



ANNUAL REPORT 2011/12



acmi
» AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE



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INTRODUCTION

At the Australian Centre for the Moving Image (ACMI), we're in the business of creativity, ideas, innovation and magic.

As the truly universal art form, the moving image literally surrounds us, capturing the moments, milestones and memories that define who we are. Through a vibrant array of film programs, major exhibitions, live events, creative workshops and public and education programs, ACMI delivers audiences an unsurpassed diversity of ways to engage with the moving image.

A major Australian cultural agency located at Federation Square, ACMI remains the world's first cultural centre dedicated to the moving image in all its forms. Since opening in 2002, we've built an international reputation as a leading moving image centre recognised for our commitment to bringing excellence and innovation in digital culture to Australian audiences.

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.

WHAT A YEAR!

- 911,635 VISITORS IN 2011/12
- 54 AUSTRALIAN FILM PREMIERES
- 32 RESTORED PRINTS SCREENED
- OUR BUSINESS IS DRIVEN BY 25% GREEN POWER
- 115,000 E-NEWS SUBSCRIBERS
- 72% INCREASE IN OUR FACEBOOK LIKES
- 88% INCREASE IN OUR TWITTER FOLLOWERS
- 499 ENTRIES IN OUR SCHOOLS FILMMAKING COMPETITION
- 38 AUSTRALIAN FILMS FEATURED
- FILMS IN 21 LANGUAGES SCREENED
- 16 PARTNER FILM FESTIVALS
- INTRODUCTION OF A FULLY INTEGRATED TICKETING AND CUSTOMER RELATIONSHIP SYSTEM
- MAJOR CONTEMPORARY ARTWORKS COMMISSIONED
- A NEW TICKET AND INFORMATION DESK OPENED
- 20,000 PEOPLE EXPERIENCE OUR REGIONAL EXHIBITION TOURING PROGRAM
- MAJOR NEW DIGITAL PUBLIC PROGRAMS
- 8000 HOURS CONTRIBUTED BY OUR VOLUNTEERS

"William Kentridge: Five Themes is a rare opportunity to experience a broad depth of work and insightful visions from this extraordinary artist." Art Almanac

"The premiere of the film indicates that the filming of local stories of local people had a significant positive impact on the community"

Regional documentary participant

"Thank you for offering such wonderful opportunities for the young people in our state"

ACMI Hothouse parent

"Amazing! I got to develop and further my game development knowledge in a friendly and stimulating environment and make an amazing game with an awesome group of people. I would do it again in a heartbeat!" ACMI Hothouse

participant

"An amazing project ...wartime reflections release strong emotions but it is good to know that human sacrifice is not forgotten." Veteran's

Digital Storytelling participants

"Awesome, Awesome, Awesome! You made every kid feel special. This was fabulous! The group included all students and allowed for different strengths to be explored" Very happy parent

"Interactive, fun and entertaining as well as very educational. Confidence building!" Education

workshop participant

"He's the scavenging opportunist every serious artist has to be. You don't need to know this to see his filmed images are intensely beautiful, done with a care and finish and a calmness unlike anything else you think of as video art." The

Monthly on *Shaun Gladwell: Stereo Sequences*

"Screen Worlds is the most energetic collection of audio-visual displays in the country." Sydney

Morning Herald

MESSAGE FROM THE PRESIDENT AND DIRECTOR/CEO



The Hon. John Thwaites, Board President

It is with great pleasure as Board President and Director/CEO that we present the 2011/12 Australian Centre for the Moving Image (ACMI) Annual Report.

At ACMI, we aim for the highest interpretive standards in representing the moving image in all its forms to an ever-growing diversity of audiences within our building and beyond.

In 2011/12, like the years before it, we have engaged audiences, partners and creators in a year of ambitious exhibitions, film screenings, learning and events programs, and a richness of screen culture resources.

We contribute strongly to Melbourne's and Victoria's 'world-class' profiles and as we prepare to mark our 10th birthday, we are well positioned to capitalise on our successes, further build our brand profile and strengthen our cultural impact at home and abroad.

In 2011/12, we were amongst the most successful and most-visited film, media arts and digital culture centres in the world, with just shy of 1 million visitors through our doors.

Our permanent exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, alongside our temporary exhibitions, were again a major drawcard for visitors. The mix of free-entry and ticketed offers from Australia and beyond provided audiences with diverse opportunities to explore the moving image across multiple disciplines of practice.

Humanity's fascination with space travel, Australia's love affair with film critics Margaret Pomeranz and David Stratton, the art of videogames, and contemporary artists' exploration of popular urban culture, social justice and apartheid, all featured in our exhibitions.

Contemporary art was a major focus. We commenced the year with our biggest commission of new works by a solo artist in *Shaun Gladwell: Stereo Sequences*, followed by a major survey of works by internationally renowned artist William Kentridge in *William Kentridge: Five Themes*. Shortly after, we announced a landmark partnership with the Ian Potter Cultural Trust for a ten-year commissioning and exhibiting program of works by mid-career Australian artists in the *Ian Potter Moving Image Commissions* series.

Cinema remains a foundation of our programming and in 2011/12 we presented more than 50 Australian premieres, 32 restored and rare prints, 38 Australian features and 57 foreign titles in 21 different languages. Complementing our own program, our 16 partner film festivals drew critical acclaim and bumper audiences.

Public programming in support of our major exhibitions, together with specialist regular offers, *Desert Island Flicks*, *Live in the Studio*, and our late night and school holiday programs, attracted great audience, industry and critical acclaim.

Our programming stretched beyond our physical spaces to be delivered in communities across Australia via our Digital Storytelling program and community documentaries. We further expanded our online presence by delivering engaging interactive programs in the digital space, which will be further enhanced by the commissioning of our new website in 2013.

Our connection to audiences online continued to grow with the number of subscribers to our weekly e-news increasing to 115,000, we achieved a 72% increase in Facebook Likes and an 88% increase in followers on Twitter.

Our screen culture resources continued to be a major source of entertainment and education for industry, specialist audiences and the general public and we created more content than ever before to enrich the audience experience of our exhibitions, public and educational programs.

The *Australian Mediatheque* resource centre, a major collaboration with the National Film and Sound Archive (NFSA), attracted 30,000 visitors, who viewed 44,000 titles from our combined collections, or more than 16,500 hours of archival moving image materials.



Tony Sweeney, Director & CEO

We also transformed many of our physical spaces at the point of entry and beyond to greatly enhance the visitor experience, including preparations for a refreshed food and beverage offer with the opening of Optic Kitchen & Bar. In addition, we embedded our new Customer Relationship Management (CRM) system, Tessitura, into the business, providing customers with online purchasing, print at home ticketing, and improved eCommunications and relationship management.

These achievements would not have been possible without the energy, passion and commitment of our staff and volunteers and our many collaborators, partners, members, donors and supporters, particularly the Victorian Government.

At the end of another big year, we are firmly positioned as a leading international cultural organisation with a unique content range and powerful capabilities for the contemporary era of digital and creative arts.

A handwritten signature in dark ink, appearing to read 'John Thwaites'.

The Hon. John Thwaites, Board President

A handwritten signature in dark ink, appearing to read 'Tony Sweeney'.

Tony Sweeney, Director/CEO



SHAUN GLADWELL, *PARALLEL FORCES*, 2011, COURTESY THE ARTIST AND ANNA SCHWARTZ GALLERY

EXHIBITIONS

PERMANENT

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

Our popular permanent free-entry exhibition *Screen Worlds* continued to attract significant audiences in 2011/12, cementing its position as a must-do cultural and learning experience for ACMI visitors, schools and Melbournians alike.

Featuring three distinctly themed sections (*Emergence*, *Voices*, and *Sensation*) alongside special interactive and immersive zones, a *Games Lab* and *Kids Space*, *Screen Worlds* is also unique in its focus on the Australian contribution to moving image history over more than a century.

TEMPORARY

GALLERY 1

SHAUN GLADWELL: STEREO SEQUENCES (JUNE – AUGUST 2011) FREE ENTRY

The ACMI *Commissions Series* was launched in 2011 with a stunning world premiere exhibition by Australian artist, Shaun Gladwell - our single biggest commission of works by a solo artist.

Shaun Gladwell: Stereo Sequences featured works exploring duality, parallels and mirroring - a series of 'open experiments' using filmic devices such as slow-motion and long pans to capture choreographed and improvised performances by break-dancers, skateboarders and BMX bike riders in rural and urban environments.

The works contained in the exhibition marked the commencement of our major new program of commissions, which has continued into 2011/12.



SCREEN WORLDS



NASA ASTRONAUT REX WALHEIM AT PETER HENNESSEY'S SPACE LAB

STAR VOYAGER: EXPLORING SPACE ON SCREEN (SEPTEMBER 2011 – JANUARY 2012) TICKETED

Curated by ACMI and timed to commemorate numerous milestones in the history of manned space flight, *Star Voyager: Exploring Space on Screen* charted the history and future of space exploration as experienced through the moving image.

Combining scientific and documentary footage with feature films (from early films by Fritz Lang to recent films of the *Alien* series and *Moon*) and video artworks, *Star Voyager* celebrated an enduring human fascination with space travel through the imaginations of artists, scientists and astronauts.

The exhibition was officially opened by Rex Walheim, NASA Astronaut, and Mission Specialist and Flight Engineer on the final Space Shuttle Mission (*Space Shuttle Atlantis*, August 2011).



WILLIAM KENTRIDGE, *INVISIBLE MENDING* (STILL), FROM *7 FRAGMENTS FOR GEORGES MÉLIÈS*, 2003; COLLECTION OF THE ARTIST, COURTESY MARIAN GOODMAN GALLERY, NEW YORK, AND GOODMAN GALLERY, JOHANNESBURG; © 2012 WILLIAM KENTRIDGE.

WILLIAM KENTRIDGE: FIVE THEMES (MARCH – MAY 2012) TICKETED

This stunning contemporary art exhibition, originating from the San Francisco Museum of Modern Art (SFMOMA), was presented exclusively in Australia at ACMI and opened to great critical acclaim.

William Kentridge: Five Themes featured over 60 powerful works ranging from animations, drawings and prints, to theatre models, sculptures and books. The exhibition was hailed as an unmissable survey of a phenomenal artistic talent – widely regarded as one of the greatest contemporary artists of the last century.

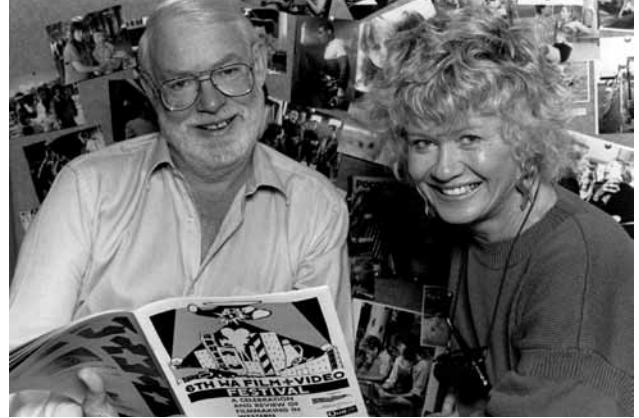
The exhibition explored five key themes of Kentridge's career, including his direction of *The Magic Flute* for renowned Belgian opera house, La Monnaie, and the animated films he developed for a 2010 production of *The Nose* at the Metropolitan Opera in New York.

GAME MASTERS: THE EXHIBITION (OPENED 28 JUNE 2012) TICKETED

Featuring 125+ playable games, *Game Masters* is a world premiere exhibition curated by ACMI that celebrates the world's most influential videogame designers.

Across arcades, consoles, PC and mobile platforms, the exhibition, presented as part of Melbourne Winter Masterpieces 2012, showcased the work of over 30 game designers, from Nintendo's iconic character-led worlds featuring Mario and Link, to the immersive stealth combat of Hideo Kojima's *METAL GEAR SOLID* and the atmospheric narratives of *Flower* and *Journey* by thatgamecompany.

The opening week of the exhibition included a sold out series of public talks and events featuring high profile videogame designers from Australia and the world, and a major industry conference.



DAVID STRATTON AND MARGARET POMERANZ. IMAGE COURTESY OF MARGARET POMERANZ

GALLERY 2

JULIAN ROSEFELDT: AMERICAN NIGHT (JUNE – JULY 2011) FREE ENTRY

Julian Rosefeldt is a Berlin-based artist working at the cutting edge of narrative film and video installation. In the five-channel installation *American Night*, Rosefeldt seductively summons, and then breaks the main tropes of the Hollywood Western – the communal campfire, the saloon and the log cabin – to undermine the foundation myth of the USA.

MARGARET AND DAVID: 25 YEARS TALKING MOVIES (AUGUST – DECEMBER 2011) FREE ENTRY

To commemorate the remarkable 25-year on-screen relationship of Australian cinema icons Margaret Pomeranz and David Stratton, we curated a special exhibition, *Margaret and David: 25 Years Talking Movies*.

It featured unforgettable reviews and never-before-seen interviews, a selection of Margaret's famous earrings, David's ASIO file and candid photographs of silver-screen stars. Visitors were also able to play critic alongside Margaret or David, reviewing films in a custom-built green screen television studio.

BEST OF THE INDEPENDENT GAMES FESTIVAL 2011/12 (DECEMBER 2011 – JULY 2012) FREE ENTRY

In this free exhibition celebrating the best of independent videogame design, audiences are invited to play a curated package of games from the Best of the Independent Games Festival. Two seasons were shown this year, the Festival's best from 2011 and 2012. Dubbed the 'Sundance of videogames', the exhibition celebrates innovation in game development and the best work of indie designers from around the world.

VIDEO GARDEN

Curated works are exhibited within a series of striking biomorphic 'pods' on Flinders Street.

HELL ON WHEELS! (JUNE – SEPTEMBER 2011)

Programmed to complement *Shaun Gladwell: Stereo Sequences*, this exhibition delved into the world of balance boards, BMX bikes, skateboards and roller skating using cut-ups of archival films together with new skate footage from local filmmaker Tony Woodward.

BLAST OFF! (SEPTEMBER 2011 – MARCH 2012) FREE

To complement *Star Voyager: Exploring Space On Screen*, a specially curated package of footage from various NASA missions was presented in *Blast Off!*, which captured the human journey through space over decades.

ART DAY SOUTH FILM WORKS (MARCH – MAY 2012) FREE

Art Day South is a cross-disciplinary contemporary arts project for artists with an intellectual disability. The group was inspired by the themes of William Kentridge and in a partnership project for the *William Kentridge: Five Themes* exhibition, a series of works were created and exhibited in homage to his distinctive techniques.

THE BALCONY

MIFF 60: THE GRAPHIC ART OF THE MELBOURNE INTERNATIONAL FILM FESTIVAL (JULY – AUGUST 2011) FREE

MIFF 60 revealed the stylistic and conceptual shifts in the Melbourne International Film Festival's branding since 1952. From the flat geometric designs of the 1960s, through the psychedelic excursions of the 1970s and the neo-pop surrealism of the 1980s, this exhibition included original festival programs, leaflets, photos and design objects.



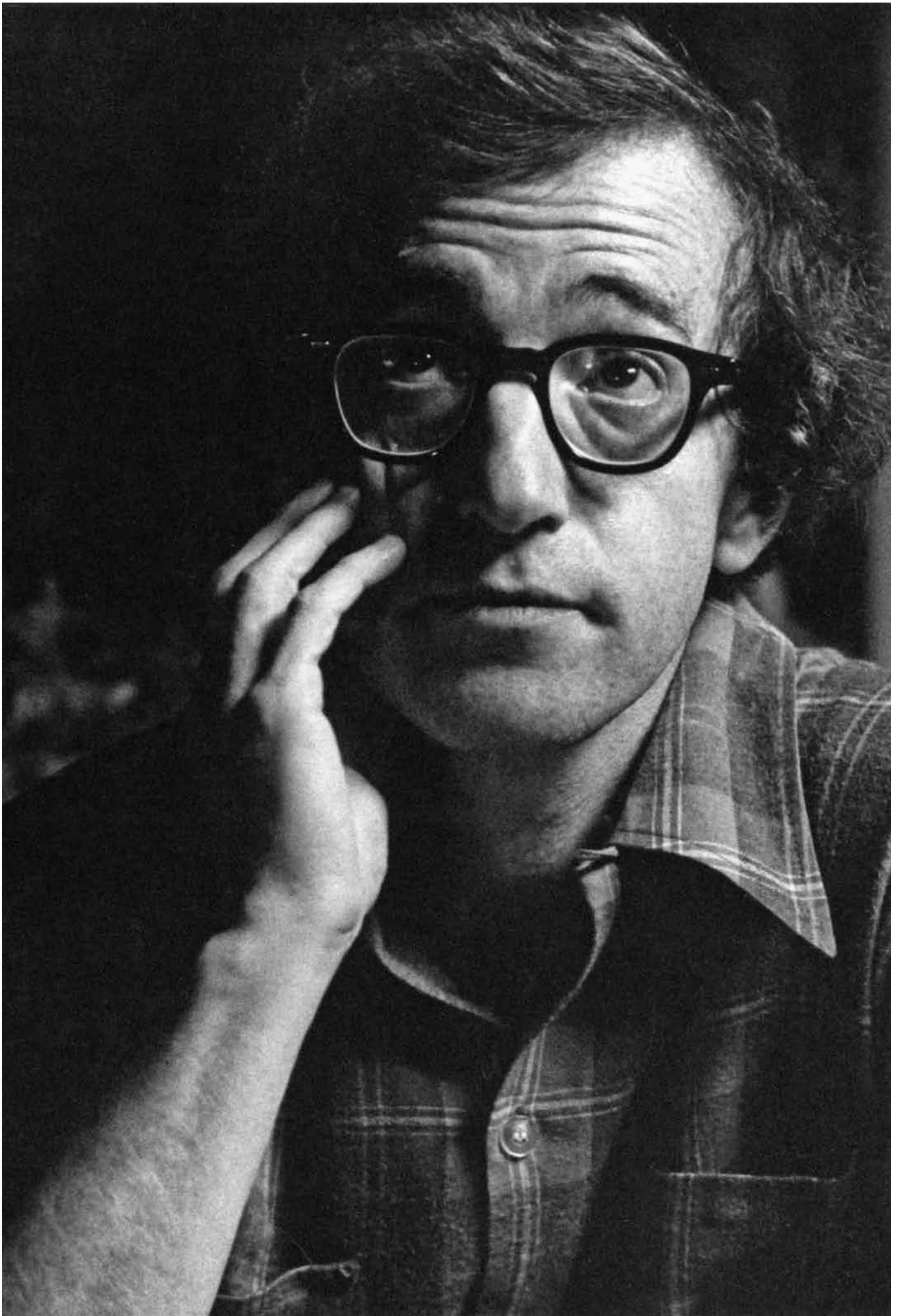
VIDEO GARDEN

THE IAN POTTER MOVING IMAGE COMMISSIONS AT ACMI

In June 2012, we joined the Ian Potter Cultural Trust in announcing a partnership to create Australia's most significant long term commissioning program of new contemporary moving image art by Australian artists.

