact of the investigation, the protected disclosure coordinator will formally advise the person who is the subject of the disclosure of the outcome of the investigation.

ACMI will give its full support to a person who is the subject of a disclosure where the allegations contained in a disclosure are clearly wrong or unsubstantiated. If the matter has been publicly disclosed, the Chief Executive Officer of ACMI will consider any request by that person to issue a statement of support setting out that the allegations were clearly wrong or unsubstantiated.

14. Criminal Offences

ACMI will ensure officers appointed to handle protected disclosures and all other employees are aware of the following offences created by the Act.

- > It is an offence for a person to take detrimental action against a person in reprisal for a protected disclosure being made. The Act provides a maximum penalty of a fine of 240 penalty units or two years imprisonment or both
- > It is an offence for a person to divulge information obtained as a result of the handling or investigation of a protected disclosure without legislative authority. The Act provides a maximum penalty of 60 penalty units or six months imprisonment or both. It is an offence for a person to obstruct the Ombudsman in performing his responsibilities under the Act. The Act provides a maximum penalty of 240 penalty units or two years imprisonment or both
- > It is an offence for a person to knowingly provide false information under the Act with the intention that it be acted on as a disclosed matter. The Act provides a maximum penalty of 240 penalty units or two years imprisonment or both

15. Review

These procedures will be reviewed annually to ensure they meet the objectives of the Act and accord with the Ombudsman's guidelines.

Disclosures under the Whistleblowers Protection Act

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

	2010-11 Number	2009-10 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.



The Hon. John Thwaites, President
Australian Centre for the Moving Image
1 September 2011

National Competition Policy

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

Implementation of the Victorian Industry Participation Policy (VIIP)

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 (VIIP). The Act applies to tenders above \$3 million for metropolitan and \$1 million for country areas. ACMI did not commence or complete any contracts during 2010-2011 to which the VIIP 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 own any land or buildings but is a tenant at Federation Square and has offices at 18 Oliver Land. It has complied with all provisions of the *Building Act 1993*.

Disability Act 2006

Like many organisations, ACMI has a history of providing access to people with disabilities. In 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. Through Arts Victoria's Cultural Assets Maintenance Fund, ACMI successfully applied for funding to provide improved disability access for the building's cinema level.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2010/11

Additional information available on request

The following information relating to ACMI, relevant to the 2010/11 financial year, has been prepared and is available to the Minister, Members of Parliament and the public on request (subject to Freedom of Information requirements, if applicable). Details about some of the following matters have already been disclosed within this Report of Operations.

- > a statement that declarations of pecuniary interests have been duly completed by all relevant officers,
- > details of shares held by a senior officer as nominee or held beneficially in a statutory authority or subsidiary,
- > details of publications produced by the entity about itself, and how these can be obtained,

- > details of changes in prices, fees, charges, rates and levies charged by the entity,
- > details of any major external reviews carried out on the entity,
- > details of major research and development activities undertaken by the entity,
- > 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 the entity to develop community awareness of the entity and its services,
- > details of assessments and measures undertaken to improve the occupational health and safety of employees,
- > a general statement on industrial relations within the entity and details of time lost through industrial accidents and disputes, and
- > a list of major committees sponsored by the entity, the purposes of each committee and the extent to which the purposes have been achieved.

There were no major external reviews carried out on the entity in the 2010-2011 financial year.

Declaration of Pecuniary Interests

All relevant staff completed declarations of interest applicable to 2010-2011

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

EO Level	30 June 2010				30 June 2011			
	Male	Female	Vacant	Total	Male	Female	Vacant	Total
E02	1	-	-	1	1	-	-	1
E03	2	-	-	2	2	-	-	2
Total	3	-	-	3	3	-	-	3

June 2010 - June 2011

	Ongoing employees				Fixed term & Casual Employees
	Employees (Headcount)	Full time (Headcount)	Part time (Headcount)	FTE	FTE
June 2011	127	85	42	113.96	40.90
June 2010	114	85	29	105.11	33.67

Workforce Data Staffing Trends (continued)

	2011			2010		
	Ongoing employees		Fixed term & Casual Employees	Ongoing employees		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender						
Male	61	56.80	19.12	52	50.05	16.82
Female	66	57.16	21.78	62	55.06	16.85
Total	127	113.96	40.90	114	105.11	33.67
Age						
Under 25	1	0.79	3.20	-	-	-
25-34	36	31.33	20.77	33	30.71	0.92
35-44	48	43.54	16.59	41	37.59	21.06
45-54	28	25.89	0.10	29	27.01	10.13
55-64	13	11.41	-	10	8.80	0.79
Over 64	1	1.00	-	1	1.00	0.77
Total	127	113.96	40.90	114	105.11	33.67
Classification						
Grade 2	43	34.75	17.37	35	29.73	19.28
Grade 3	31	28.82	16.29	32	30.17	8.89
Grade 4	29	26.89	4.24	24	22.21	4.50
Grade 5	15	14.50	3.00	14	14.00	1.00
Grade 6	6	6.00	-	6	6.00	-
Executive	3	3.00	-	3	3.00	-
Total	127	113.96	40.90	114	105.11	33.67

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. Included are staff engaged to undertake projects for which ACMI has received external funding and staff to cover extended leave. During the reporting period a number of staff converted to Ongoing employment.