The biennial Ian Potter Moving Image Commission is a ten-year commitment to the commissioning of moving image works by mid-career Australian artists, representing the most significant single investment in moving image practice in Australia.

The commissions will be granted through an open Expression of Interest (EOI) process and the selected artist will be commissioned to make an ambitious new work of scale, profile and complexity, which will be presented as part of our exhibition program.



WOODY ALLEN: A DOCUMENTARY , LONG PLAY

FILM

HIGHLIGHTS

- 54 Australian or Melbourne premiere screenings
- 32 restored prints screened
- 58 foreign films screened in 21 different languages from 22 different countries including Azerbaijan, Israel, Columbia, Chile, Iran, Austria, and India
- Live Q&A sessions with luminaries such as Terence Blanchard, David Bradbury, Joe Berlinger and Tim Rogers
- 37 documentaries from across the globe screened
- 38 Australian films featured in our Australian Perspectives strand

FOCUS ON

In our flagship film program, we spotlight the auteurs of cinema, legendary actors, genres and themes.

FOCUS ON BERTOLUCCI (OCTOBER 2011)

A career survey of the acclaimed auteur Bernardo Bertolucci - whose films fuse stylistic lyricism with provocative explorations of sexuality and ideology.

Films featured:

Before the Revolution (Prima della rivoluzione) (1964)
Partner (1968)
1900 (Novecento) (1976)
The Grim Reaper (La commare secca) (1962)
Last Tango in Paris (Ultimo tango a Parigi) (1972)
The Conformist (Il conformista) (1970)
Once Upon a Time... Last Tango in Paris (Il etait une fois... Le dernier tango a Paris) (1969)
The Spider's Strategem (Strategia del ragno) (1970)
Oil (La via del petrolio) (1967)
La Luna (1979)
The Cinema According to Bertolucci (Bertolucci secondo il cinema) (1976)
Tragedy of a Ridiculous Man (La tragedia di un uomo ridicolo) (1981)
The Sheltering Sky (1990)
The Italian Traveler: Bernardo Bertolucci (Le voyageur italien) (1982)
The Last Emperor (1987)
Little Buddha (1993)
Stealing Beauty (1996)
The Dreamers (2003)
Besieged (1998)



SUNSHINE, FANTASTIC JOURNEYS: SPACE ON FILM

WINDS OF SPRING: NEW EGYPTIAN CINEMA (DECEMBER 2011)

Films featured in this mini season of new Egyptian cinema:

Cairo 678 (2010)
Microphone (2010)
Cairo Exit (2010)
Scheherazade Tell Me a Story (Ehky ya Scheherazade) (2009)

ASIA PACIFIC SCREEN AWARDS WINNERS CIRCLE (DECEMBER 2011)

Films featured in this specially curated season from the Asia Pacific Screen Awards:

Hello! Mr Tree (Hello! Shu xian sheng) (2011)
Bleak Night (Pasuggun) (2010)
The Ugly Duckling (Gadkiy utyonok) (2010)
Buta (2011)

FANTASTIC JOURNEYS: SPACE ON FILM (DECEMBER 2011)

A cinematic journey to the dark side of the moon and beyond - specially curated to complement the exhibition, *Star Voyager: Exploring Space On Screen*.

Films featured:

2001: A Space Odyssey (1968)
For All Mankind (1989)
Mars (2010)
Star Trek (2009)
Wall-E (2008)
Dark Star (1974)
The Silent Star (Der schweigende stern) (1960)
Forbidden Planet (1956)
Silent Running (1972)
Moon (2009)
Solaris (Solyaris) (1972)
Sunshine (2007)
Alien (Director's Cut) (1979)
Space Tourists (2009)
Nostalgia for the Light (Nostalgia de la luz) (2010)

FOCUS ON RAJ KAPOOR (FEBRUARY 2012)

A special spotlight on a luminary of Indian cinema - actor, director and production mogul, Raj Kapoor.

Films featured:

Bobby (1973)

Fire (Aag) (1948)

Monsoon (Barsaat) (1949)

Stay Awake (Jagte raho) (1956)

Sangam (1964)

Love Sublime / Love, Truth and Beauty (Satyam shivam sundaram) (1978)

God, Your River is Tainted (Ram teri ganga mailli) (1985)

Where the Granges Flows (Jis desh mein ganga behti hai) (1951)

Yesterday, Today and Tomorrow (Kal aaj aur kal) (1971)

The Vagabond (Awaara) (1951)

Boot Polish (1953)

My Name is Joker (Meera naam joker) (1970)

Shree 420 (1955)

FIRST LOOK

A monthly film program featuring superb new films, restored prints and classics.

MUNDANE HISTORY (2009) (JULY 2011)

Within the confines of a sparse family drama, Anocha Suwichakornpong's award-winning debut focuses on the domestic rituals of a young paraplegic and his career.

FREAKONOMICS (2010) (AUGUST 2011)

Based on the best-selling book *Freakonomics* (2004), the film tackles a range of intriguing subject matter from the crime rate in America to cheating sumo wrestlers, to names for babies and student grades. Directed by some of America's leading documentarians including Morgan Spurlock (*Super Size Me*) and Alex Gibney (*Enron: The Smartest Guys in the Room*).

MY SON, MY SON, WHAT HAVE YE DONE (2009) (AUGUST 2011)

Based on a true story, the film features Academy Award Nominee Michael Shannon as Brad, who returns from a rafting trip in Peru a changed man with evangelical fervour. From celebrated German auteur Werner Herzog.

RITA, SUE AND BOB TOO (1986) (SEPTEMBER 2011)

A shamelessly entertaining feature that follows the (mis)fortunes of best friends who embark on an impulsive ménage-a-trois.

THE ARBOR (2010) (SEPTEMBER 2011)

Clio Barnard's award-winning debut tells the story of Dunbar, a girl who grew up in the rough environs of a housing estate in Bradford, Yorkshire. Struggling with poverty and violence, she went on to become one of the UK's most promising playwrights before her tragic death at 29 years old.

DRAGONSLAYER (2011) (OCTOBER 2011)

An international festival hit and winner of Best Documentary and Cinematography at the 2011 SxSW Film Festival, Tristan Patterson's debut feature is a dreamy and wistful punk rock portrait of skateboarding and suburban angst.

HIGH SCHOOL CONFIDENTIAL (1959) (NOVEMBER 2011)

Tony Baker is a rebel with a cause in this classic exploitation tale of teens gone wild. Sent undercover to expose a dope ring at Santa Bella High, Baker infiltrates the gang, pulls a switchblade and gets the girl.

HORI SMOKU SAILOR JERRY: THE LIFE OF NORMAN K COLLINS (2009) (DECEMBER 2011)

A high-spirited filmic history of the godfather of modern American tattooing, Norman 'Sailor Jerry' Collins.

SUDDENLY, LAST SUMMER (1959) (JANUARY 2012)

Mania and melodrama abound in this Academy Award®-nominated classic drama starring Elizabeth Taylor, Katharine Hepburn and Montgomery Clift.

ANIMALS DISTRACT ME (2010) + GREEN PORNO (2008) (JANUARY 2012)

A fascinating group of films by, and featuring, Isabella Rossellini, including an outlandishly creative series of shorts on the reproductive secrets of the animal kingdom.

HAPPY HAPPY (SYKT LYKKELIG) (2010) (FEBRUARY 2012)

An award-winning feature that walks the line between drama, comedy and farce. As if awaking after a decade-long coma, thoughts and desires are rediscovered by a group of new friends.

GUILTY PLEASURES (2010) (FEBRUARY 2012)

Nothing says romance like Mills & Boon; at least that rings true for those in this wry, heartfelt portrait of modern love.



THE INTERRUPTERS, LONG PLAY

PARADISE LOST TRILOGY (MARCH 2012)

The Emmy® Award-winning *Paradise Lost* sparked an international movement to reopen the case of the convicted killers dubbed the 'West Memphis Three'.

In this special season, we screened all three films, including the Australian Premiere of the third in the series, *Purgatory*.

The Child Murders at Robin Hood (1996)
Revelations (2000)
Purgatory (2011)

NEW JERUSALEM (2011) (APRIL 2012)

Indie-folk hero Will Oldham (Bonnie 'Prince' Billy) stars in this meditative neo-realist portrait of modern relationships from director Rick Alverson.

BOMBAY BEACH (2011) (APRIL 2012)

Director Almar Har'el's debut is a startling mix of poetry, documentary and performance melted into a soundtrack by Beirut's Zach Condon with tracks by Bob Dylan.

COME BACK, AFRICA (1959) (MAY 2012)

A defiant cinematic statement on racial politics.

THE BLACK POWER MIX TAPE 1967-1975 (2011) (MAY 2012)

From 1965 to 1975, a crew of Swedish filmmakers went searching for the real America, and found a nation at war with itself and its values. Working from rediscovered 16mm footage, director Göran Hugo Olsson explores the Black Power movement through long-form interviews cut against news reports and contemporary perspectives from subjects including singer Harry Belafonte.

MAMA AFRICA (2011) (MAY 2012)

Mika Kaurismäki's biography celebrates Miriam Makeba, the first lady of South African song, showcasing her musical talents within the context of her influence over cultural and political events.

LONG PLAY

A series of extended run single titles.

FIRE IN BABYLON (2010) (AUGUST 2011)

A potent mix of music, politics and sporting prowess, Stevan Riley's exuberant documentary charts the rise of one of the most successful sporting teams in history – the West Indies cricket team. Inter-cutting match footage from the 1970s and 1980s with contemporary interviews, Riley expertly unfurls the politics, the music and mantra behind these incredible individuals and their legendary defiance against oppression.

BEING ELMO: A PUPPETEER'S JOURNEY (2011) (DECEMBER 2011)

From a humble start to master of Sesame Street's favourite inhabitant, *Elmo*, the world of puppeteer Kevin Clash is explored in this tender and entertaining documentary. This film charts Clash's puppetry obsession, his motivations and techniques, unwavering commitment to the field and his eventual career as a much loved puppeteer.

THE INTERRUPTERS (2011) (JANUARY 2012)

In 2009, there were more casualties on Chicago streets than US military losses in Iraq and Afghanistan. Seventeen years after *'Hoop Dreams'*, director Steve James gifts audiences with another observational film documenting the work of CeaseFire, an organisation working outside the law and lawmakers to interrupt violence on the street.

SING YOUR SONG (2011) (APRIL 2012)

From humble beginnings to an Emmy®, Grammy® and Tony-winning performer, Harry Belafonte has endured throughout the decades; this film pays homage to his work as artist and activist.

SYMPATHY FOR THE DEVIL (1968) (MAY 2012)

Jen-Luc Godard's post-May '68 cult music documentary centres on the Rolling Stones studio recording of the classic *Beggar's Banquet* track. The result is a countercultural mash-up of music and politics.

PERFORMANCE (1970) (MAY 2012)

Mick Jagger makes his film acting debut in the psychedelic '60s cult feature directed by Donald Cammell and Nic Roeg.

EAMES: THE ARCHITECT AND THE PAINTER (2011) (JUNE 2012)

James Franco narrates this engaging documentary of master Modernists, Ray and Charles Eames, whose designs reshaped post-war America; exploring their talent and eccentricities. This premiere season was so successful it was listed in the Top 20 on the Limited Release Australian Box Office in its opening week.

WOODY ALLEN: A DOCUMENTARY (2012) (JUNE 2012)

A comprehensive and insightful documentary celebrating the remarkable career of America's premier auteur, comedian and neurotic, Woody Allen.

ON FILM

Short run mini-focus seasons including features, shorts and documentaries.

MEN OF FASHION (SEPTEMBER 2011)

Tailor Ozwald Boateng, hairdresser Vidal Sassoon and designer Paul Smith feature in a series of stylish documentaries. This season was presented as part of the cultural program of the 2011 Melbourne Spring Fashion Week and was supported by the City of Melbourne.

Films featured:
A Man's Story (2010)
Dressed Up for Winter 2011-12 (2011)
Paul Smith - Gentleman Designer (2011)
Vidal Sassoon: The Movie (2010)

SOFIA COPPOLA ON FILM (FEBRUARY 2012)

Sofia Coppola has created a girls' own gallery of seemingly unassuming yet arresting screen heroines suspended in a gossamer-coated filmic space between self-doubt and knowingness.

Films featured:
The Virgin Suicides (1999)
Marie Antoinette (2006)
Lost in Translation (2003)
Somewhere (2010)

CLICK! FASHION PHOTOGRAPHERS ON FILM (MARCH 2012)

Presented as part of the cultural program of the 2012 L'Oreal Melbourne Fashion Festival, this season took audiences behind the camera to explore the work of some of the world's great fashion photographers.

Films featured:
David Bailey: Four Beats to the Bar and No Cheating (2010)
Bill Cunningham New York (2010)
Beaton by Bailey (1971)
Blow-Up (1966)
Duffy: The Man Who Shot the 60's (2010)

TITLE FIGHT ON FILM (APRIL 2012)

A mini-season of films exploring life in and out of the boxing ring.

Films featured:
Fightville (2011)
Fight Club (1999)
Lipstick and Dynamite: The First Ladies of Wrestling (2004)
On The Ropes (1999)

JAZZ ON FILM (JUNE 2012)

Presented in conjunction with the 2012 Melbourne International Jazz Festival, this season looked at the works of two artists who found their muse in the music of jazz: Woody Allen and composer Terence Blanchard.

Films featured:
25th Hour (2003)
Cadillac Records (2008)
Summer of Sam (1999)
Sweet and Lowdown (1999)
Bullets over Broadway (1994)

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 titles from around the globe. The 2011/12 program featured Japanese Anime such as *Mia and the Magoo* and *My Neighbour Totoro*, rarely seen Disney prints of *Winnie the Pooh* and *Alice in Wonderland* and complementary seasons to our major exhibitions.

FREAKY FRIDAYS

Our long-standing late night cult strand came to an end in October 2011 with the annual screening of *My Own Private Idaho*. Friday nights at ACMI drew cinefiles and devotees to relish a program that shone a light on new and classic canons of cult.



NEVER LET ME GO, SENIORS' CINEMA

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 in addition to our annual programming of the Victorian Government's *Seniors Festival*.

AUSTRALIAN PERSPECTIVES

Australian Perspectives frames contemporary Australian filmmaking alongside archival classics and special presentations. In 2012, to mark the death of legendary Australian actor Bill Hunter, we presented a specially curated showcase which celebrated his contribution to the Australian screen culture industry.

Films featured:

The Last Days of Chez Nous (1992)
Father (1990)
NICARAGUA: NO PASARAN (1984)
On Borrowed Time (2011)
My First Wife (1984)
Chile: Hasta cuando? (1986)
Frontline (1979)
Man of Flowers (1983) (April 2012)
The Year of Living Dangerously (1982)
Caught Inside (2000)
The Cup (2011)
The Hit (1984)
Fever (1987)
Newsfront (1978)
Backroads (1977)
Mull (1989)
Muriel's Wedding (1994)
The Adventures of Priscilla, Queen of the Desert (1994)
Strictly Ballroom (1992)
Autoluminescent: Rowland S. Howard (2011)

SPECIAL EVENTS, SCREENINGS AND MINI-FESTIVALS

PURDAH

Beginning in March 2012, the cloaked culture of the Middle East was unveiled through rare films from the region screened in this new monthly program.