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 2010. Many staff took advantage of our Study Leave policy.

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

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

Occupational Health and Safety

The Occupational Health and Safety Committee continued to meet throughout the year and actively engaged staff in strengthening knowledge and awareness of health and safety in the workplace.

Work commenced on establishing a formal OH&S risk management program and identifying the priority areas for strengthening to increase the potential for more efficient and effective management of OH&S risks and compliance obligations arising from ACMI's business activities. We continue to review all accidents and incidents and put in place control measures to eliminate or reduce risk.

The Employee Health and Wellbeing Program has been highly successful offering a range of initiatives including Flu injections, Healthy Eating Workshop and Superannuation Seminars. We continue to support staff who wish to take advantage of our Flexible Working Options.

We have continued our program of OH&S training for staff including manual handling training, First Aid and OH&S representative training.

Audit Committee Members

The Audit Committee consisted of the following non executive Board members:

Peter Lewinsky (Chair) from 6 July 2010
Rhonda O'Donnell
John Thwaites
John Coates (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

Legislation	Requirement	Page Reference
Report of Operations – FRD Guidance		
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FRD 22B	Manner of establishment and the relevant Minister	38
FRD 22B	Objectives, functions, powers and duties	38
FRD 22B	Nature and range of services provided	38
Management and structure		
FRD 22B	Organisational structure	35
Financial and other information		
FRD 10	Disclosure index	48-49
FRD 102	Inventories	59
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FRD 22B	Summary of financial results for the year	36
FRD 22B	Operational and budgetary objectives and performance against objectives	36-37
FRD 22B	Significant changes in financial position during the year	36
FRD 22B	Major changes or factors affecting performance	37
FRD 22B	Application and operation of <i>Freedom of Information Act 1982</i>	38-39
FRD 22B	Application and operation of the <i>Whistleblowers Protection Act 2001</i>	40-45
FRD 22B	Compliance with building and maintenance provisions of <i>Building Act 1993</i>	45
FRD 22B	Statement on National Competition Policy	45
FRD 22B	Details of consultancies over \$100,000	45
FRD 22B	Details of consultancies under \$100,000	45
FRD 22B	Statement of availability of other information	46
FRD 22B	Declarations of pecuniary interest	46
FRD 22B	Public administration values and employment principles	46
FRD 22B	Statement of workforce data and application of employment and conduct principles	46-47
FRD 22B	Occupational health and safety	47
FRD 22B	Subsequent events	81
FRD 24C	Reporting of office-based environmental impacts	29-30
FRD 25A	Victorian Industry Participation Policy disclosures	45
SD 4.5.5	Risk management compliance attestation	45
SD 4.2(g)	General information requirements	8-35
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Legislation	Requirement	Page Reference
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Financial statements required under Part 7 of the <i>Financial Management Act (FMA) 1994</i>		
SD 4.2(b)	Operating Statement	52
SD 4.2(b)	Balance Sheet	53
SD 4.2(a)	Statement of Changes in Equity	54
SD 4.2(b)	Cash Flow Statement	55
Other requirements under Standing Directions 4.2		
SD 4.2(c)	Accountable officer's declaration	50
SD 4.2(c)	Compliance with Australian Accounting Standards and other authoritative pronouncements	56
SD 4.2(c)	Compliance with Ministerial Directions	56
SD 4.2(d)	Rounding of amounts	61
SD 4.2(f)	Compliance with Model Financial Report	52-55
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FRD 11	Disclosure of ex-gratia payments	79
FRD 21A	Responsible person and executive officer disclosures	80-81
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FRD 103D	Non-current physical assets	59,66-67, 82
FRD 104	Foreign currency	61
FRD 106	Impairment of assets	58-60
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FRD 110	Cash flow statements	55
FRD 112C	Defined benefit superannuation obligations	57
FRD 114A	Financial instruments – General Government Entities and Public non-financial corporations	59
Legislation		
	<i>Film Act 2001</i>	38
	<i>Building Act 1983</i>	45
	<i>Freedom of Information Act 1982</i>	38-39
	<i>Victorian Industry Participation Policy Act 2003</i>	45
	<i>Whistleblowers Protection Act 2001</i>	40-45
	<i>Financial Management Act 1994</i>	56
	<i>Audit Act 1994</i>	51
	<i>Public Administration Act 2004</i>	46

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.

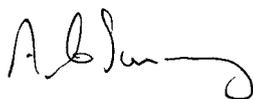
We further state that, in our opinion, the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes forming part of the financial statements, presents fairly the financial transactions during the year ended 30 June 2011 and financial position of ACMI at 30 June 2011.