DARK ROOMS AND DREAMSCAPES: THE FILMS OF PETER TSCHERKASSKY AND EVE HELLER (JULY 2011)

A special program that showcased and celebrated the unique materiality of film through the work of two internationally renowned filmmaking artists, Peter Tscherkassky and Eve Heller. Presented in association with the 2011 Melbourne International Film Festival.

WORLD CINEMA NOW (SEPTEMBER 2011)

With the Research Unit in Film Culture and Theory at Monash University, we presented three lecture-screenings as part of *World Cinema Now*.

PETER AND THE WOLF (OCTOBER 2011)

The Oscar®-winning animation was brought to life on the big screen in a totally new way, accompanied by a 27 piece ensemble from the Melbourne Symphony Orchestra performing a spectacular live score.

PLAYING UNDER THE INFLUENCE (NOVEMBER 2011)

Four of Melbourne's best-known and best-loved musicians selected and discussed the film's that had the greatest influence on their music. Vincent Vendetta (Midnight Juggernauts), Tim Rogers, Mick Harvey and Henry Wagons (Wagons) explored the art of sound and cinema, and the personal impact of both. Co-presented by Melbourne Music Week

All Night Long (1962)
 (+ Q&A with Mick Harvey)
Billy Liar (1963)
 (+ Q&A with Tim Rogers)
Dead Man (1995)
 (+ Q&A with Henry Wagons)
Dawn of the Dead (1978)
 (+ Q&A with The Midnight Juggernauts)

CINEMIX MIDNIGHT JUGGERNAUTS PLAY LOOK AT LIFE (NOVEMBER 2011)

Melbourne's enigmatic Midnight Juggernauts added their special blend of film-inspired "kaleidoscopic jams" to *Look at Life* with an improvised score performed live in the cinema. This program was presented as part of Melbourne Music Week.



KIDS IN THE STUDIO: SPACE EXPLORERS WORKSHOP, STAR VOYAGER: EXPLORING SPACE ON SCREEN

PUBLIC PROGRAMS AND EDUCATION

HIGHLIGHTS

- In 2012, we introduced *Hothouse* – a program to develop the creative talents of secondary students
- We welcomed the AFTRS *Friday On My Mind* screen culture talk series to Melbourne as host venue
- Entries for our national student filmmaking competition, *Screen It*, doubled to 499
- NASA Astronaut Rex Walheim took part in an education program broadcast to over 5000 students in over 110 Victorian schools
- We launched a new free educational mobile filmmaking App and website, *15 Second Place*

DESERT ISLAND FLICKS

Launched in 2010, *Desert Island Flicks* has provided many sold out audiences with an incredible diversity of fascinating 'castaways'. Each individual reveals 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, intimate and personal insight into their lives.

2011/12 castaways and their top five films:

Kate Holden - Celebrated author, columnist and world traveler (*In My Skin: A Memoir, The Age*)
In the Mood for Love
Local Hero
The Princess Bride
Master and Commander: The Far Side of the World
The Thin Red Line

Margaret Pomeranz - Beloved film critic and Australian icon (*At the Movies*)
Nashville
The Flower of My Secret
The Women
In the Cut
Magnolia

Bob Ellis - Journalist, filmmaker and political commentator (*The Nostradamus Kid*)
The Seventh Seal
The Hustler
Modern Times
Jules and Jim
The Best Years of our Lives



MARIEKE HARDY, DESERT ISLAND FLICKS

Shaun Tan - Oscar-winning animator, author and illustrator (*The Lost Thing*)
The Triplets of Belleville
You, the Living
A Town Called Panic
Brazil
Alien

Tony Birch - Acclaimed Melbourne writer (*Shadowboxing*, *Father's Day, Blood*)
Kes
The Hustler
Splendour in the Grass
Good Will Hunting
Frances

Marieke Hardy - screenwriter, columnist, blogger, radio host and author (*Laid*)
Happiness
This is England
West Side Story
Bugsy Malone
Beyond the Valley of the Dolls

Warwick Thornton - writer, director (*Samson & Delilah*) and artist
Another State of Mind
Exit Through the Gift Shop
Wild at Heart
Down by Law
Repo Man

Shane Jacobson - actor (*Kenny*), TV presenter, entertainer
Apocalypse Now
Willy Wonka and the Chocolate Factory
One Flew Over the Cuckoo's Nest
Parenthood
The January Man



GAME OF THRONES, LIVE IN THE STUDIO: SEX LIES AND TELEVISION SCREENS

LIVE IN THE STUDIO

Live in the Studio is a popular monthly program celebrating cult TV. Audiences join industry experts and aficionados for a series of entertaining, stimulating, live talks, screenings and performances about television. In 2011/12, the program covered:

IT'S THE MUPPET SHOW (JULY 2011)

The arrival of Kermit the Frog and his cronies in *The Muppet Show* marked the birth of a new era of TV. A parody of the variety show, creator Jim Henson crafted a show with playful characters and humour that spanned the generations. We celebrated Jim Henson's legacy by inviting the Boxcutters, TV critic duo, Josh Kinal and John Richards, to present a critical and entertaining view of the show.

MEN BEHAVING BADLY (AUGUST 2011)

Four presenters, Catherine Deveny (writer, comedian and social commentator), Mel Campbell (academic and pop culture addict), Daniel Burt (TV presenter, columnist and comedian) and Tim Hunter (writer, reviewer and editor) - gave audiences a witty and entertaining analysis of masculinity on the box, debating whether these popular characters are good, bad or just misunderstood.

DR WHO: TALES FROM THE TARDIS (SEPTEMBER 2011)

The first episode of *Dr Who* screened on the BBC in 1963. It was the first chapter of what would become the most successful science fiction television series of all time. Discussing this unparalleled cultural phenomenon were Richard Watts (writer and broadcaster), Oscar Hillestrom (Sci Fi Channel blogger), Madeline Palmer (Producer and Programmer for *rage* on ABC TV and 'Mad Whovian' blogger), Paul Verhoeven (presenter and pop culture expert) and Adam Richard (comedian, TV and radio personality).

SPACE: TV'S FINAL FRONTIER (OCTOBER 2011)

Here we sought to create an event specifically around *Star Trek* - the groundbreaking pop culture phenomenon that reworked science fiction myths over forty years.

Presenters included Robert Jan (presenter of Triple R's sci-fi show *Zero-G*), Clementine Ford (columnist), Josh Kinal and John Richards (the Boxcutters) and Dr Djoymi Baker (academic), who discussed what made *Star Trek* such an enduring franchise, its cultural impact and the programs it inspired.

GLEE: JOIN THE CLUB (NOVEMBER 2011)

The hit musical-comedy, *Glee*, has polarised audiences by reviving the age-old battle of high-school drama between jocks and nerds, cheerleaders and teachers, and delivering a show that straddles music, comedy and drama while tackling teenage life. Self-described 'Gleeks', Mel Campbell and Tim Hunter, led the lively panel discussion.

SEX LIES AND TELEVISION SCREENS (FEBRUARY 2012)

Once home to wholesome family comedies and dramatic medical soaps, primetime TV is today the realm of a new breed of sex and violence. From *Game of Thrones* and *Rome*, to *True Blood*, *Dexter* and *The Tudors*, this event reflected on the most memorable blood-spattered, sexed-up series'. Panelists included TV critics Josh Kinal and John Richards, academic Djoymi Baker and author Emily Maguire.

GET ARRESTED (MARCH 2012)

Critically acclaimed, multi award-winning television favourite *Arrested Development* followed Michael Bluth and his hilariously dysfunctional family over three seasons. We looked back at the family antics that made *Arrested Development* a success with audiences and critics. A night of adulation was led by Martyn Pedler (culture critic, journalist and academic), Dan Barrett (presenter), Jess McGuire (broadcaster, columnist) and Dan Burt (TV presenter, columnist and comedian).

QUEERING THE SMALL SCREEN (APRIL 2012)

With gay and lesbian characters popping up all over the screen on everything from *Modern Family*, *Glee*, *Nurse Jackie* and *The Good Wife*, queer visibility on the small screen has steadily risen over the past decade. *SameSame's* Travis de Jonk, cultural reviewer Tim Hunter, journalist and comedian Catherine Deveny, author Alasdair Duncan and *Cherrie* editor Rachel Cook, explored the evolving face of queer representation on the small screen.

SONS OF ANARCHY: NOT SO EASY RIDERS (MAY 2012)

For four powerful seasons the members of the *Sons of Anarchy* motorcycle club have brought their own brand of gun running, drug dealing, and bike riding mayhem to TV screens. On the eve of the fifth brutal chapter of the compelling TV saga, panelists Boxcutters' Josh Kinal, cultural commentator Clementine Ford and *The Age Green Guide* editor Andrew Murfett honed in on one of the most talked about series on the box.

UPSTAIRS/DOWNSTAIRS: THE WORLD OF DOWNTON ABBEY (JUNE 2012)

The huge worldwide hit, *Downton Abbey*, follows the aristocratic Crawley family and life inside their grand estate. With sordid storylines laden with blackmailing butlers, gallant English noblemen, scheming chambermaids and conspiring countesses, we set out to find out what makes this drama so addictive. The panel included journalist, editor and blogger Mel Campbell, *East Enders* writer Peter Mattessi, editor and blogger Karen Pickering, and TV critic Debi Enker.

SPECIAL EVENTS

VINCENT MOON

French improvised music video creator, Vincent Moon, presented a screening and discussion of his pioneering work in music and the moving image. As part of the event, we screened films from his series of outdoor documentaries, cut together from improvised video sessions with well-known musicians worldwide.

MELBOURNE INDIGENOUS ARTS FESTIVAL

The City of Melbourne, Arts Victoria and Federation Square programmed the Melbourne Indigenous Arts Festival and we contributed by presenting a series of talks and live events celebrating the rich traditions and new visions in Indigenous art and culture.

As part of the festival, we collaborated with the Centre for Contemporary Photography (CCP) to present the *National Indigenous Photo-Media Forum*, an event for photographers, artists and industry to explore photography and photo-media in an indigenous context.

Speakers included Mervyn Bishop (photo journalist), Daniel Browning (broadcast journalist), Bec Cole (filmmaker), Patricia Adjaye (from Copyright Agency Ltd), Darren Siewes (photographer), Diane Jones (photo-media artist), Lisa Reihana (Maori multimedia artist), Glenn Iseger-Pilkington (Nyoongar and Yamatji peoples of WA, Curator of Indigenous Art at the Art Gallery of Western Australia) and a few visual artists to name a few.

Reko Rennie, our then Indigenous Artist in Residence, curated *Remembered By*, a screening and talk program interpreting Indigenous representation on screen across the decades, through the lenses of contemporary Aboriginal artists and curators including Glenn Iseger-Pilkington and curator Genevieve Greeves.

Shadow Life: Moving Image, a co-presentation with the City of Melbourne and Asialink, was also part of the festival. Presented as a looped screening with a contextual talk by curator Djon Mundine OAM, *Shadow Life* was an exhibition of moving image works by

contemporary Indigenous Australian artists exploring the notion of the shadow as a representation of soul.

Participating artists included Vernon Ah Kee (*Whitefella Normal, Blackfella Me*, 2004), Bindi Cole (*Seventy Times Seven*, 2011), Destiny Deakin and Virginia Fraser (*Good Golly Miss Dolly*, 2005), Fiona Foley (*Bliss*, 2006), Genevieve Grieves (*Picturing the Old People*, 2005), Tracy Moffatt (*Other*, 2009) and Christian Thompson (*Gamu Mambu (Blood Song)*, 2010).

PUBLIC PROGRAMS FOR EXHIBITIONS

STAR VOYAGER: EXPLORING SPACE ON SCREEN

IN CONVERSATION WITH NASA ASTRONAUT REX WALHEIM

While here to open *Star Voyager* NASA Astronaut Rex Walheim took part in an *In Conversation* event hosted by ABC Radio National's Robin Williams. A Mission Specialist and Flight Engineer on the final Space Shuttle Mission on board *Atlantis*, Rex spoke about life as an astronaut and showed video from his time in space.

IN CONVERSATION WITH JULIAN ROSEFELD

Following our previous exhibition of Julian's 5-channel work *American Night*, he returned to Melbourne to present *The Shift* as part of the *Star Voyager* public program and to offer an insight into his creative and artistic process.

ACMI TALKS WITH THE ROYAL BOTANICAL GARDENS

In partnership with Melbourne's Royal Botanic Gardens, we presented two exciting opportunities to be immersed in the worlds of space, science and art. In *Solarised: Looking at the Sun*, artists and curators from the *Star Voyager* exhibition spoke about their work before an expert from the Astronomical Society of Victoria guided the audience on a walk to the Melbourne Observatory to conduct a demonstration of the photoheliograph. *Star Struck: Looking into the Night Sky*, followed the same model but with the planets as a focus, resulting in a viewing of the moons and storms of Jupiter.

ACMI AND SWINBURNE CENTRE FOR ASTROPHYSICS

Visualising Space, presented by Swinburne's Centre for Astrophysics and Supercomputing, illuminated the work of the scientists and filmmakers who created a special 3D film of Mars for our *Star Voyager* exhibition. This fascinating talk covered the visualisation of data gathered in the far reaches of space and the software developed for this purpose, while considering how to balance art and science in filmmaking.

VISIONS FROM SPACE FORUM

This day long forum explored our fascination with space from two distinct angles - through the eyes of

Indigenous Australians and the way that art and science have come together to create a new vision of space.

GALACTIC NIGHTS

Galactic Nights was a live music series programmed to accompany the *Star Voyager* exhibition. Featuring artists whose music evokes ideas of space and the universe, lineup included Brous, Hello Satellites, Time Shield and Dream Kit and all sessions featured space-themed visuals by Blake Byron-Smith (Two Bright Lakes) and tunes by DJ Simon Winkler (Triple R).

MARGARET AND DAVID: 25 YEARS TALKING MOVIES

CASTAWAY WITH MARGARET POMERANZ

To coincide with the opening of the exhibition, one half of ABC Television's beloved film critic duo, Margaret Pomeranz, took part in our popular *Desert Island Flicks* program revealing her five most cherished films in an entertaining event hosted by leading screen culture academic Deb Verhoeven.

REVIEWING THE AUSTRALIAN NEW WAVE

David Stratton was a guest of *Reviewing the Australian New Wave*, appearing in conversation with critically acclaimed filmmakers Jan Chapman, Phillip Noyce and Matt Carroll, as they revisited the Renaissance period of Australian cinema in the 1970s, arguably the most fertile and successful chapter in Australia's film history.

FUTURE FILM CRITICS

Future Film Critics was an opportunity for five young cinephiles between 13 and 20 years of age to meet with David Stratton in a master class. David shared his experience and provided insight into the art of film criticism for the next generation of film reviewers. The successful master class applicants were chosen by David based on a written submission of a film review.

WILLIAM KENTRIDGE: FIVE THEMES

IN CONVERSATION WITH WILLIAM KENTRIDGE

San Francisco Museum of Modern Art (SFMOMA) curator Mark Rosenthal hosted this *In Conversation* event with William Kentridge, delving into the five primary themes that have engaged the artist over his career.

ANTI-ENTROPY: A NATURAL HISTORY OF THE STUDIO

This public lecture by William Kentridge looked into the anti-entropic world of the artist's studio and its ability to provide a safe place for 'productive stupidity'.

21ST CENTURY MUSEUMS: SFMOMA LOOKING BACK/LOOKING FORWARD

Neal Benezra, Director of SFMOMA, presented a lecture about the history of the museum, its collections, exhibitions and architecture, as well as its future directions and expansion plans.

ON APARTHEID

Human rights lawyer and activist Andrea Durbach presented a screening of *A Common Purpose* followed by a discussion of her experience of Apartheid, accompanied by Indigenous consultant, Jason Eades, who explored Australia's own separatist practices.

WILLIAM KENTRIDGE: DEGREES OF SEPARATION

Three presentations from Prof Jill Bennet, Dr Anne Rutherford and curator Victoria Lynn, all who have an intimate knowledge of the Kentridge's work, examined his themes, mediums and distinctive creative processes.

NEBULA

Presented by Arts Access Victoria, Nebula is Australia's first portable and adaptive art space designed specifically to meet the needs of artists with a disability. During a week-long residency at ACMI, the Nebula studio artists had the opportunity to meet with William Kentridge in a master class.

GAME MASTERS: THE EXHIBITION

Rounding out 2011/12 was the opening week public programs for *Game Masters*. Two international guest videogame developers Tim Schafer and Warren Spector, both from the USA, featured alongside a large pool of local game developers and academics, providing an opportunity to program events for core audience groups; gaming enthusiasts, aspiring game developers and the industry.

IN CONVERSATION WITH TIM SCHAFER AND IN CONVERSATION WITH WARREN SPECTOR

Tim Schafer and Warren Spector each took part in an *In Conversation* event, designed to give audiences an insight into their craft, career and inspirations. Tim Schafer, the creator of popular titles such as *Psychonauts* and *Brütal Legend*, reflected on his early career at LucasArts and told audiences how his own company, Double Fine Productions, works to strike a balance between commerce and creativity when developing games. Warren Spector, the creator of popular videogame titles *Deus Ex* and *Disney's Epic Mickey*, focused on his love of role-playing game elements and immersive 3D combat, allowing players to employ their own ingenuity in overcoming the game's challenges.



IN CONVERSATION WITH WARREN SPECTOR



ZEAL, INTERMIX: SCREENING JAM WITH ZEAL

GAME MASTERS: THE FORUM

Together with Film Victoria we co-presented *Game Masters: The Forum*, a two-day industry symposium designed for professionals and budding game developers. The forum provided a rare opportunity for the Australian games industry to convene in Melbourne with some of the world's leading practitioners in attendance. Sessions covered the role of storytelling, the relationship between creativity and commerce, the independent development landscape, the state of the Australian industry, the roles that cultural institutions and collectors play in the gaming world, and the future of the games industry.

WORKSHOPS

KIDS IN THE STUDIO

Our enormously popular *Kids in the Studio* workshops continued to provide fun and enriching activities for children and youth. Often based on themes that connect with our major exhibitions, highlights in 2011/12 included:

A Trip to the Moon – Animation Workshop

Space Explorers: The Ultimate Space Adventure – Green Screen Workshop

A Little Piece of Forest – Green Screen Workshop

Cardboard Utopia – Scene Design Workshop

MAKE A MOVIE

To engage the next generation of filmmakers and media artists, we presented three hands-on workshops for 10-14 year olds as part of the *Make a Movie* program. The three day intensive workshops culminate in a screening for participants and their families.

INTERMIX

Intermix is a program of events aimed at 13-20 year olds which strive to connect artists, cultural thinkers, media makers and young people. The aim is to create space for contemplation and creation where artists and young people experiment, play, interact with and get immersed in contemporary moving image culture. In 2011/12 this program included:

- Screening Jam with Zeal – music video clip workshop
- Reko Rennie: Artists Workshop
- Dogtown and Z-Boys + DJ workshop
- Short and Swede - video workshop
- Skateistan: To Live and Skate Kabul + DJ Workshop
- Pixel Pirate 2: The Directors Cut workshop
- Go on DO IT: Things to think about in public (art)
- Future Film Critics with David Stratton

ACMI HOTOHOUSE – TALL POPPIES GROW HERE

A four-year initiative of the Victorian Government, ACMI Hothouse develops the creative talents of promising Victorian students in years 10 to 12. Successful applicants spend a week of school holidays in a fast-paced production studio environment within ACMI, gaining hands-on experience, industry contact and lifelong career inspiration.

Students apply for the program by submitting themed creative pitches, which are reviewed by an industry and education panel who select the ten participants. With the support of our experienced staff, the program includes mentorship, attendance at industry talks and hands-on workshops to create moving image works.

In 2012, the inaugural year of the program, it focused on the videogames industry to coincide with the *Game Masters* exhibition. Victoria makes an important contribution to the industry with over 20 local videogame development companies based in Melbourne.

The ten students selected for Hothouse 2012 were given a rare opportunity to develop a videogame prototype in a supportive learning environment, with unprecedented access to key international and Australian game creative's including visiting international game designer Tim Schafer (*Double Fine*). Local videogames industry leaders Paul Callaghan and Kate Innabet joined our staff to deliver the hugely successful inaugural program.

Parents, principals and teachers attended the Hothouse wrap session and screening and the feedback on the day was overwhelmingly positive.

EDUCATION

Our education team aims to inspire, intrigue, excite and challenge students, teachers and parents. We achieve this through a combination of on-site and online programs, delivering unique, curriculum-focused programs for students and teachers, including film screenings, discussions, lectures, workshops and exhibition tours.

SCREENINGS, LECTURES AND SEMINARS

Our 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.

We offer more than 50 film screening programs to schools at all levels of the curriculum each year. Demonstrating ACMI's commitment to equity in education student screenings extend to Languages Other Than English (LOTE) programs in German, French and Japanese, as well as ESL/EAL programs.

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.

BLAST OFF WITH NASA ASTRONAUT REX WALHEIM

This one-off education program was designed to coincide with the visit of NASA Astronaut Rex Walheim for the opening of *Star Voyager: Exploring Space on Screen*. Our Studio 1 became a classroom with a difference for a live audience of 50 students, while the event was beamed to over 5000 students in over 110 Victorian schools via the Department of Education's online Virtual Conference Centre (VCC), and was broadcast in locations such as Federation Square, Scienceworks and the Royal Children's Hospital.

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. The programs stretch the curriculum by providing teachers with lecture/tour programs that inspire student engagement.

ARTS CONNECTS

The *Arts Connect 9* program provides an opportunity for regional Year 9 students to experience the arts through subsidised travel to the city's arts precinct. In 2011/12 a new workshop, *So you think you can make a music video?* was developed aimed at growing skills in music, screen production and the performing arts. In the two-day workshop, run in conjunction with Arts Centre Melbourne, students learnt the history of music video and examined the power of storytelling through song, before developing their own music video.

EDUCATION WEEK

As part of Education Week 2012, we celebrated the technology and imagination of Steampunk in a film program supported by the Department of Education and Early Childhood Development (DEECD). Comprising screenings and hands-on animation activities and educational resources for teachers, students were inspired by the artistry of Steampunk creators such as Oscar[®]-nominated Australian Anthony Lucas, whose work *The Faulty Fandangle* is featured in *Screen Worlds*.

CHILDREN'S WEEK

For 2011 Children's Week in partnership with the DEECD we screened a program of films designed to introduce students to the distinctive artistry of the Japanese animation style, Anime. *Anime: Exploring New Worlds* presented a series of films exploring topics such as respect for the environment and the importance of friendship, each introduced by an educator who focused on the distinctive film language of the genre.

G.A.T.EWAYS

In collaboration with G.A.T.EWAYS (Gifted and Talented Education, Extension and Enrichment), we provide carefully targeted and challenging workshops for students identified as gifted. In 2011/12, these workshops focused on live action filmmaking and animation.

ROYAL CHILDREN'S HOSPITAL

Throughout 2011/12 we extended our relationship with the Royal Children's Hospital by delivering a collaborative filmmaking project for young people with high educational needs.

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

In 2011/12 we strengthened our programming in relation to Aboriginal and Torres Strait Islander histories and cultures through intense collaborative planning with staff from the Koorie Heritage Trust (KHT). These included:

Koorie Culture

This screening and discussion program aims for a deeper understanding of our pre-colonial history by studying the Kulin people and the challenges faced during and after European settlement. Students are encouraged to think about the changes in Melbourne's landscape and Koorie traditions past and present.

View and Think plus 'Walk the Talk'

Comprising a screening and talk, this program aims to provoke critical thinking and discussion to aide students' understanding and appreciation of Indigenous Australians and encourages students to think about ideas for social change.

Identity: Indigenous Perspectives

An existing program with the National Gallery of Victoria (NGV), *Identity*, was refreshed in 2011/12. Students view and discuss the artwork, *Federation Series*, by Julie Dowling at the NGVA, and discuss excerpts from *Rabbit Proof Fence* at ACMI. In a follow up workshop, students create an animated self portrait or a collage self portrait.

REMOTE YOUNG PERSON'S DEVELOPMENT PROGRAM

In 2012, our education team developed a program to support work experience in media production for young persons from remote areas. The first participant, a Yolngu Indigenous woman, participated in the program with a view to studying media production in Melbourne in the future. Through this program, she assisted our teams in media workshops, expanded her editing skills and was introduced to our wealth of indigenous moving image content.

TEACHER PROFESSIONAL LEARNING

In 2011/12, our education team continued to deliver our highly regarded onsite programs for teachers including talks, seminars and workshops.

In addition to these regular programs, in 2011/12:

- We began trialling new ways to deliver professional learning to educators devoted to the exchange of ideas amongst education professionals globally such as via video conferences
- We commenced working with teachers as they begin the complex task of implementing the Australian Curriculum
- Supported the programming and delivery of the Australian Literacy Educators' Association (ALEA) National Conference, which supports educators to meet the literacy challenges and opportunities of a networked, multilingual and culturally diverse literacy landscape
- Supported pre-service teachers from RMIT's Bachelor of Education, enabling future teachers to discover how moving image may be incorporated into classrooms

EDUCATION PROGRAMS – EXHIBITIONS

The diversity of our exhibitions allows the team to engage deeply with schools and in particular to better meet the needs of arts and media studies curriculums, along with the humanities and sciences.

In 2011/12 specialist education programming was developed for:

- *Star Voyager: Exploring Space on Screen*
- *Shaun Gladwell: Stereo Sequences*
- *William Kentridge: Five Themes*

SCREEN WORLDS TOURS AND LECTURES

This past year has seen a continuing interest in *Screen Worlds: The Story of Film Television and Digital Culture* by the education sector. The number of groups visiting *Screen Worlds* was sustained in 2011/12 with over 24,000 visits from school students from Prep through to Year 12, VCAL, specialised alternative programs, TAFEs and Universities.

Screen Worlds offers a unique teaching resource to develop stimulating experiential programs supporting curriculum imperatives. Related programs give students the opportunity to think critically about the moving image, to understand its past, present and future contributions to our culture, and appreciate the integral role the moving image plays in our lives.



SCREEN IT

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 differs to other moving image competitions as it provides rich education outcomes for participants including comprehensive education packs to assist in the production process and learning outcomes.

In 2011/12 *Screen It* was supported by the DEECD and *Bullying. No Way!*, an initiative of all Australian education authorities administered by the Queensland Government.

The 2011 competition set a new record for the number of entries, doubling from the previous year with 499 submissions nationwide across the categories live-action films, computer games and animations.

- Primary School Entries: 302
- Secondary School Entries: 197

Entries focussed on the theme of respect, which allowed students to investigate what it means to respect ourselves, our friends, family and community, and consider respect in different environments such as the playground and online.

EDUCATION PARTNERSHIP PROJECTS

STRATEGIC PARTNERSHIPS PROGRAM (SPP)

Supported by the SPP partner funding through the DEECD, we developed a series of education programs for *Screen Worlds* to provide a comprehensive VELs mapping across Levels 1–6. This involved the building of workshops, talks, seminars, screenings and resources. This grant also supported the creation and delivery of *Exploring Videogames in Screen Worlds*, now one of our most successful educational talk programs.

DEECD support in the triennium 2012–14 enables us to further enhance educational programming and resources. In 2012, the team began developing a suite of offerings linking contemporary moving image literacy to the curriculum, specifically programs that assist teachers in equipping young people to be active engagers online. These programs focus on sharing of content online, including the ethics and safety surrounding online participation in both local and global contexts.

BOARDS AND COMMITTEES

Our Educators represented 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
- Australian Literacy Educators' Association (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
- Media International Australia, Board Member
- Film and History Association of Australia and New Zealand Conference 2012, Organising Committee Member

OUTREACH, ONLINE AND RESOURCES

TOURING

MARY AND MAX: THE EXHIBITION TOUR (DECEMBER 2011 – JANUARY 2012) WARRNAMBOOL ART GALLERY FREE ENTRY

After premiering at ACMI in 2010 and touring Geelong and Bendigo, *Mary and Max: The Exhibition* concluded a regional tour in Warrnambool. In collaboration with Oscar®-winner Adam Elliot, we developed this unique exhibition of the plasticine world of *Mary and Max* (2009). The tour of the exhibition proved enormously popular, providing more than 20,000 people in regional communities a rare insight into the art of animation.

OUTREACH

DIGITAL STORYTELLING

As we head into the tenth year of our internationally renowned Digital Storytelling program, we reflect on the many long and short term projects produced in collaboration with communities, organisations and government departments over a decade. This facilitated production program has produced an extraordinary collection of first-person visual narrative documentaries for the benefit of generations to come.

2011/12 saw the conclusion 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. Since 2009 the project has conducted workshops for nearly 200 veterans, held in locations across regional Victoria and within our onsite production studios, bringing veterans and their families together to record their stories of service, providing a lasting legacy for future generations.

The *In Our Words* project captured the stories of Victorian veterans from WW2, including veterans who served in Europe, the Middle East and the Pacific, the Vietnam War, Korean War and the Cambodian, Malaysian Borneo and Timor conflicts, as well those involved in Australia's peacemaking and peacekeeping missions such as current operations in Afghanistan. The resulting films covered a broad range of military experiences across all types of service by men and women, capturing their stories of loss, ingenuity, courage, mate-ship and family.



MARY AND MAX: THE EXHIBITION TOUR

One of the exciting elements of this project was the intergenerational component to the content process. In each workshop a local school was selected and students were partnered up with a veteran for the workshop duration. The students played an active role in directly supporting the veterans in the digital storytelling process under our expert guidance. This intergenerational approach proved valuable for veterans and students, both generously sharing their experiences and knowledge. Over 200 stories recorded for *In Our Words* have become part of the ACMI Collection and will serve as a valuable record of the personal Australian stories of war for generations to come.

2011/12 also concludes a long-term Digital Storytelling project with the community support group, Western Chances. Since 2005 this collaboration has produced an outstanding collection of films from young people who live in Melbourne's Western suburbs. More than 100 stories were produced with young people sharing their life experiences and aspirations for the future.

In 2010 we formed a collaboration with the Attorney-General's Department and in 2011/12 we created the last of three Digital Storytelling projects as part of community recovery following major disasters. The final project captured the stories of young indigenous people from the Woorabinda community in Queensland and, in particular, their experiences of the 2010 local floods. Our production team worked with the local community to record stories of incredible strength and spirit as they overcame the challenges of being isolated by floodwaters for weeks.

The stories of the Woorabinda community will sit alongside previously produced digital stories from the Attorney-General's Department project, including stories from the Black Saturday bushfires, a tornado in Lennox Head and Ballina, and from major floods in Newcastle. In addition to being made available on our online education portal, *Generator*, these stories will form part of the

Department's School Education Program, and it's Culturally and Linguistically Diverse Program, to provide curriculum-based, structured discussion themes for schools.

Over the past three years, our Digital Storytelling team has also worked with Legacy, which supports the families of returned and deceased service people, and Parks Victoria, the custodian of significant public open space in Victoria on specific community projects.

VIDEO PORTRAITS

We regularly partner with organisations and individuals in rural and regional Victoria with the support of Arts Victoria's Touring Victoria program to develop mini-video portraits about place and the Australian identity.

The portraits are produced within townships, featuring local people, and are then screened within those communities during red carpet events. In 2011/12, 27 films were created.

The content is animated by personal stories and remembrances and they contribute to a collective archive of community memory through the moving image.

In 2011/12, production and screenings occurred in Horsham and surrounds, the Bass Coast Sire and Mildura and surrounds.

HORSHAM (SEPTEMBER 2011)

Our crew filmed in the towns of Horsham, Laharum and Natimuk with more than 31 individuals taking part along with multiple business and community groups.

BASS COAST (DECEMBER 2011)

Our crew filmed in the towns of Philip Island, Inverloch and in the Waterline and Bass Valley Region, involving almost 70 individuals in the production and screening program.

MILDURA (JUNE 2012)

Our crew filmed in the towns of Mildura, Ouyen and Nangilic/Colignan, involving more than 50 people from the local community in the production and screening process.

REGIONAL EXPO

The inaugural Regional Victoria Living Expo was presented by the Victorian Government in Melbourne in April 2012. We contributed by delivering an entertaining screening program as part of the event's cultural program, which featured a package of regional mini-documentaries and digital stories screened in a purpose built ACMI Theatre.

ONLINE

15 SECOND PLACE

In 2011, we launched a new website and free App for 15 Second Place, enabling participants to capture and share the mood of their current location in 15 seconds of video using their mobile phone.

Funded by the DEECD, 15 Second Place is also a learning tool aimed at secondary school students and young adults with support for teachers provided online. Based on the premise that place is fundamental to giving people an understanding of their environment, the project aims to develop students' screen storytelling skills in a way that is inquiry based and self-led.

GENERATOR

Our award-winning online educator *space*, Generator, is designed as a virtual creative studio and resource website for students and teachers to explore share and create moving image works. Categorised by education themes aligned with curriculum requirements, Generator features a diverse range of screen content and resources accessible in a safe, moderated environment. The site includes work by industry professionals and tutorials, and is supported by the online portal, ACMI Educators Lounge.

BROADBAND-ENABLED INNOVATION PROGRAM

As part of *Game Masters*, we launched an exciting digital public program connecting users with easily accessible, educational and immersive content online. The project received funding through the Victorian Government's Broadband-Enabled Innovation Program (BEIP) and utilised high-capacity broadband networks, offering new ways to engage with the exhibition and expand audience reach. Key components included:

GAME MASTERS: THE GAME

Game Masters: The Game is a custom-made mobile videogame created to enrich the experience of the exhibition, or be played in its own right. Designed for all ages and abilities, the game requires players to navigate a ball past opponents to score.

The design features familiar game genres including space, sim and adventure games, drawing visual inspiration from early arcade through to the latest indie games, reflecting the content of the exhibition.

By visiting the exhibition, users could also unlock additional content by scanning QR codes within the gallery and also play a large-scale, two-player version of the game. The game was designed for both iOS and Android devices.