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 2 September 2011.



The Hon. John Thwaites
President



Antony Sweeney
Chief Executive Officer



Alison McCormack
Head of Finance and Governance

Melbourne
2 September 2011

VAGO

Victorian Auditor-General's Office

INDEPENDENT AUDITOR'S REPORT

To the Board Members, Australian Centre for the Moving Image

The Financial Report

The accompanying financial report for the year ended 30 June 2011 of the Australian Centre for the Moving Image which comprises the operating statement, balance sheet, statement of changes in equity, cash flow statement, notes comprising a summary of significant accounting policies and other explanatory information, and the accountable officer's and chief finance and accounting officer's declaration has been audited.

The Board Members' Responsibility for the Financial Report

The Board Members 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*, and for such internal control as the Board Members determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about 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 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.

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.

Level 24, 35 Collins Street, Melbourne Vic. 3000

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Auditing in the Public Interest

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VAGO

Victorian Auditor-General's Office

Independent Auditor's Report (continued)

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 2011 and of its financial performance and its 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*.

Matters Relating to the Electronic Publication of the Audited Financial Report

This auditor's report relates to the financial report of the Australian Centre for the Moving Image for the year ended 30 June 2011 included both in the Australian Centre for the Moving Image's annual report and on the website. The Board Members of the Australian Centre for the Moving Image are responsible for the integrity of the Australian Centre for the Moving Image's website. I have not been engaged to report on the integrity of the Australian Centre for the Moving Image's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to from these statements. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in the website version of the financial report.

MELBOURNE
6 September 2011


D D R Pearson
Auditor-General

Level 24, 35 Collins Street, Melbourne Vic. 3000

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Auditing in the Public Interest

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COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011

	Notes	2011 \$	2010 \$
Income from transactions			
Government grants - Department of Premier and Cabinet	2(a)	22,508,631	22,386,800
Revenue	2(b)	10,311,549	4,074,393
Sponsorship and grants	2(c)	1,149,962	1,576,339
Other income		222,571	207,759
Total income from transactions		34,192,713	28,245,291
Expenses from transactions			
Employee expenses	3(a)	(11,840,378)	(11,412,712)
Rental and associated outgoings	3(b)	(5,078,202)	(4,924,373)
Depreciation and amortisation	3(c)	(2,627,018)	(2,357,128)
Cost of goods sold		(745,257)	(300,980)
Capital asset charge		(2,104,000)	(2,145,000)
Other operating expenses	3(d)	(9,482,319)	(9,782,866)
Total expenses from transactions		(31,877,175)	(30,923,059)
Net result from transactions (net operating balance)		2,315,539	(2,677,768)
Other economic flows included in net result			
Net loss on financial instruments	4(a)	(5,905)	(32,469)
Net loss on non-financial assets	4(b)	-	(3,290)
Other gain/(loss) from other economic flows	4(c)	4,992	(6,493)
Total other economic flows included in net result		(913)	(42,252)
Net result		2,314,626	(2,720,020)
Other economic flows - other non-owner changes in equity			
Changes in physical asset revaluation surplus	17	(2,165,883)	-
Total other economic flows - other non-owner changes in equity		(2,165,883)	-
Comprehensive result		148,742	(2,720,020)

The above Comprehensive Operating Statement should be read in conjunction with the accompanying notes included on pages 56 to 84.

BALANCE SHEET AS AT 30 JUNE 2011

	Notes	2011 \$	2010 restated (i) \$	1 July 2005 \$
Assets				
Financial assets				
Cash and deposits	16(a)	6,811,197	2,854,832	4,988,592
Receivables	5	492,971	944,161	385,551
Derivative financial instruments	6(a)	-	329,122	-
Total financial assets		7,304,168	4,128,115	5,374,143
Non-financial assets				
Prepayments		157,032	135,896	12,377
Inventories	7	97,497	173,915	-
Property, plant & equipment and collections	8, 23	24,650,372	28,979,124	22,566,108
Intangible assets	9, 23	209,983	155,427	237,215
Total non-financial assets		25,114,884	29,444,362	22,815,700
Total assets		32,419,052	33,572,477	28,189,843
Liabilities				
Payables	10	1,234,979	2,116,173	1,423,264
Derivative financial instruments	6(b)	-	337,223	-
Provisions	11	1,361,022	1,444,773	727,993
Total liabilities		2,596,001	3,898,169	2,151,257
Net assets		29,823,051	29,674,308	26,038,586
Equity				
Accumulated deficit		(935,173)	(3,249,799)	(6,531,199)
Physical asset revaluation surplus	17	2,517,039	4,682,922	4,328,600
Contributed capital		28,241,185	28,241,185	28,241,185
Net worth		29,823,051	29,674,308	26,038,586
Commitments for expenditure	13			
Contingent assets and contingent liabilities	14			

Note:

(i) ACMI has a reclassification of an intangible asset that, as outlined in Note 23, required a restatement of property, plant & equipment and collections and intangible assets as at 1 July 2005.