GAME MASTERS WEBSITE

The content-rich *Game Masters* mini-site features exclusive content such as developer biographies, news,

behind-the-scenes insights, guest blogs, video highlights, competitions and links to educational resources. A first for our major exhibitions, the site also acts as the central hub for program information, purchasing tickets, and downloading the free mobile game.

GAME MASTERS EBOOK

The *Game Masters* eBook included profiles on each videogame designer featured in the exhibition plus essays on the arcade era, independent game development, the history of videogames exhibitions, and over 100 images from iconic videogames.

VIDEO CONFERENCING

The Video Conferencing Initiative utilised high-bandwidth infrastructure to help us reach audiences for *Game Masters* public programs in regional areas, at schools and higher-education institutions via video conferencing.

Newly acquired technology for large scale video conferencing allowed us to broadcast events into Ballarat University and Deakin University's Burwood and Geelong campuses. The technology also facilitated the involvement of international contributors including Nathan Vella of Capy (Canada) and Daniel Cook of Spry Fox (USA).

The BEIP project also allowed us to build on relationships with project partners DEECD, the ABC, Arts Victoria, Creative Industries Innovation Centre (CIIC) and the Australia's Academic and Research Network (AARNet).

MEDIA STUDIO

In 2011/12 our Media Studio produced a broad range of video materials and content for use online, in the Australian Mediatheque and on remote devices, in support of major programs and projects. Major exhibition outputs included:

Star Voyager: Exploring Space On Screen

- Audio Tour
- Over 70 clip packages

William Kentridge: Five Themes

- Audio tour
- Video capture of In Conversation events and other public programs

Game Masters: The Exhibition

- Editing of interviews with the 'Game Masters' and production of other materials for the exhibition
- Production of exhibition 'teaser'
- Video clips for the exhibition eBook, partners, and online channels
- Capture of exhibition launch events and public programs

Margaret and David: 25 Years Talking Movies

- Production of the exhibition Green Screen interactive
- Capture of exhibition opening and public programs

RESOURCES

ACMI COLLECTION

Our Collection comprises a wealth of moving image works, objects and reference materials, which together 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 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 2011/12 materials from our Collection loaned in various formats to film societies, schools and peer institutions was seen by over 140,000 people.

We undertook a stock-take of the Collection's moving image works which lead to the development of specific locations data within our Collection Management System for some 6,500 individual items.

In the year we managed 43 loans from organisational and private lenders from Australia, the UK, Germany and the USA for our various exhibitions in Gallery 1 and 2. We registered and tracked 563 object records, including the first works produced as part of our Commissions series.

We managed loan renewals and changeovers in our permanent exhibition, *Screen Worlds*, which included importing and enhancing records to assist with tracking long-term loans.

In addition to managing incoming exhibitions and maintaining loans whilst on display, we print checked approximately 1000 films prior to despatch and again on return to the Collection.

A number of new procedures and processes were developed, written, and implemented to improve the efficiency and effectiveness of our registration.



INSIDE THE AUSTRALIAN MEDIATHEQUE

AUSTRALIAN MEDIATHEQUE

Since opening in September 2009 as a major collaboration with the National Film and Sound Archive (NFSA), our unique screen culture 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 NFSA and content providers including commercial and public broadcasters, film schools and universities.

In 2011/12, we welcomed a new content partner, the Australian War Memorial, which provided new programs with a total of 18 titles to the Mediatheque. During the year, we enhanced the View On-Demand navigation interface, providing clearer pathways, new subject tags and advanced search capability and useability.

Highlights 2011/12:

- 24,900 people visited the centre
- 16,500 hours of digital content was viewed, an increase of 60% from last year
- 44,000 individual titles were viewed
- 4,600 hours of analogue content was viewed
- the average time a visitor spent viewing material was 52 minutes, up from 46 minutes the previous financial year
- more than 700 titles available to View On-demand
- 21 new curated Highlights programs made available
- The most popular on-demand titles were television advertisements, historic films, television programs and home movies

PUBLICATIONS

- *Shaun Gladwell: Stereo Sequences* catalogue
- *William Kentridge: Five Themes* catalogue
- *Star Voyager: Exploring Space On Screen* catalogue
- 2010/11 Annual Report
- 2010/11 Year in Review
- Quarterly What's On
- Annual Education program booklet

Each year we also produce comprehensive Teacher Kits in support of our educational programming as well as for 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 2011/12:

- *Screen It Education Kit 2012*
- *Bullying: It's All About Respect*
- *15 Second Place Education Resource and Challenges*
- *Star Voyager Education Resource Kit*
- *William Kentridge Education Resource*
- *William Kentridge Activity Sheet for Secondary Students*
- *William Kentridge Activity Sheet for Primary Students*
- *Film Texts and the English Language Education Resource Kit*
- *On the Waterfront Study Guide*

MORE ABOUT US

MAJOR PROJECTS

PUBLIC AREAS REDEVELOPMENT

Throughout 2011/12, pre-planning and preparation was undertaken to deliver the first stages of a major refresh of our key public arrival, navigational and event spaces.

The Public Areas Project has been led by our Facilities team, with the support of many teams across the organisation. Our Board has provided key guidance and oversight through their formalised Public Areas Committee.

The first tangible outcomes from the project were delivered in June 2012 with the commissioning of a new Tickets and Information Desk, which has provided a vastly improved entry point for visitors. It incorporates improved information and promotional display systems, enhanced accessibility and better ergonomics for both staff and visitors.

The display signage technology was also the first visible manifestation of our refreshed visual identity, which will continue to be rolled out throughout 2012 and beyond.

Planning for all remaining major components of the Public Areas Project continued throughout the year, with the opening of our new food and beverage offer, Optic Kitchen + Bar scheduled for winter 2012. Detailed design progressed on the new Cube Event Space, Schools Entrance and Lightwell refresh ready for opening later in the year.

CRM AND TICKETING

In 2011 we acquired a new Customer Relationship Management (CRM) system, Tessitura, after an extensive process of internal review and software evaluation. Throughout 2011/12 the system was implemented across the organisation.

Benefits of Tessitura include a 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, enhanced customer information, and improved relationship management.

Highlights 2011/12:

- Management of exhibition opening night invitations from a single CRM database
- Collating data on visitor purchase history which will give us greater insight in to behaviour, demographics, and preferences
- A reduction in online transaction costs for our visitors from 10% per transaction to just \$1
- Since go-live in November 2011 visitors have printed over 15,000 tickets at home, saving the need to queue or collect on arrival
- Download time for eNews subscriptions has dramatically reduced from up to 1 hour to 2mins
- Our education schedule is now automatically produced by Tessitura avoiding manual data collation
- Enhanced reporting capabilities include automatically emailed reports, sales data analysis capabilities, as well as dynamic/live reporting
- The management of our Membership program is via a fully integrated CRM solution rather than via multiple spreadsheets
- Improved venue capacity managed via Access Control barcode scanning
- We become connected to a global peer user base (over 400 organisations) where we can share knowledge and learn best practice

SUSTAINABILITY

We have a strong commitment to reducing the environmental impact of our energy needs through innovative management of our business operation 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

ONGOING ACTIONS

Resources and Operations:

- Maintaining appropriate temperature and humidity levels in our galleries to reduce energy consumption
- We purchase 25% green power
- Energy efficient lighting operates in office, gallery and programming spaces
- We use water saving technology in our toilets and world class LED lighting throughout our building
- Cleaning products are environmentally friendly
- Food and organic waste recycling exists within our office spaces
- We track our environmental impacts and measure air conditioning systems power usage in all spaces
- We collaborate with Federation Square as part of the *Greener Building Program*
- We are developing a Greening the Arts program with Arts Victoria, 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
- Virtualisation Technology is used extensively to reduce the number of physical servers required
- All computer replacements are Energy Star 5.0 Complaint with 90% efficiency power supplies and low toxicity screens
- Computers and mobile phones are recycled

Paper and Printing:

- We use 100% recycled office paper
- Major printing is supplied through Finsbury Green, which boasts world's best Environmental Management System Accreditation
- Office printing is automatically set to double sided

ORGANISATIONAL ENGAGEMENT

Two teams drive and sponsor a greener ACMI.

- The Sustainability Steering Group's core focus is to establish strategic objectives for the organisation on sustainable business practice. The Group identifies aims and objectives and establishes measures for performance and achievement to achieve a reduction in our GHG emissions.
- The Staff Green Team undertakes staff engagement activities including Print Free Day, Business Clean Up Day, Mobile Phone Recycling and DVD, book and clothing exchange programs.

OUR AUDIENCES

Our marketing, communications and design strategies support our strategic priority of Cultural Leadership – to engage the widest diversity of audiences, enabling them to experience and explore excellence and new perspectives of the moving image.

A major focus for 2011/12 has been to better understand our audiences through the integration of our new CRM system. The introduction of a CRM, in addition to ongoing market research and program evaluation, has allowed us to gather extensive insights into our current audience and ensure we are well placed to increase visitor frequency and attract first-time visitors into the future.

With the introduction of the Public Spaces Project in late 2011, our Design and Marketing teams have led a project to refresh our visual identity. The Visual Identity Refresh Project was started with the aim of complementing the Public Spaces Project whilst leveraging off, and improving on the strengths of the current ACMI brand.

Late in 2011 we shifted our yearly Market Monitor brand awareness survey to an online methodology. This allowed us to collect a bigger audience sample, giving us statistically more reliable data. Unprompted awareness of the ACMI brand was at 33%. Due to the shift in methodology, an accurate historical comparison is not possible, but the figure from 2011 will allow us to set brand awareness KPIs into the future.

Our commitment to engaging with audiences through social media and rich online content has continued throughout 2011/12 with a demonstrated increase in social media audience numbers as well as a qualitative increase in engagement across ACMI's Facebook, Twitter, Flickr, YouTube and blog.



GAME MASTERS MEDIA LAUNCH

With such diverse programming, extensive above and below-the-line marketing and communications activity is required to reach equally distinctive and broad audiences. Throughout 2011/12, the marketing, communications and web teams developed specifically integrated campaigns in support of key programming such as the *Shaun Gladwell: Stereo Sequences*, *Star Voyager: Exploring Space On Screen* and *William Kentridge: Five Themes* exhibitions, and a raft of film, public and education programs.

Early in 2012 we began work on the Melbourne Winter Masterpieces exhibition, *Game Masters*. The preparation for this exhibition required extensive collaboration with industry peers and bodies including Victorian Major Events Company (VMEC), Tourism Victoria and the National Gallery of Victoria (NGV), who shared the Melbourne Winter Masterpieces brand in 2012. The collaboration allowed us to build our knowledge of interstate and international audiences, as well as providing invaluable cross promotional opportunities with our cultural peers.

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. On average, audiences tend to skew towards the under 30 age group with an even split between males and females.

During 2011/12, we have succeeded in broadening our audience to include increased visitation from the 40+ age group, as well as increasing visits from country Victoria, interstate and overseas.

The shift in age demographic can be attributed to the presentation of the *William Kentridge* exhibition which appealed directly to a more traditional arts-engaged audience, and *Star Voyager* which appealed to niche science fiction and space fans.

The *Star Voyager* exhibition saw an above average number of male visitors, as well as an above average number of visitors from interstate and overseas. The *Shaun Gladwell* exhibition appealed to an above average amount of visitors from country Victoria.

Highlights 2011/12:

- E-news subscriber numbers: 115,770
- Total number of Facebook 'Likes': 11,043 (a 72% increase on 2010/11)
Total number of Followers: 9,537 (a 88% increase on 2010/11)
- Nearly two thirds (63%) of respondents to our annual Market Monitor survey expect to visit ACMI over the next 12 months
- Victorian Government Arts Portfolio Leadership Award for Marketing and Audience Development for *Tim Burton: The Exhibition*
- A significant proportion of visitors to the *Shaun Gladwell* exhibition were from Country Victoria (20%) – well above the previous exhibition average (8%)
- Of the non-Victorian visitors to the *William Kentridge* exhibition, 12% made the visit to Victoria specifically to see the exhibition – double that of the past exhibition average
- 94% of visitors to the *William Kentridge* exhibition had their expectations matched or exceeded, citing the content, and that they felt it was "exceptional"
- The marketing and media campaigns delivered throughout 2011/12 contributed to ACMI achieving close to 1 million visitors during the reporting period

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 2011/12 partners and supporters:

6A Foundation
Academy of Interactive Entertainment
Accor
Adelaide International Film Festival
Alienware
Anna Schwartz Gallery
Arts Centre Melbourne
Arts Victoria
Asia Pacific Screen Awards
Astor Theatre Melbourne
Australia Council for the Arts
Australian Literacy Educators' Association (ALEA)
Avantcard
Bass Coast Shire
BigWorld Pty Ltd
Braithwaite, Steiner & Pretty
Brisbane Powerhouse
British Council
Chauvel Cinema
City of Melbourne
DB Schenker
Department of Education and Early Childhood Development (DEECD)
Department of Business and Innovation
Digital Pictures
Element Rigging
Film Art Media
Freeplay Games Festival
Gamespot
Geelong Gallery
Gippsland Art Gallery
Goethe Institute
Gordon Darling Foundation
GOMA - Gallery of Modern Art Brisbane
Herman Miller
Horsham Rural City Council
Ian Potter Foundation
Indigo Shire
Inside Out Productions
Italian Institute of Culture
Japan Foundation
Kaldor Arts Projects
Koorie Heritage Trust
Legacy
Light in Winter Festival
Living Edge
L'Oreal Fashion Festival
Mt Alexander Shire
Madman
Mansfield Shire
Megafun

Melbourne Airport
Melbourne Spring Fashion Week
Melbourne Music Week
Melbourne University
Melbourne's Child
Melodrama Pictures
Mildura Rural City Council
Mitsubishi Electric
Monash University
Moyne Shire
MRC Adelaide
Museum of Modern Art (MoMA)
Multicultural Arts Victoria
National Film and Sound Archive Canberra / Arc Cinema
National Gallery of Victoria
Nets Victoria
Newcrest Mining
Orion Division | Hachette Australia
Parks Victoria
Playstation
Queensland Government
Queensland University of Technology
Regional Arts Victoria
Regional Development Victoria
Revelation Perth International Film Festival
Royal Botanic Gardens, Melbourne
RTR Productions
Safe and Supportive School Communities
Seven Network
Shrine of Remembrance
Sofitel Melbourne
SoundCorp
Sydney International Film Festival
Sidney Myer Fund
Sydney Opera House
Summer Foundation
Swinburne University Centre for Astrophysics and Supercomputing
TarraWarra Estate
Telematics Course Development Fund
The Age newspaper
The Herald Sun newspaper
The Ian Potter Foundation
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)

Australian War Memorial

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

Australian War Memorial

MEMBERS

At the conclusion of 2011/12 and within less than 2 years of the program launch, we had 1441 members of which 10 were Small Business members and 4 were Corporate members.

We continued to offer a diverse range of preview screenings, tours, talks, exclusive events for major exhibition openings, weekly give-aways in the eNews and opportunities from member partners and peer cultural organisations.

We have had joint collaborations with Writers Victoria, NGV members, Arts Centre Melbourne members and RRR listeners. We also launched our renewal campaign after our first year of operation, with incentives to renew.

Highlights 2011/12:

- 10 free preview film screenings held
- *Margaret and David: 25 Years Talking Movies* member event, with a Q&A hosted by Deb Verhoeven and Margaret Pomeranz
- *Star Voyager* member event with NASA Astronaut Rex Walheim

- *William Kentridge: Five Themes* member event, attended by Kentridge
- 2 behind-the-scenes tours taking in our Collection Management space, the Australian Mediatheque and Studio 2
- An exclusive member tour of *Screen Worlds*
- A Corporate member event with Margaret Pomeranz

Our Corporate member program has been sustained with new members and foundation members renewing for the first time. Corporate members benefit from generous discounts on venue hire, exclusive invitations to VIP exhibition openings, inter-changeable Courtesy cards and privilege packs for staff, as well as complimentary cinema and exhibition passes.

Corporate members during 2011/12 were:

Corporate

- Maddocks
- Schenker Australia
- Holding Redlich Lawyers
- Lazard Australia
- Avant Card

Small Business

- Marks Henderson Pty Ltd
- Integrity Governance
- Viewgrow Capital Pty Ltd
- Global Specialised Services
- International Art Services
- Philip Chun & Associates Pty Ltd
- Earth Systems
- City Central Property Services
- Business Risks International
- Wesley Global
- The Shannon Company
- BMF Pty Ltd
- Quayclean Australia Pty Ltd

VISITOR SERVICES

At ACMI, we firmly believe that first impressions are paramount to the visitor experience. For this reason, our Visitor Services team, including our dedicated Volunteers, are committed to ensuring visitors receive a warm welcome on arrival and leave us having had an engaging, entertaining and insightful cultural and creative experience.

Over the course of 2011/12, the Visitor Services team has made an invaluable contribution to the experience of our visitors.

In addition to our major Gallery 1 exhibitions, the Visitor Services team continued to deliver an exceptional standard of service to our many visitors to *Screen Worlds* and Gallery 2, as well as to those engaged in our programs across film, public and education programming, talks, live events, and our many film festival partner programs and events.