The above Balance Sheet should be read in conjunction with the accompanying notes included on pages 56 to 84.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011

	Notes	Physical asset revaluation surplus \$	Accumulated deficit \$	Contributions by owner \$	Total \$
Balance at 1 July 2009		4,682,922	(529,779)	28,241,185	32,394,328
Net result for the year		-	(2,720,020)	-	(2,720,020)
Balance at 30 June 2010		4,682,922	(3,249,799)	28,241,185	29,674,308
Net result for the year		-	2,314,626	-	2,314,626
Other comprehensive income for the year	17	(2,165,883)	-	-	(2,165,883)
Balance at 30 June 2011		2,517,039	(935,173)	28,241,185	29,823,051

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes included on pages 56 to 84.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011

	Notes	2011 \$	2010 \$
Cash flows from operating activities			
Receipts			
Government grants		20,027,125	21,205,180
State - capital funding		400,000	185,000
Goods and Services Tax recovered from the ATO		702,135	760,921
Interest received		369,104	189,013
Other receipts		11,931,274	4,982,001
Total receipts		33,429,638	27,322,115
Payments			
Salaries and associated costs		(11,998,781)	(11,457,759)
Operations		(16,955,788)	(14,615,703)
Total payments		(28,954,569)	(26,073,462)
Net cash flows from operating activities	16(b)	4,475,069	1,248,653
Cash flows from investing activities			
Payments for property, plant & equipment and intangible assets		(518,704)	(4,601,005)
Net cash flows used in investing activities		(518,704)	(4,601,005)
Net increase/(decrease) in cash and cash equivalents		3,956,365	(3,352,352)
Cash and cash equivalents at the beginning of the financial year		2,854,832	6,207,184
Cash and cash equivalents at the end of the financial year	16(a)	6,811,197	2,854,832

The above Cash Flow Statement should be read in conjunction with the accompanying notes included on pages 56 to 84.

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 24.

(a) Statement of compliance

These general purpose 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 1 September 2011.

(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 actual monetary consideration paid 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 2011 and the comparative information presented for the year ended 30 June 2010.

(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 49 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 24).

'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 recognises 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 straight-line basis over the asset's useful life. Amortisation begins when the asset is available for use, that is, when it is in the location and condition necessary for it to be capable of operating in the manner intended by management. The amortisation period and the amortisation method for an intangible asset with a finite useful life are reviewed at least at the end of each annual reporting period. In addition, an assessment is made at each reporting date to determine whether there are indicators that the intangible asset concerned is impaired. If so, the assets

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011 (CONTINUED)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 (i) 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, Object, Lending and Exhibition 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. Such full revaluation has taken place in this financial year as at 30 June 2011.

Cultural assets of Film, Object, Lending and Exhibition Collections are measured at fair value, and in accordance with FRD 103D, revalued as at 30 June 2011 based on a valuation by Dr Vincent O'Donnell, independent valuer approved under the Federal Government's Cultural Gifts Program, 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.

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 economic flows - other movements in equity' and accumulated in equity under the asset revaluation surplus. However, the net revaluation increase is 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 other economic flows in the net result, except that the net revaluation decrease is recognised in 'other economic flows - other movements in equity' to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of property, plant & equipment and collections. The net revaluation decrease recognised in 'other economic flows - other movements in equity' reduces the amount accumulated in equity under the asset 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 asset 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 two types of intangible assets, namely, software and exhibition rights.

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 (2010: no change) :

Computer software 2.5 years

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

Exhibition rights 10 years

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011 (CONTINUED)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

The Exhibition Collection, which is a digital moving image collection and previously classified as intangible asset, is now reclassified as under property, plant and equipment as it forms part of the Collection and therefore classified as cultural and heritage assets. In line with AASB116, cultural and heritage assets are classified at property, plant and equipment.

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 goods and services provided to ACMI prior to the end of the financial year that are unpaid, and arise when ACMI becomes 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 balances/transactions

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.

(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) AASs issued that are not yet effective

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 2010.

Management has given due consideration to new and revised standards and interpretations issued by the AASB that are not yet effective and do not believe they will have any material financial impact on the financial statements. ACMI has not early adopted these standards.

(u) Reclassification of financial information

When the classification of items in the financial statements is materially amended, comparative amounts are reclassified unless the reclassification is impracticable. The nature of the reclassification, the amount of each item or class of items is reclassified, and the reason for the reclassification are disclosed. When it is impracticable to reclassify comparative amounts, the reason for not reclassifying the amounts and the nature of adjustments that would have been made if the amounts had been reclassified are disclosed.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011
(CONTINUED)**

NOTE 2: INCOME FROM TRANSACTIONS

	2011 \$	2010 \$
(a) Government grants - Department of Premier and Cabinet		
Operating funding	19,433,000	19,262,000
Other funding	571,631	794,800
Capital asset charge	2,104,000	2,145,000
Capital funding	400,000	185,000
Total government grants	22,508,631	22,386,800
(b) Revenue		
Interest	379,692	189,013
Memberships	105,713	35,085
Venue hire - Screen culture, corporate and Government	878,759	903,431
Programming - Box office receipts	6,074,411	1,454,715
Commercial operations	2,872,974	1,492,149
Total revenue	10,311,549	4,074,393
(c) Sponsorship and grants		
Sponsorship	92,125	149,861
In-kind revenue	797,121	877,833
Other grants from Victorian Government entities	191,498	425,994
Other grants	69,218	122,651
Total sponsorship and grants	1,149,962	1,576,339

NOTE 3: EXPENSES FROM TRANSACTIONS

	2011	2010
	\$	\$
(a) Employee benefits		
Post employment benefits:		
Defined contribution superannuation plans	(896,340)	(828,298)
Defined benefit superannuation expense	(17,832)	(18,739)
	(914,172)	(847,037)
Termination benefit	-	(43,228)
Salaries, wages, annual and long service leave	(10,926,206)	(10,522,447)
Total employee benefits	(11,840,378)	(11,412,712)
(b) Rental and associated outgoings		
Facilities rental payments	(2,755,893)	(2,730,192)
Rental outgoings	(1,699,575)	(1,647,258)
Equipment rental	(622,734)	(546,923)
Total rental and associated outgoings	(5,078,202)	(4,924,373)
(c) Depreciation and amortisation		
Depreciation		
Plant and equipment	(880,624)	(777,275)
Lending collections	(406)	(1,313)
Leasehold improvements	(1,729,910)	(1,559,445)
Total depreciation	(2,610,939)	(2,338,033)
Amortisation		
Computer software	-	(7,025)
Screen Worlds exhibition rights	(16,078)	(12,070)
Total amortisation	(16,078)	(19,095)
Total depreciation and amortisation	(2,627,018)	(2,357,128)
(d) Other operating expenses		
Programming and marketing	(4,086,459)	(4,543,947)
Facilities and technology	(2,197,284)	(2,137,052)
Commercial	(1,370,798)	(1,291,844)
Sponsorship in-kind	(805,829)	(883,003)
Administration costs	(1,021,951)	(927,020)
Total other operating expenses	(9,482,321)	(9,782,866)

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011
(CONTINUED)**

NOTE 4: OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2011 \$	2010 \$
(a) Net loss on financial instruments		
Net FX loss arising from financial instruments	(5,905)	(32,469)
(b) Net loss on non-financial assets		
Net loss on disposal of physical assets	-	(3,290)
(c) Other gain / (loss) from other economic flows		
Net loss arising from revaluation of long service leave liability	(465)	(13,996)
Net gain movement in allowance for doubtful debts	5,457	7,503
	4,992	(6,493)
Total net loss on financial instruments	(913)	(42,252)

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) Net loss on non-financial assets include realised losses from the disposal of non-current physical assets.
- (c) Revaluation loss due to changes in bond rates along with movement in allowance for doubtful debts

NOTE 5: RECEIVABLES

	2011	2010
	\$	\$
Current receivables		
Contractual		
Trade debtors (i)	202,796	435,905
Allowance for doubtful debts (i)	(573)	(6,029)
Interest receivable	12,124	1,535
Accrued revenue	2,050	293,045
Other receivables	15,122	18,287
	231,519	742,743
Statutory		
Amount owing from Victorian Government	121,663	144,100
GST input tax credit recoverable	139,789	57,318
	261,452	201,418
Total receivables	492,971	944,161

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.

NOTE 6: DERIVATIVE FINANCIAL INSTRUMENTS

	2011	2010
	\$	\$
(a) Current assets		
Derivative financial instruments	-	329,122
(b) Current liabilities		
Derivative financial instruments	-	337,223

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 2011
(CONTINUED)**

NOTE 7: INVENTORIES

	2011 \$	2010 \$
Current inventories		
Supplies and consumables:		
At cost	88,942	134,727
Publications held for sale:		
At cost	8,555	34,958
At net realisable value	-	4,230
Total inventories	97,497	173,915

NOTE 8: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS

Classification by 'Purpose Groups' - Carrying amounts

	2011 \$	2010 \$	1 July 2005 \$
<i>Sub-classification by Nature</i>			
Leasehold improvements			
Leasehold improvements - at cost	21,030,359	20,950,142	10,635,169
Less: accumulated depreciation	(10,541,142)	(8,811,232)	(2,988,949)
Total leasehold improvements	10,489,217	12,138,910	7,646,220
Plant and equipment			
Plant and equipment - at cost	21,737,385	21,669,688	16,260,415
Less: accumulated depreciation	(17,073,827)	(16,193,202)	(12,039,273)
Total plant and equipment	4,663,558	5,476,486	4,221,142
Works in progress			
Works in progress - at cost	271,146	-	-
Total works in progress	271,146	-	-
Collections			
Collections - at fair value	9,226,451	11,366,960	11,694,992
Less: accumulated depreciation	-	(3,232)	(996,246)
Total collections	9,226,451	11,363,728	10,698,746
Total property, plant & equipment and collections	24,650,372	28,979,124	22,566,108

Reclassification of Intangible Assets to Property Plant and Equipment

ACMI reclassified its ACMI's Exhibition Collection. The details of the reclassification are included in note 23.