The consistently high standard of customer service delivered by the team was recognised when two of our long-term VSOs, Andrew Serong and Michaela Pegum, each received Federation Square Customer Service Excellence Awards. Overall visitor satisfaction reached its highest rating ever during *William Kentridge: Five Themes* – when 98% of visitors rated their experience with the staff at ACMI as either good or very good.

Significantly, the Visitor Services team has also contributed to two major projects over the course of the past year – the implementation of a new CRM and Ticketing System, Tessitura – and the design and build of a new Tickets and Information Desk.

Tessitura went live in November 2011 and since, overall online sales have made up 17% of total sales across all programming.

The implementation of Tessitura has greatly improved the experience for visitors by offering Print At Home Tickets. Accordingly, 12% of pre-purchased tickets were printed at home ensuring a smooth and simplified system of processing on arrival – avoiding the need to visit the Ticket and Information desk and queues.

VOLUNTEERS

Our Volunteer Program has celebrated many milestones in 2011/12. Over 8000 volunteer hours were delivered by the team of 100+ volunteers – an enormous contribution that extends and enhances our program delivery and visitor experience. Our volunteers bring enthusiasm, life experience, skills, and knowledge to their role and to the teams in which they support.

In the last year volunteers have contributed in Visitor Services, Marketing and Communications, Exhibitions and Public Programs and Education, and have played a leading role in delivery of *Screen Worlds* tours, and the meeting and greeting of visitors on arrival. Volunteers have also assisted with many events such as the weekly Cinematheque film program and AFTRS *Friday on My Mind* talk events, while this year saw the program expand in order to provide assistance with our festival partner events such as Melbourne Queer Film Festival and Melbourne International Animation Festival. The volunteer contribution includes supporting the delivery of all our school holiday *Kids in the Studio* and *Make a Movie* workshops, as well as Collections and administration assistance.

Volunteers who have been recognised for their special contribution over the past year include Kevin Whitton, who was the recipient of the Arts Victoria Volunteer Award in 2011. Wendy McNabb, one of our original volunteers, celebrated the extraordinary achievement of contributing 2000 hours to ACMI, while Robert Brodie and Matt Hilder each received Federation Square Customer Service Awards in 2011/12.

In 2012, Paul Fuller reached his 600 hour milestone while Helen Hill completed 800 hours. Alice Turnbull, Susan Harris and Pinky Watson all reached the momentous 1000 hour milestone in 2011. Shirley Mutimer, Huw Edwards, Trish Dutton, Noelene Mitchell, Pinky Watson and Amy Livingstone were all awarded Diamond Volunteer Awards for special achievements in 2011/12.

DIVERSITY

Every year, we 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:

SOFIA COPPOLA ON FILM

FOCUS ON KELLY REICHARDT

SENIORS' CINEMA

The Extra Man (Shari Springer-Berman, co-director)
Joan Rivers: A Piece of Work (Annie Sundberg)
Meek's Cutoff (Kelly Reichardt)
My Dog Tulip (Sandra Fierlinger, co-director)
The Iron Lady (Phyllida Law)

AUSTRALIAN PERSPECTIVES

Writers Bench: The Evolution of Melbourne Graffiti and Street Art Culture. 1980 – 2011 (Oriol Guthrie)
Liquid Stone: Unlocking Gaudi's Secrets (Polly Watkins)
Ron and Valerie Taylor's Inner Space - Part 2 (Valerie Taylor)

Ron and Valerie Taylor's Inner Space - Part 1 (Valerie Taylor)
A Hard Bargain (Christine Maddaffer)
Bread (Nicolina Caia)
Just Desserts (Monica Pellizari)
Autoluminescent: Rowland S. Howard (Lynn-Maree Milburn)
The Last Days of Chez Nous (Gillian Armstrong)

KIDS' FLICKS

Arthur Christmas 3D (Sarah Smith & Barry Cook)
Ballet Shoes (Sandra Goldbacher)
John Brown, Rose and the Midnight Cat (Jenny Wagner)
A Cat is a Cat... (Vera Linnevar)
The Cat and the Fiddler (Jane Startz)
Mad Hot Ballroom (Marilyn Agrelo)
StreetDance 3D (Max Giwa and Dania Pasquini)

CLICK! FASHION PHOTOGRAPHERS ON FILM

Duffy: The Man Who Shot the 60s (Linda Brusasco)

SPECIAL SCREENINGS

Peter and the Wolf (Suzie Templeton)

LINGUAL DIVERSITY

In 2011/12, we programmed 58 foreign titles in 21 languages from 22 countries

Guilty Pleasures (2010) Japanese and Hindi
Happy Happy (Sykt lykkelig) (2010) Norwegian
Mama Africa (2011) French
Come Back, Africa (1959) Afrikaans
Mundane History (2009) Thai
Hello! Mr Tree (Hello! Shu xian sheng) (2011) Mandarin
Bleak Night (Pasuggun) (2010) Korean
The Ugly Duckling (Gadkiy utyonok) Russian and French
Buta (2011) Azeri
Cairo 678 (2010) Arabic
Microphone (2010) Arabic
Cairo Exit (2010) Arabic
Scheherazade Tell Me a Story (Ehky ya Scheherazade) (2009) Arabic
Before the Revolution (Prima della rivoluzione) (1964) Italian
Partner (1968) Italian
1900 (Novecento) (1976) Italian
The Grim Reaper (La commare secca) (1962) Italian
Last Tango in Paris (Ultimo tango a Parigi) (1972) French
The Conformist (Il conformista) (1970) Italian
Once Upon a Time...Last Tango in Paris (Il etai une fois. Le dernier tango a Paris) (2004) French and German
The Spider's Stratagem (Strategia del ragno) (1970) Italian
Oil (La via del petrolio) (1967) Italian
La Luna (1979) Italian
The Cinema According to Bertolucci (Bertolucci secondo il cinema) (1976) Italian

Tragedy of a Ridiculous Man (La tragedia di un uomo ridicolo) (1981) Italian
The Italian Traveller: Bernardo Bertolucci (Le voyageur italien) (1982) French and Italian
The Dreamers (2003) French
Besieged (1998) Italian
This Is Not A Film (2011) Farsi
Darkrooms and Dreamscapes the Films of Peter Tscherkassky and Eve Heller (2010) Austrian
The Science of Sleep (2007) French
La Danse: The Paris Opera Ballet (2010) French
Potiche (2010) French
The Human Resources Manager (2011) Hebrew and Romanian
Of Gods and Men (2011) French and Arabic
Mozart's Sister (2011) French
We Have a Pope (Habemus Papam) (2011) Italian
The Artist (2011) French
The Silent Star (Der schweigende stern) (1960) German
Solaris (Solyaris) (1972) Russian
Space Tourists (2009) English, Russian and Romanian
Nostalgia for the Light (Nostalgia de la luz) (2010) Spanish
Bobby (1973) Hindi
Fire (Aag) (1948) Hindi
Monsoon (Barsaat) (1949) Hindi
Stay Awake (Jagte raho) (1956) Hindi
Sangam (1964) Hindi
Love Sublime / Love, Truth and Beauty (Satyam shivam sundaram) (1978) Hindi
God, Your River is Tainted (Ram teri ganga mailli) (1985) Hindi
Where the Ganges Flows (Jis desh mein ganga behit hai) (1951) Hindi
Yesterday, Today and Tomorrow (Kal aaj aur kal) (1971) Hindi
The Vagabond (Awaara) (1951) Hindi
Boot Polish (1953) Hindi
My Name Is Joker (Meera naam joker) (1970) Hindi
Shree 420 (1955) Hindi
Dressed Up for Winter 2011-2012 (Habillées pour l'hiver 2011-2012) (2011) French
Little Voices (Pequenas voces) (2010) Spanish

Women also regularly feature 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 reaches into youth audiences, regional and Indigenous communities.

Through both our programming and our marketing and communications activities, we connect deeply with Culturally and Linguistically Diverse (CALD) communities across Australia and the world.

COMMERCIAL AND OPERATIONS

ACMI STORE

The ACMI Store continued to build its reputation of offering exclusive products related to the moving image and pop culture, concentrating on Australian made and based suppliers.

Customers are increasingly embracing the Store's retro designed products from technology products such as iPhone and iPad covers to jewellery and gifts.

Collaboration for product design with our exhibition partners, Shaun Gladwell for the exhibition *Shaun Gladwell: Stereo Sequences* and *William Kentridge: Five Themes* resulted in an exclusive limited edition product range for each exhibition.

The popularity of in-store book signings continued with the astronaut Rex Walheim for *Star Voyager: Exploring Space on Screen* as were pre signed catalogues by Shaun Gladwell for *Shaun Gladwell: Stereo Sequences*.

The latter months of the year saw the team concentrate on product selection and development for *Game Masters: The Exhibition*, which proved enormously successful in its opening week.

ACMI FOOD AND BEVERAGE OFFER

A vibrant, fresh and inviting food and beverage offer has always been an integral part of the ACMI experience. In late 2011, the existing ACMI Lounge was closed with the aim of re-imagining our café as part of the Public Spaces Project, with Peter Rowland Catering, at the helm.

During the development stages of the new offer and refurbishment of the physical spaces, a limited food and beverage service was provided, while catering services for festival partners, corporate hirers and in-house events was maintained.

In winter 2012, the new Optic Kitchen & Bar opened providing a contemporary menu for a light snack before or after the cinema, a drink after work or a meal with friends and a seasonal menu featuring the best quality local produce and a selection of charcuterie.



ACMI STORE

ACMI EVENTS

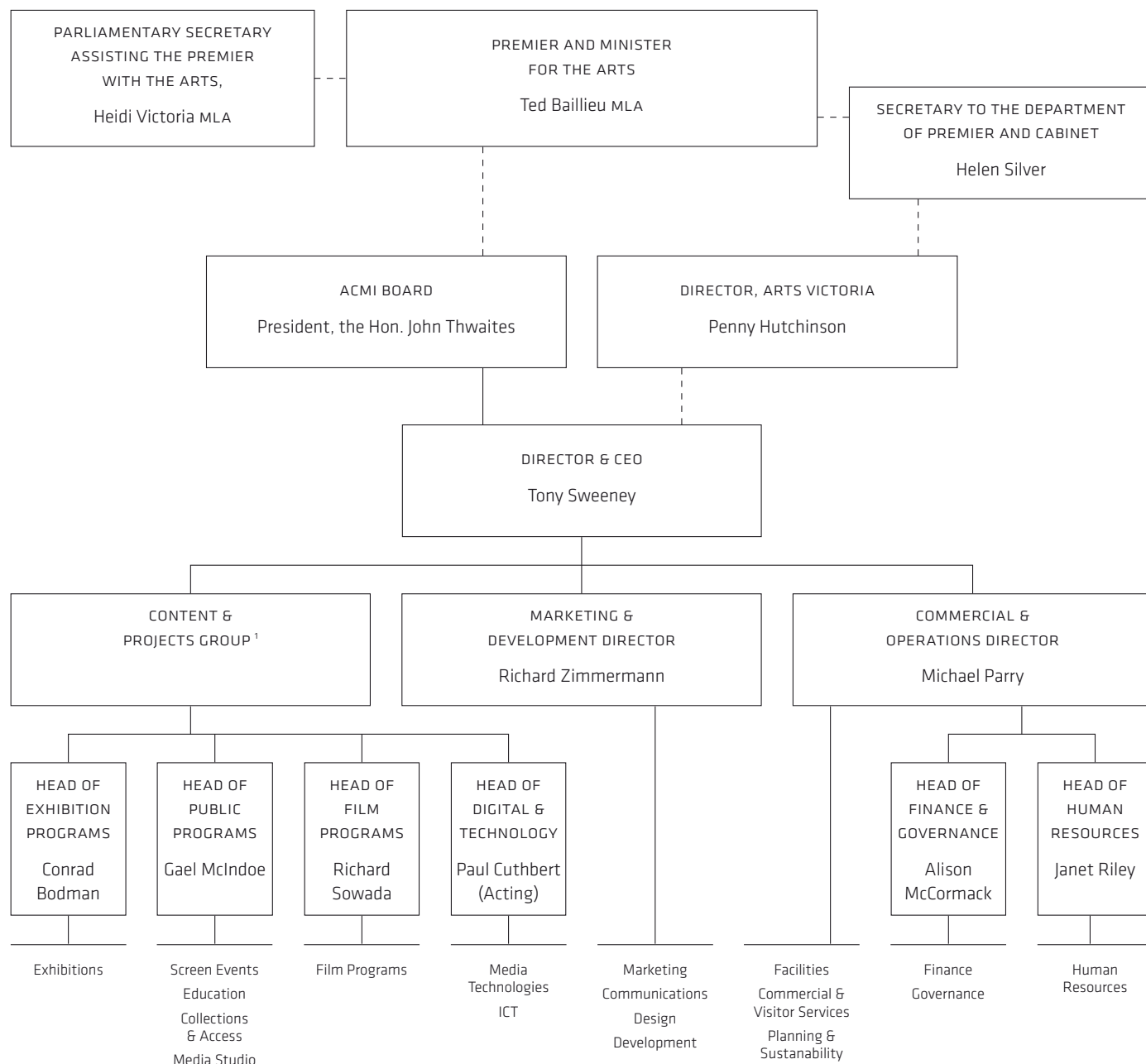
For launches, conferences, cocktail parties, openings and celebrations, we provide a number of specialised services to assist hire clients in achieving an exceptional outcome.

Through our in-house Events Team and via our new relationship with Peter Rowland Catering, which manages external private hire bookings of our spaces on our behalf, we provide professional specialist event management, hospitality and catering, technical, AV and customer support, and ticketing services.

At the hub of Melbourne's cultural and tourist precinct within Federation Square, ACMI provides 10 diverse, flexible and unique spaces for corporate, private hire and screen culture events and functions.

ORGANISATION STRUCTURE

as at 30 June 2012



¹ Role undertaken by Director

BOARD

The Hon. John Thwaites, President
 Dion Appel
 Jan Chapman
 Desmond (Des) Clarke (from 3 April 2012)
 Peter Lewinsky
 Rhonda O'Donnell
 Joel Pearlman
 Sue Rowley
 Bill Shannon
 Ricci Swart
 Michael Wachtel

EXECUTIVE TEAM

Tony Sweeney, Director/CEO
 Conrad Bodman, Head of Exhibitions
 Alison McCormack, Head of Finance & Governance (from 15 August 2011)
 Gael McIndoe, Head of Public Programs
 George Pappas, Strategy & Operations Director (to 12 August 2011)
 Michael Parry, Head of Media Technology (to 30 October 2011)
 Michael Parry, Commercial & Operations Director (from 31 October 2011)
 Janet Riley, Head of Human Resources
 Richard Sowada, Head of Film Programs
 Richard Zimmermann, Marketing & Development Director

PERFORMANCE SUMMARY

Financial Summary of Results

	30 June 2012 \$	30 June 2011 \$	30 June 2010 \$
Revenue from government (Department of Premier and Cabinet)	19,845,000	20,004,631	20,056,800
Capital funding	0	400,000	185,000
Capital asset charge	2,105,000	2,104,000	2,145,000
Self generated revenue	5,688,619	11,684,082	5,858,491
Total revenue	27,638,619	34,192,713	28,245,291
Operating surplus/ (deficit) before depreciation, leasehold write offs & capital funding	(562,972)	4,541,644	(547,892)
Result from operating activities after depreciation & capital funding	(3,704,802)	2,314,626	(2,720,020)
Cash flow from / (used in) operating activities	(25,308)	4,475,069	1,248,653
Cash flow used in investing activities	(1,831,073)	(518,704)	(4,601,005)
Net increase/(decrease) in cash and cash equivalents	(1,856,381)	3,956,365	(3,352,352)
Total assets	29,974,426	32,419,052	33,572,477
Total liabilities	3,849,600	2,596,001	3,898,169

Notes (Summary of Financial Results)

Revenue from government represents the government funding received from the Department of Premier and Cabinet.

Self generated income for the year ending 30 June 2012 was in line with budget estimates.

Self generated revenue in the 2010-11 financial year was relatively high due to two major exhibitions, Tim Burton and Disney's Dreams Come True. Major exhibition timing in 2011-12 meant that there was not the same level of revenue.

In accordance with ACMI's financial sustainability policy, our operating result before depreciation and capital funding is balanced over a three year rolling period.

The (\$562,972) result for the 2011-12 financial year was inline with estimates, we anticipate a surplus in the 2012-13 financial year.

The net decrease in cash and cash equivalents of \$1.85M was a result of a significant level of investment in capital works, improving our offer and public spaces

Total assets decreased largely due to the decrease in cash and cash equivalents and depreciation on plant and equipment.

Key Performance Indicators

	30 June 2012	30 June 2011	30 June 2010
Visitation	911,635	1,138,217	749,942
Online visitation	1,107,401	1,176,629	1,920,260

Overall visitation at just below 1 million, which positions ACMI as a major Melbourne cultural institution.