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	
	2011	2010	2011	2010	2011	2010	2011	2010	2011	2010
Opening balance	12,138,910	5,980,878	5,476,486	696,856	-	9,050,634	11,363,728	11,158,570	28,979,124	26,886,938
Additions	80,217	4,267,196	67,696	166,313	271,146	-	29,012	-	448,071	4,433,509
Transfers between classes	-	3,450,281	-	5,393,882	-	(9,050,634)	-	206,471	-	-
Revaluation of PPE	-	-	-	-	-	-	(2,165,883)	-	(2,165,883)	-
Disposals	-	-	-	(3,290)	-	-	-	-	-	(3,290)
Depreciation expense	(1,729,910)	(1,559,445)	(880,624)	(777,275)	-	-	(406)	(1,313)	(2,610,940)	(2,338,033)
Closing balance	10,489,217	12,138,910	4,663,558	5,476,486	271,146	-	9,226,451	11,363,728	24,650,372	28,979,124

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

Leasehold improvements	5.75 - 7.21 years
Plant and equipment	3 - 10 years
Collection	Indefinite useful life

Cultural assets carried at fair value

In accordance with Department of Treasury and Finance's Financial Reporting Direction FRD 103D, an independent valuation of ACMI's collections was performed as at 30 June 2011 to determine the fair value of the collections. As set out in Note 1(j), the valuation, which conforms to Australian Valuation Standards, was based on market value or depreciated replacement cost and undertaken by Dr Vincent O'Donnell, independent valuer approved under the Federal Government's Cultural Gifts Program since 2006, and has extensive professional media experience.

The revaluation resulted in a net reduction in the collections value due to two key reasons: The current second-hand market for moving image material has declined considerably in recent years, coupled with an appreciation of the Australian dollar given the revaluation has been performed on the global market.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011
(CONTINUED)**

NOTE 9: INTANGIBLE ASSETS

	Computer software at cost		Works in progress at cost		Screen Worlds exhibition rights at cost			Total
	\$		\$		\$			\$
	2011	2010	2011	2010	2011	2010	2011	2010
<i>Gross carrying amount</i>								
Opening balance	561,885	555,306	-	-	160,918	-	722,803	555,306
Additions	-	6,579	70,634	-	-	160,918	70,634	167,497
Closing balance	561,885	561,885	70,634	-	160,918	160,918	793,437	722,803
<i>Accumulated amortisation and impairment</i>								
Opening balance	(555,306)	(548,281)	-	-	(12,070)	-	(567,376)	(548,281)
Amortisation expense	-	(7,025)	-	-	(16,078)	(12,070)	(16,078)	(19,095)
Closing balance	(555,306)	(555,306)	-	-	(28,148)	(12,070)	(583,454)	(567,376)
Net book value at the end of the financial year	6,579	6,579	70,634	-	132,770	148,848	209,983	155,427

	Computer software at cost		Total at cost
	\$		\$
	1 July 2005		1 July 2005
Opening balance	316,748		316,748
Additions	197,115		197,115
Closing balance	513,863		513,863

Gross carrying amount

Opening balance	316,748	316,748
Additions	197,115	197,115
Closing balance	513,863	513,863

Accumulated amortisation and impairment

Opening balance	(137,675)	(137,675)
Amortisation expense	(138,973)	(138,973)
Closing balance	(276,648)	(276,648)

Net book value at the end of the financial year	237,215	237,215
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Reclassification of Intangible Assets to Property, Plant and Equipment

ACMI reclassified its ACMI's Exhibition Collection. The details of the reclassification are included in Note 23.

NOTE 10: PAYABLES

	2011	2010
	\$	\$
Current payables		
Contractual		
Trade creditors (i)	929,985	759,474
Accrued expenses	226,309	1,168,036
Customer deposits	11,998	12,022
Sundry liabilities	6,840	7,413
	1,175,132	1,946,945
Statutory		
Taxes payable	59,847	169,228
	59,847	169,228
Total payables	1,234,979	2,116,173

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 2011
(CONTINUED)**

NOTE 11: PROVISIONS

	2011	2010
	\$	\$
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	414,695	467,419
Employee benefits (Note 11(a))- long service leave:		
Unconditional and expected to be settled within 12 months	78,383	79,173
Unconditional and expected to be settled after 12 months	504,869	528,032
	997,947	1,117,852
Provisions related to employee benefit on-costs (Note 11(a)):		
Unconditional and expected to be settled within 12 months	68,884	76,602
Unconditional and expected to be settled after 12 months	72,403	76,013
	141,287	152,615
Total current provisions	1,139,234	1,270,467
Non-current provisions		
Employee benefits (Note 11(a))	193,971	152,371
Provisions related to employee benefit on-costs (Note 11(a))	27,817	21,935
Total non-current provisions	221,788	174,306
Total provisions	1,361,022	1,444,773

NOTE 11: PROVISIONS (CONTINUED)

Note:

(a) Employee benefits and related on-costs

	2011	2010
	\$	\$
Current employee benefits		
Provision for termination	-	43,228
Annual leave entitlements	414,695	467,419
Unconditional long service leave entitlements	583,253	607,205
	997,948	1,117,852
Non-current employee benefits		
Conditional long service leave entitlements	193,971	152,371
	193,971	152,371
Total employee benefits	1,191,919	1,270,223
Current on-costs		
Current on-costs	141,287	152,615
Non-current on-costs	27,816	21,935
Total on-costs	169,103	174,550
Total employee benefits and related on-costs	1,361,022	1,444,773

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.

	2011	2010
	\$	\$
Non-cancellable operating leases payable		
Not longer than 1 year	3,503,238	3,279,129
Longer than 1 year and not longer than 5 years	12,277,248	11,533,400
Longer than 5 years	3,034,474	5,452,941
	18,814,960	20,265,470

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011
(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.

	2011 \$	2010 \$
(a) Capital expenditure commitments		
Plant and equipment		
Payable:		
Not longer than one year	3,882	25,751
	3,882	25,751
(b) Other commitments		
Operation and maintenance commitments		
Payable:		
Not longer than 1 year	524,168	901,170
Longer than 1 year and not longer than 5 years	355,532	2,162
	879,700	903,332
Total commitments for expenditure (inclusive of GST)	883,582	929,083

NOTE 14: CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent Assets

There are nil contingent assets (2010: nil).

Contingent Liabilities

There are nil contingent liabilities (2010: An undertaking with the Australian Custom Service provided that, in the event that items imported for the *Tim Burton: The Exhibition* did not leave Australia prior to the nominated date, \$1.4 million of Goods and Services Tax (GST) be paid).

NOTE 15: FINANCIAL INSTRUMENTS

(a) Financial risk management objectives and policies

ACMI's principal financial instruments comprise of:

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

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

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

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

Table 15.1: Categorisation of financial instruments

	2011	2010
	\$	\$
Contractual financial assets		
Cash and deposits	6,811,197	2,854,832
Loans and other receivables (i)	231,519	742,743
At fair value through profit and loss (ii)	-	329,122
Total contractual financial assets (iii)	7,042,716	3,926,697
Contractual financial liabilities		
At amortised cost (iv)	1,175,132	1,946,945
At fair value through profit and loss (ii)	-	337,223
Total contractual financial liabilities (v)	1,175,132	2,284,168

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 2011
(CONTINUED)**

NOTE 15: FINANCIAL INSTRUMENTS (CONTINUED)

Table 15.2: Net holding loss on financial instruments by category

	2011 \$	2010 \$
Financial assets		
Designated at fair value through profit or loss	(5,905)	(32,469)
	(5,905)	(32,469)

(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 \$	
2011							
Cash and deposits	6,811,197	6,811,197	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	202,223	133,513	19,799	25,371	23,162	378	573
Derivative financial instruments	-	-	-	-	-	-	-
Interest receivable	12,124	12,124	-	-	-	-	-
Accrued revenue	2,050	2,050	-	-	-	-	-
Other receivables	15,122	15,122	-	-	-	-	-
Total receivables	7,042,716	6,974,006	19,799	25,371	23,162	378	573
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

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 2011
(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 \$
2011						
Payables						
Trade creditors and accrued expenses	1,156,294	1,156,294	1,156,081	213	-	-
Other payables (ii)	18,838	18,838	13,273	446	5,119	-
Total payables	1,175,132	1,175,132	1,169,354	659	5,119	-
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	-

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 2011, ACMI had no forward exchange contracts (2010: USD 279,000);

	Average forward rate		Reporting date spot rate	
	2011	2010	2011	2010
AUD				
USD 1	-	1.1904	-	1.1711

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 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 \$
2011					
Cash and bank deposits					
Bank deposits	4.67%	6,803,197	4,000,000	2,803,197	-
Cash on hand		8,000	-	-	8,000
Receivables					
Trade debtors and allowance for doubtful debts		202,223	-	-	202,223
Other receivables (i)		29,296	-	-	29,296
		7,042,716	4,000,000	2,803,197	239,519
Payables					
Trade creditors and accrued expenses		1,156,294	-	-	1,156,294
Other payables (ii)		18,838	-	-	18,838
		1,175,132	-	-	1,175,132
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

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 2011
(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