Visitation was exceptionally high in the 2010-11 financial year as we showcased two well-attended exhibitions being *Tim Burton; the Exhibition*, and the Disney exhibition. Online visitation has varied slightly with a decrease of 6% from last financial year. This resulted from a declining web traffic trend in 2010-11 following the close of the Tim Burton exhibition. Traffic stabilised then grew steadily throughout this financial year, with significant traction through the promotion of the Melbourne Winter Masterpieces exhibition, *Game Masters*, and its associated digital program.

Outputs and Other Statistics

	30 June 2012	30 June 2011	30 June 2010
Members and friends	1,441	1,323	597
Volunteer Hours	8,754	11,544	10,178
Students Participating in education programs	43,980	55,350	42,227
Quality			
Collection Stores to Industry Standard	85%	85%	85%
Visitor satisfied with visit overall	85%	95%	94%

Notes (Outputs and Other Statistics)

The number of Members and Friends remained fairly constant with a slight overall increase on the 2010-11 year.

Volunteer activity for this financial year was 24% less than in 2011. Volunteerism is strongly aligned to the exhibition program and as there were two exhibitions programmed which received lower than expected attendance, the volume of volunteer hours was impacted.

Education attendances were exceptionally high in FY 2010-11 because of the Tim Burton and Disney exhibitions. Without a blockbuster exhibition programmed for FY 2011-12, education attendances were projected at 35,000. This target was exceeded by 25% due to higher than expected attendances at *Screen Worlds* and the William Kentridge Exhibition.

Visitor satisfaction for this financial year is 10% lower than 2011, a result of innovative niche programming not having the same level of public appeal as previous blockbuster exhibitions.

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 is Ted Baillieu, MLA, Premier and Minister for the Arts.

Film Act 2001

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

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

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

1. ACMI has power to do all things necessary or convenient to be done for or in connection with, or as incidental to, the performance of its functions.
2. Without limiting sub-section (1), ACMI may, in connection with the performance of its functions:
 - a) enter into contracts, agreements or arrangements with any person or body and do everything, including the payment of money, that is necessary or expedient for carrying the contracts, agreements or arrangements into effect;
 - b) subject to this Act, acquire, hold and dispose of real or personal property;
 - c) be a member of a body corporate, association, partnership, trust or other body;
 - d) form, or participate in the formation of, a body corporate, association, partnership, trust or other body;
 - e) enter into a joint venture with another person or other persons;
 - f) do all things necessary or convenient to be done for, or in connection with, a joint venture in the performance of its functions;
 - g) accept gifts, grants, bequests and devises made to it and act as trustee of money or other property vested in it on trust;
 - h) provide consultancy and project management services;
 - i) acquire, or enter into agreements or arrangements with respect to the acquisition of, the copyright, or an interest in the copyright, in any film, television or multimedia program;
 - j) make available for public use items from the collection of moving images.

Freedom of Information

The *Freedom of Information Act 1982* (the *Fol Act*) allows the public a right of access to documents held by ACMI. For the 12 months ending 30 June 2012, ACMI received one (1) application. This request was from a media outlet, and was acceded to.

Making a request

Access to documents may be obtained through written request to the Freedom of Information Officer, as detailed in s17 of the *Fol Act*. In summary, the requirements for making a request are:

- > it should be in writing;
- > it should identify as clearly as possible which document is being requested; and
- > it should be accompanied by the appropriate application fee (the fee may be waived in certain circumstances).

Assistance in determining the categories of documents relevant to a request can be provided by the FoI 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.

Requests for documents in the possession of ACMI should be addressed 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

Requests can also be lodged online at www.foi.vic.gov.au
Access charges may also apply once documents have been processed and a decision on access is made; for example photocopying and search and retrieval charges. Further information regarding Freedom of Information can be found at www.foi.vic.gov.au

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*.

Section 22 of the *FoI 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	\$24.20 (to be increased to \$25.10 from 1 July 2012) 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.

Principal Officer (for purposes of *FoI Act*):
Antony Sweeney (Chief Executive Officer)

Freedom of Information Officers:
Janet Riley (Head of Human Resources)
George Pappas (Strategy & Operations Director) (to 12 August 2011)
Michael Parry (Commercial & Operations Director) (from 31 October 2011)

Whistleblowers Protection Act 2001

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

ACMI does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

ACMI will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure to the extent it is legally possible.

Further information

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

Disclosures under the Whistleblowers Protection Act 2001

This section of the report contains information that is required to be published annually under section 104 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.

The number and types of disclosures made to ACMI during the year:	2011-12 Number	2010-11 Number
Public interest disclosures	0	0
Protected disclosures	0	0
The number of disclosures referred during the year by ACMI to the Ombudsman for determination as to whether they are public interest disclosures	0	0
The number and types of disclosed matters referred to ACMI by the Ombudsman for investigation	0	0
The number and types of disclosures referred by ACMI to the Ombudsman for investigation	0	0
The number and types of investigations taken over from ACMI by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by ACMI	0	0
The number and types of disclosed matters that the ACMI 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 ACMI	0	0

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

Reporting procedures

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

Department of Premier and Cabinet Protected Disclosure Co-ordinator

Suzie Thoraval
Level 3, 1 Treasury Place, Melbourne
Telephone: 9651 2206
Email: Suzie.thoraval@dpc.vic.gov.au

Protected Disclosure Officers

Janet Riley
Telephone: (03) 8663 2269
Email: Janet.Riley@acmi.net.au

Gael McIndoe:
Telephone: (03) 8663 2425
Email: Gael.McIndoe@acmi.net.au

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
Email: ombudvic@ombudsman.vic.gov.au
Telephone: (03) 9613 6222
Toll free: 1800 806 314

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?

At the 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.

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 ISO 3100:2009 and an internal control system is in place that enables the executive to understand, manage and satisfactorily control risk exposures. ACMI's Board confirms this certification and that ACMI's risk profile has been critically reviewed within the last twelve months.



John Thwaites, President
Australian Centre for the Moving Image
13 September 2012

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

In October 2003, the Victorian Parliament passed the Victorian Industry Participation Policy Act 2003 which requires public bodies and departments to report on the implementation of the Victorian Industry Participation Policy (VIPP). The Act applies to tenders above \$3 million in metropolitan Melbourne and \$1 million in regional areas. For the 12 months ending 30 June 2012, ACMI did not commence or complete any contracts to which the VIPP applies.

Details of consultancies over \$10 000

Consultant	Purpose of consultancy	Start date	End date	Total approved Project fee (excluding GST)	Expenditure 2011-12 (excluding GST)	Future expenditure (excluding GST)
Studio Round	Graphic Design Consultancy	3/10/2011	6/4/2012	\$49,047	\$21,972	\$27,075

There were no consultancy agreements entered into during the reporting period for amounts greater than \$100,000 (excluding GST).

Details of consultancies under \$10 000

In 2011-12, the total for the four consultancies engaged during the year, where the total fees payable to the consultants was less than \$10 000, was \$18,861. All figures are excluding GST.

Building Act 1993

ACMI does not own or control any government buildings and consequently is exempt from notifying its compliance with the building and maintenance provisions of the Building Act 1993.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2011-2012.

Additional information available on request

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

- > a statement that declarations of pecuniary interests have been duly completed by all relevant officers of ACMI;
- > details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary;
- > details of publications produced by ACMI about the activities of ACMI and where they can be obtained;
- > details of changes in prices, fees, charges, rates and levies charged by ACMI for its services, including services that are administered;
- > details of all consultancies and contractors including: consultants/contractors engaged; services provided; and expenditure committed to for each engagement;
- > details of any major external reviews carried out in respect of the operation of ACMI;

- > details of any other research and development activities undertaken by ACMI that are not otherwise covered either in the report of operations or in a document which contains the financial statement and report of operations;
- > details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- > details of major promotional, public relations and marketing activities undertaken by ACMI to develop community awareness of the services provided by ACMI;
- > details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the report of operations;
- > a general statement on industrial relations within ACMI and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the report of operations; and
- > a list of major committees sponsored by ACMI, the purposes of each committee and the extent to which the purposes have been achieved.

The information is available on request from:
Commercial & Operations Director
Phone: (03) 8663 2200
Email: Michael.Parry@acmi.net.au

There were no major external reviews carried out on the entity in the 12 months ending 30 June 2012.

Executive Staff (Ongoing) and Executive Vacancies

	30 June 2012					30 June 2011				
EO Level	Male	Female	Vacant	Total	AAE	Male	Female	Vacant	Total	AEE
E02	1	-	-	1	1.0	1	-	-	1	1
E03	2	-	-	2	1.78	2	-	-	2	2
Total	3	-	-	3	2.78	3	-	-	3	3

Reconciliation of Executive Officers

		2012	2011
	Executives with total remuneration over \$100 000 (Financial Statement Note 41)	2	2
<i>Add</i>	Vacancies	0	0
	Executives employed with total remuneration below \$100 000	1	0
	Accountable Officer	1	1
<i>Less</i>	Separations *	(1)	0
	Total executive numbers at 30 June 2012	3	3

*Total remuneration less than \$100,000

Workforce Data
June 2011 – June 2012

	Ongoing employees				Fixed term & Casual Employees
	Employees (Headcount)	Full time (Headcount)	Part time (Headcount)	FTE	FTE
June 2012	123	82	41	107.03	38.49
June 2011	127	85	42	113.96	40.90

	2012			2011		
	Ongoing employees		Fixed term & Casual Employees	Ongoing employees		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender						
Male	62	54.85	15.79	61	56.80	19.12
Female	61	52.08	22.70	66	57.16	21.78
Total	123	107.03	38.49	127	113.96	40.90
Age						
Under 25	2	1.20	3.56	1	0.79	3.20
25-34	32	27.25	19.50	36	31.33	20.77
35-44	48	42.52	13.59	48	43.54	16.59
45-54	27	23.99	1.84	28	25.89	0.10
55-64	13	11.07	-	13	11.41	-
Over 64	1	1.00	-	1	1.00	-
Total	123	107.03	38.49	127	113.96	40.90
Classification						
Internship	-	-	-	-	-	0.80
Grade 2	-	32.92	24.54	43	34.75	17.37
Grade 3	44	26.31	7.93	31	28.82	16.29
Grade 4	29	25.80	4.02	29	26.89	4.24
Grade 5	28	13.00	2.00	15	14.50	3.00
Grade 6	6	6.00	-	6	6.00	-
Executive	3	3.00	-	3	3.00	-
Total	123	107.03	38.49	127	113.96	40.90

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.

Human Resources Management

ACMI committed over 2,500 hours of employee time to training and development opportunities in 2011–2012 to build capability within the organisation. While the focus on technical computer skills continued there was a significant investment in team building to drive a more collaborative workforce. A number of staff took advantage of development opportunities at the Certified Practising Accountants Conference in October 2011 again as well as a number of staff accessing the ACMI study leave program.

ACMI carried out a Staff Engagement Survey in April 2012. All staff were invited to participate and there was a 75% response rate across the organisation with overall staff engagement of 73%.

The ACMI Consultative Committee continued to meet throughout the period of this report. There were no days lost as a result of industrial disputes and there were two (2) formal grievances lodged during the reporting period, both were resolved through the internal resolution process. Negotiation of the ACMI Enterprise Agreement continued.

ACMI's Green Team successfully ran Business Clean up Day in March with a good turn out of staff participating in cleaning up a nearby location.

Employment and Conduct Principles

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
- > Equal employment opportunity is provided
- > Human rights as set out in the Charter of Human Rights and Responsibilities are upheld
- > Employees have a reasonable avenue of redress against unfair or unreasonable treatment

We have amended the induction program to ensure all new staff are educated in *Appropriate Workplace Behaviours* and procedures to ensure understanding of equal opportunity, harassment, discrimination and our complaints process.

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 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 was completed.

The Employee Health and Wellbeing Program has been highly successful offering a range of initiatives and activities. We continue to support staff that wish to take advantage of our Flexible Working Options.

Incident Management

We continue to review all accidents and incidents and put in place control measures to eliminate or reduce risk. There were no significant or high risk OH&S hazards or incidents reported during 2011–2012. In 2011–2012 ACMI implemented a number of strategies aimed at reducing the number of reported accidents and incidents. As a result the number has reduced from 34 to 22, a reduction of 35%. This is mainly attributable to a fall in the number of accidents and incidents involving visitors.

There were three (3) WorkCover claims lodged in 2011–2012, with one upheld as a minor claim, one rejected and the other pending a decision as at 30 June 2012.

Audit Committee Members

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

Peter Lewinsky (Chair)
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.

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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.

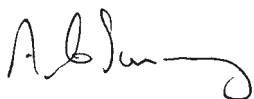
We further state that, in our opinion, the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes forming part of the financial statements, presents fairly the financial transactions during the year ended 30 June 2012 and financial position of ACMI at 30 June 2012.

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 13 September 2012.



The Hon. John Thwaites
President



Antony Sweeney
Chief Executive Officer



Alison McCormack
Head of Finance and Governance

Melbourne
13 September 2012

INDEPENDENT AUDITOR'S REPORT

To the Members of Australian Centre for the Moving Image

The Financial Report

The accompanying financial report for the year ended 30 June 2012 of the Australian Centre for the Moving Image which comprises the comprehensive 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 of the Australian Centre for the Moving Image is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*, and for such internal control as the Board determines 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.

Auditing in the Public Interest

Independent Auditor's Report (continued)

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.

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 2012 and of its financial performance and its cash flows for the year then ended in accordance with applicable Australian Accounting Standards, 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 2012 included both in the Australian Centre for the Moving Image's annual report and on the website. The Board of the Australian Centre for the Moving Image is 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
26 September 2012


D D R Pearson
Auditor-General

Auditing in the Public Interest

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012

	Notes	2012 \$	2011 \$
Income from transactions			
Government grants - Department of Premier and Cabinet	2(a)	21,950,000	22,508,631
Revenue	2(b)	3,976,835	10,311,549
Sponsorship and grants	2(c)	1,665,722	1,149,962
Other income		46,062	222,571
Total income from transactions		27,638,619	34,192,713
Expenses from transactions			
Employee expenses	3(a)	(12,150,576)	(11,840,378)
Rental and associated outgoings	3(b)	(5,206,326)	(5,078,202)
Depreciation and amortisation	3(c)	(2,542,622)	(2,627,018)
Cost of goods sold		(254,591)	(745,257)
Capital asset charge		(2,105,000)	(2,104,000)
Other operating expenses	3(d)	(8,377,499)	(9,482,319)
Total expenses from transactions		(30,636,614)	(31,877,175)
Net result from transactions (net operating balance)		(2,997,995)	2,315,539
Other economic flows included in net result			
Net loss on financial instruments	4(a)	(99)	(5,905)
Net loss on non-financial assets	4(b)	(599,208)	-
Other gain/(loss) from other economic flows	4(c)	(107,500)	4,992
Total other economic flows included in net result		(706,807)	(913)
Net result		(3,704,802)	2,314,626
Other economic flows - other non-owner changes in equity			
Changes in physical asset revaluation surplus	16	-	(2,165,883)
Total other economic flows - other non-owner changes in equity		0	(2,165,883)
Comprehensive result		(3,704,802)	148,742

The above Comprehensive Operating Statement should be read in conjunction with the accompanying notes included on pages 58 to 84.

BALANCE SHEET AS AT 30 JUNE 2012

	Notes	2012 \$	2011 \$
Assets			
Financial assets			
Cash and deposits	15(a)	4,954,816	6,811,197
Receivables	5	848,904	492,971
Total financial assets		5,803,720	7,304,168
Non-financial assets			
Prepayments		453,143	157,032
Inventories	6	161,390	97,497
Property, plant & equipment and collections	7	23,272,542	24,650,372
Intangible assets	8	283,631	209,983
Total non-financial assets		24,170,706	25,114,884
Total assets		29,974,426	32,419,052
Liabilities			
Payables	9	2,250,204	1,234,979
Provisions	10	1,599,396	1,361,022
Total liabilities		3,849,600	2,596,001
Net assets		26,124,826	29,823,051
Equity			
Accumulated deficit		(4,639,975)	(935,173)
Physical asset revaluation surplus	16	2,517,039	2,517,039
Contributed capital		28,241,185	28,241,185
Net worth		26,118,249	29,823,051
Commitments for expenditure	12		
Contingent assets and contingent liabilities	13		

The above Balance Sheet should be read in conjunction with the accompanying notes included on pages 58 to 84.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012

	Notes	Physical asset revaluation surplus \$	Accumulated deficit \$	Contributions by owner \$	Total \$
Balance at 1 July 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	16	(2,165,883)	-	-	(2,165,883)
Balance at 30 June 2011		2,517,039	(935,173)	28,241,185	29,823,051
Net result for the year		-	(3,704,802)	-	(3,704,802)
Balance at 30 June 2012		2,517,039	(4,639,975)	28,241,185	26,118,249

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes included on pages 58 to 84.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012

	Notes	2012 \$	2011 \$
Cash flows from operating activities			
Receipts			
Government grants		19,604,000	20,027,125
State - capital funding		-	400,000
Goods and Services Tax recovered from the ATO		779,821	702,135
Interest received		370,095	369,104
Other receipts		4,787,502	11,931,274
Total receipts		25,541,418	33,429,638
Payments			
Salaries and associated costs		(12,283,334)	(11,998,781)
Operations		(13,283,392)	(16,955,788)
Total payments		(25,566,726)	(28,954,569)
Net cash flows from / (used in) operating activities	15(b)	(25,308)	4,475,069
Cash flows from investing activities			
Payments for property, plant & equipment and intangible assets		(1,831,073)	(518,704)
Net cash flows used in investing activities		(1,831,073)	(518,704)
Net cash flows from / (used in) financing activities			
		-	-
Net increase/(decrease) in cash and cash equivalents		(1,856,381)	3,956,365
Cash and cash equivalents at the beginning of the financial year		6,811,197	2,854,832
Cash and cash equivalents at the end of the financial year	15(a)	4,954,816	6,811,197

The above Cash Flow Statement should be read in conjunction with the accompanying notes included on pages 58 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 22.