	2011 \$	2010 \$
(a) Reconciliation of cash and cash equivalents		
Total cash and cash equivalents disclosed in the balance sheet	6,811,197	2,854,832
Balance as per cash flow statement	6,811,197	2,854,832
(b) Reconciliation of net result for the period to net cash flows from operating activities		
Net result for the period	2,314,626	(2,720,020)
Non-cash movements:		
Loss on sale or disposal of non-current assets	-	3,290
Depreciation and amortisation of non-current assets	2,627,017	2,357,128
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	780,311	915,129
(Increase)/decrease in current inventories	76,418	(60,208)
(Increase)/decrease in other current assets	(21,135)	11,106
(Decrease)/increase in current payables	(1,218,418)	516,432
(Decrease)/increase in current provisions	(131,232)	267,779
(Decrease)/increase in non-current provisions	47,482	(41,983)
Net cash flows from operating activities	4,475,069	1,248,653

NOTE 17: RESERVES

	2011	2010
	\$	\$
Physical asset revaluation surplus (a)		
Balance at beginning of financial year	4,682,922	4,682,922
Revaluation decrements	(2,165,883)	-
Balance at end of financial year	2,517,039	4,682,922

Note:

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

NOTE 18 : EX-GRATIA PAYMENTS

	2011	2,010
	\$	\$
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 2011
(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	1 July 2010 to 2 December 2010
Minister for Arts	The Honourable Ted Baillieu, MP	3 December 2010 to 30 June 2011
Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2010 to 30 June 2011

Governing Board

Mr John Thwaites (President)	Mr Bill Shannon
Mr Dion Appel	Mr Michael Wachtel (date of appointment 6 July 2010)
Ms Ricci Swart	Ms Jan Chapman (date of appointment 6 July 2010)
Ms Rhonda O'Donnell	Mr Peter Lewinsky (date of appointment 6 July 2010)
Ms Sue Rowley	Mr Joel Pearlman (date of appointment 6 July 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:

Total remuneration of responsible persons	Total Remuneration		Base Remuneration	
	2011 No.	2010 No.	2011 No.	2010 No.
Income band				
\$250,000 - 259,999	-	-	-	1
\$260,000 - 269,999	-	-	1	-
\$280,000 - 289,999	-	1	-	-
\$300,000 - 309,999	1	-	-	-
Total numbers	1	1	1	1

NOTE 19: RESPONSIBLE PERSONS (CONTINUED)

There are nil related party transactions (2010: nil).

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	
	2011 No.	2010 No.	2011 No.	2010 No.
\$130,000 - 139,999	1	1	1	1
\$140,000 - 149,999	-	-	-	-
\$150,000 - 159,999	-	-	1	1
\$160,000 - 169,999	1	1	-	-
\$180,000 - 189,999	-	-	-	-
\$190,000 - 199,999	-	-	-	-
Total numbers	2	2	2	2
Total amount	\$311,100	\$299,216	\$298,700	\$290,000

NOTE 21: REMUNERATION OF AUDITORS

	2011 \$	2010 \$
Victorian Auditor-General's Office		
Audit of the financial statements	25,800	25,150
	25,800	25,150

NOTE 22: SUBSEQUENT EVENTS

ACMI has no material or significant events occurring after the reporting date (2010: nil).

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2011
(CONTINUED)**

NOTE 23: RECLASSIFICATION OF FINANCIAL INFORMATION

ACMI's Exhibition Collection, which is a digital moving image collection stored on physical media, was classified as an intangible asset in prior reporting periods. In accordance with AASB 138 *Intangible Assets*, where an asset incorporates both intangible and tangible elements, judgement is to be used to assess which element is more significant to determine whether the asset should be treated under AASB 116 *Property, Plant and Equipment* or as an intangible asset under AASB 138. A review of the Collection has resulted in the management judgement that the tangible element is more significant, primarily because the rights held by ACMI for the collection are "life of print" rights i.e. the rights are attached to the life of the tangible medium on which it is stored. Therefore, the Exhibition Collection has been reclassified from intangible assets to property, plant & equipment and collections.

The effect of the reclassification on the financial statements is as follows:

	30 June 2010	Adjustment	30 June 2010 (Restated)
	\$	\$	\$

Balance sheet

Property, plant & equipment and collections	27,066,948	1,912,176	28,979,124
Intangible assets	2,067,603	(1,912,176)	155,427

	30 June 2005	Adjustment	1 July 2005 (Restated)
	\$	\$	\$

Property, plant & equipment and collections	20,697,636	1,868,472	22,566,108
Intangible assets	2,105,687	(1,868,472)	237,215

As ACMI has made a retrospective restatement of items in the financial statements, an additional balance sheet as at the beginning of the earliest comparative period, being 1 July 2005, has been disclosed within the financial statements.

NOTE 24: 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.

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'.

NOTE 24: GLOSSARY OF TERMS (CONTINUED)

**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.

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