(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. In particular, they are presented in a manner consistent with the requirements of the AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

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 13 September 2012.

(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

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 2012 and the comparative information presented for the year ended 30 June 2011.

(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 1-51 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 and Amendments to Australian System of Government Finance Statistics*, 2005 (ABS Catalogue No. 5514.0) (see Note 22).

'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 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

The amount recognised in the comprehensive operating statement is the employer contributions for members of both defined benefit and defined contribution superannuation plans that are paid or payable during the reporting period.

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.

Rental and outgoings

Rental and outgoings and other expenses are recognised as an expense in the financial year to which they relate.

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 7 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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012 (CONTINUED)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

there are indicators that the intangible asset concerned is impaired. If so, the assets concerned are tested as to whether their carrying value exceeds their recoverable amount.

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

Capital asset charge

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

Other operating expenses

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

Supplies and services

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

Bad and doubtful debts

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

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 took place in last 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 (2011: 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

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012 (CONTINUED)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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).

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 2011.

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 2012
(CONTINUED)**

NOTE 2: INCOME FROM TRANSACTIONS

	2,012 \$	2011 \$
(a) Government grants - Department of Premier and Cabinet		
Operating funding	19,360,000	19,433,000
Other funding	485,000	571,631
Capital asset charge	2,105,000	2,104,000
Capital funding	-	400,000
Total government grants	21,950,000	22,508,631
(b) Revenue		
Interest	375,551	379,692
Memberships	96,434	105,713
Venue hire - Screen culture, corporate and Government	861,718	878,759
Programming - Box office receipts	1,602,842	6,074,411
Commercial operations	1,040,290	2,872,974
Total revenue	3,976,835	10,311,549
(c) Sponsorship and grants		
Sponsorship	248,119	92,125
In-kind revenue	790,049	797,121
Other grants from Victorian Government entities	471,215	191,498
Other grants	156,339	69,218
Total sponsorship and grants	1,665,722	1,149,962

NOTE 3: EXPENSES FROM TRANSACTIONS

	2012 \$	2011 \$
(a) Employee benefits		
Post employment benefits:		
Defined contribution superannuation plans	(892,293)	(896,340)
Defined benefit superannuation expense	(16,730)	(17,832)
	(909,023)	(914,172)
Salaries, wages, annual and long service leave	(11,241,553)	(10,926,206)
Total employee benefits	(12,150,576)	(11,840,378)
(b) Rental and associated outgoings		
Facilities rental payments	(2,797,991)	(2,755,893)
Rental outgoings	(1,739,930)	(1,699,575)
Equipment rental	(668,405)	(622,734)
Total rental and associated outgoings	(5,206,326)	(5,078,202)
(c) Depreciation and amortisation		
Depreciation		
Plant and equipment	(787,212)	(880,624)
Lending collections	-	(406)
Leasehold improvements	(1,712,410)	(1,729,910)
Total depreciation	(2,499,622)	(2,610,940)
Amortisation		
Computer software	(26,922)	-
Screen Worlds exhibition rights	(16,078)	(16,078)
Total amortisation	(43,000)	(16,078)
Total depreciation and amortisation	(2,542,622)	(2,627,018)
(d) Other operating expenses		
Programming and marketing	(3,872,700)	(4,086,459)
Facilities and technology	(1,764,668)	(2,197,284)
Commercial	(1,083,133)	(1,370,798)
Sponsorship in-kind	(794,672)	(805,829)
Administration costs	(862,326)	(1,021,951)
Total other operating expenses	(8,377,499)	(9,482,321)

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012
(CONTINUED)**

NOTE 4: OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2012 \$	2011 \$
(a) Net loss on financial instruments		
Net FX loss arising from financial instruments	(99)	(5,905)
(b) Net loss on non-financial assets		
Net loss on disposal of property, plant and equipment and collections	(599,208)	-
(c) Other gain / (loss) from other economic flows		
Net loss arising from revaluation of long service leave liability	(104,887)	(465)
Net gain movement in allowance for doubtful debts	(2,613)	5,457
Total other gain / (loss) from other economic flows	(107,500)	4,992
Total other economic flows included in net result	(706,807)	(913)

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

	2012 \$	2011 \$
Current receivables		
Contractual		
Trade debtors (i)	384,142	202,796
Allowance for doubtful debts (i)	(3,186)	(573)
Interest receivable	17,580	12,124
Accrued revenue	-	2,050
Other receivables	28,755	15,122
	427,291	231,519
Statutory		
Amount owing from Victorian Government	227,354	121,663
GST input tax credit recoverable	194,259	139,789
	421,613	261,452
Total receivables	848,904	492,971

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: INVENTORIES

	2012 \$	2011 \$
Current inventories		
Supplies and consumables:		
At cost	104,999	88,942
Publications held for sale:		
At cost	56,391	8,555
Total inventories	161,390	97,497

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012
(CONTINUED)**

NOTE 7: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS

Gross carrying amount and accumulated depreciation

	2012	2011
	\$	\$

Sub-classification by Nature

Leasehold improvements

Leasehold improvements - fair value	19,210,296	21,030,359
Less: accumulated depreciation	(11,028,050)	(10,541,142)
Total leasehold improvements	8,182,246	10,489,217

Plant and equipment - fair value	22,136,198	21,737,385
Less: accumulated depreciation	(17,836,739)	(17,073,827)
Total plant and equipment	4,299,459	4,663,558

Works in progress - at cost	1,433,832	271,146
Total works in progress	1,433,832	271,146

Collections - at fair value	9,357,005	9,226,451
Less: accumulated depreciation	-	-
Total collections	9,357,005	9,226,451

Total property, plant & equipment and collections	23,272,542	24,650,372
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NOTE 7: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS (CONTINUED)

Movements in carrying amounts

	Leasehold improvements at fair value		Plant and equipment at fair value		Works in progress at cost		Collections at fair value			Total
	\$		\$		\$		\$			\$
	2012	2011	2012	2011	2012	2011	2012	2011	2012	2011
Opening 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
Additions	-	80,217	404,645	67,696	1,316,357	271,146	-	29,012	1,721,002	448,071
Transfers between classes	-	-	23,117	-	(153,671)	-	130,554	-	-	-
Revaluation of PPE	-	-	-	-	-	-	-	(2,165,883)	-	(2,165,883)
Disposals	(594,561)	-	(4,650)	-	-	-	-	-	(599,211)	-
Depreciation expense	(1,712,410)	(1,729,910)	(787,212)	(880,624)	-	-	-	(406)	(2,499,622)	(2,610,940)
Closing balance	8,182,246	10,489,217	4,299,458	4,663,558	1,433,832	271,146	9,357,005	9,226,451	23,272,542	24,650,372

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

Leasehold improvements	4.75 - 6.21 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 2012
(CONTINUED)**

NOTE 8: INTANGIBLE ASSETS

	Computer software at cost		Works in progress at cost		Screen Worlds exhibition rights at cost		Total at cost	
	\$		\$		\$		\$	
	2012	2011	2012	2011	2012	2011	2012	2011
<i>Gross carrying amount</i>								
Opening balance	561,885	561,885	70,634	-	160,918	160,918	793,437	722,803
Additions	63,978	-	52,671	70,634	-	-	116,649	70,634
Transfers between classes	70,634	-	(70,634)	-	-	-	-	-
Closing balance	696,497	561,885	52,671	70,634	160,918	160,918	910,085	793,437
<i>Accumulated amortisation and impairment</i>								
Opening balance	(555,306)	(555,306)	-	-	(28,148)	(12,070)	(583,454)	(567,376)
Amortisation expense	(26,922)	-	-	-	(16,078)	(16,078)	(43,000)	(16,078)
Closing balance	(582,228)	(555,306)	-	-	(44,226)	(28,148)	(626,454)	(583,454)
Net book value at the end of the financial year	114,269	6,579	52,671	70,634	116,692	132,770	283,631	209,983

NOTE 9: PAYABLES

	2012 \$	2011 \$
Current payables		
Contractual		
Trade creditors (i)	1,380,942	929,985
Accrued expenses	615,524	226,309
Customer deposits	111,598	11,998
Sundry liabilities	4,005	6,840
	2,112,069	1,175,132
Statutory		
Taxes payable	138,135	59,847
	138,135	59,847
Total payables	2,250,204	1,234,979

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 2012
(CONTINUED)**

NOTE 10: PROVISIONS

	2012 \$	2011 \$
Current provisions		
Employee benefits (note 11(a))- provision for termination:		
Unconditional and expected to be settled within 12 months	-	-
Employee benefits (note 11(a))- annual leave:		
Unconditional and expected to be settled within 12 months	393,186	414,695
Employee benefits (note 11(a))- long service leave:		
Unconditional and expected to be settled within 12 months	91,443	78,383
Unconditional and expected to be settled after 12 months	708,743	504,869
	1,193,372	997,947
Provisions related to employee benefit on-costs (note 11(a)):		
Unconditional and expected to be settled within 12 months	67,767	68,884
Unconditional and expected to be settled after 12 months	101,641	72,403
	169,408	141,287
Total current provisions	1,362,780	1,139,234
Non-current provisions		
Employee benefits (note 11(a))	206,939	193,971
Provisions related to employee benefit on-costs (note 11(a))	29,677	27,817
Total non-current provisions	236,616	221,788
Total provisions	1,599,396	1,361,022

NOTE 10: PROVISIONS (CONTINUED)

Note

(a) Employee benefits and related on-costs

	2012 \$	2011 \$
Current employee benefits		
Provision for termination	-	-
Annual leave entitlements	393,186	414,695
Unconditional long service leave entitlements	800,186	583,253
	1,193,372	997,948
Non-current employee benefits		
Conditional long service leave entitlements	206,939	193,971
	206,939	193,971
Total employee benefits	1,400,311	1,191,919
Current on-costs	169,408	141,287
Non-current on-costs	29,677	27,816
Total on-costs	199,085	169,103
Total employee benefits and related on-costs	1,599,396	1,361,022

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 11: 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.

	2012 \$	2011 \$
Non-cancellable operating leases payable		
Not longer than 1 year	3,576,213	3,503,238
Longer than 1 year and not longer than 5 years	13,144,305	12,277,248
Longer than 5 years	617,542	3,034,474
	17,338,060	18,814,960

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012 (CONTINUED)

NOTE 12: 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.

	2012 \$	2011 \$
(a) Capital expenditure commitments		
Plant and equipment		
Payable:		
Not longer than one year	24,848	3,882
	24,848	3,882
(b) Other commitments		
Operation and maintenance commitments		
Payable:		
Not longer than 1 year	1,321,361	524,168
Longer than 1 year and not longer than 5 years	34,702	355,532
	1,356,063	879,700
Total commitments for expenditure (inclusive of GST)	1,380,911	883,582

NOTE 13: CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent Assets

There are nil contingent assets (2011: nil).

Contingent Liabilities

There are nil contingent liabilities (2011: nil).

NOTE 14: 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 14.1 below.

Table 14.1: Categorisation of financial instruments

	2012 \$	2011 \$
Contractual financial assets		
Cash and deposits	4,954,816	6,811,197
Loans and other receivables (i)	427,291	231,519
Total contractual financial assets (ii)	5,382,107	7,042,716
Contractual financial liabilities		
At amortised cost (iii)	2,112,070	1,175,132
Total contractual financial liabilities (iv)	2,112,070	1,175,132

Notes:

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

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)

Table 14.2: Net holding loss on financial instruments by category

	2012 \$	2011 \$
Financial assets		
Designated at fair value through profit or loss	(99)	(5,905)
	(99)	(5,905)

(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 14: FINANCIAL INSTRUMENTS (CONTINUED)**Table 14.3: 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 \$	
2012							
Cash and deposits	4,954,816	4,954,816	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	380,956	329,789	17,722	12,268	17,102	4,075	3,186
Interest receivable	17,580	17,580	-	-	-	-	-
Accrued revenue	0	0	-	-	-	-	-
Other receivables	28,755	28,755	-	-	-	-	-
Total contractual financial assets	5,382,107	5,330,940	17,722	12,268	17,102	4,075	3,186
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
Interest receivable	12,124	12,124	-	-	-	-	-
Accrued revenue	2,050	2,050	-	-	-	-	-
Other receivables	15,122	15,122	-	-	-	-	-
Total contractual financial assets	7,042,716	6,974,006	19,799	25,371	23,162	378	573

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 14: FINANCIAL INSTRUMENTS (CONTINUED)

Table 14.4: 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
	\$	\$	\$	\$	\$	\$
2012						
Payables:						
Trade creditors and accrued expenses	1,996,466	1,996,466	1,994,320	584	1,562	-
Other payables (ii)	115,603	115,603	115,603	-	-	-
Total payables	2,112,069	2,112,069	2,109,923	584	1,562	-
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	-

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 2012, ACMI had no forward exchange contracts (2011: Nil);

Interest rate risk

ACMI's exposure to interest rate risk is insignificant.

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)

Table 14.5: 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 \$
2012					
Cash and bank deposits					
Bank deposits	4.52%	4,938,516	3,507,595	1,430,921	-
Cash on hand		16,300	-	-	16,300
Receivables					
Trade debtors and allowance for doubtful debts		380,956	-	-	380,956
Other receivables (i)		46,335	-	-	46,335
		5,382,107	3,507,595	1,430,921	443,591
Payables					
Trade creditors and accrued expenses		1,996,466	-	-	1,996,466
Other payables (ii)		115,603	-	-	115,603
		2,112,069	-	-	2,112,069
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

Notes:

(e) Fair value

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

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.

**NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012
(CONTINUED)**

NOTE 15: CASH FLOW INFORMATION

	2012 \$	2011 \$
(a) Reconciliation of cash and cash equivalents		
Total cash and deposits disclosed in the balance sheet	4,954,816	6,811,197
Balance as per cash flow statement	4,954,816	6,811,197
(b) Reconciliation of net result for the period to net cash flows from/(used in) operating activities		
Net result for the period	(3,704,802)	2,314,626
Non-cash movements:		
Loss on sale or disposal of non-current assets	599,209	-
Depreciation and amortisation of non-current assets	2,542,622	2,627,017
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(355,932)	780,311
(Increase)/decrease in current inventories	(63,893)	76,418
(Increase)/decrease in other current assets	(296,111)	(21,135)
(Decrease)/increase in current payables	1,015,226	(1,218,418)
(Decrease)/increase in current provisions	223,545	(131,232)
(Decrease)/increase in non-current provisions	14,828	47,482
Net cash flows from operating activities	(25,308)	4,475,069

NOTE 16: RESERVES

	2012 \$	2011 \$
Physical asset revaluation surplus (a)		
Balance at beginning of financial year	2,517,039	4,682,922
Revaluation increments/(decrements)	-	(2,165,883)
Balance at end of financial year	2,517,039	2,517,039

Note:

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

NOTE 17: 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 Ted Baillieu, MP	1 July 2011 to 30 June 2012
Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2011 to 30 June 2012

Governing Board

Mr John Thwaites (President)	Mr Bill Shannon
Mr Dion Appel	Mr Michael Wachtel
Ms Ricci Swart	Ms Jan Chapman
Ms Rhonda O'Donnell	Mr Peter Lewinsky
Ms Sue Rowley	Mr Joel Pearlman
Mr Des Clark (date of appointment 3 April 2012)	

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			
	2012		2011		2012		2011	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
Income band								
\$260,000 - 269,999	-		-		-		1	1.00
\$270,000 - 279,999					1	1.00		
\$300,000 - 309,999			1	1.00	-		-	
\$310,000 - 319,999	1	1.00						
Total numbers	1	1.00	1	1.00	1	1.00	1	1.00

There are nil related party transactions (2011: nil).

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2012 (CONTINUED)

NOTE 18: 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			
	2012 No.	AEE	2011 No.	AEE	2012 No.	AEE	2011 No.	AEE
\$100,000 - 109,999	1	0.78			1	0.78		
\$130,000 - 139,999	-		1	1.00	-		1	1.00
\$150 000 - 159 999	-		-		-		1	1.00
\$160,000 - 169,999	-		1	1.00			-	
\$170,000 - \$179,999	1	1.00			1	1.00		
Total numbers	2	1.78	2	2.00	2	1.78	2	2.00
Total amount	\$283,591		\$311,100		\$274,012		\$298,700	

(a) Annualised employee equivalent (AAE) is based on working 38 ordinary hours per week over the reporting period.

Other than those executive officers shown above, there was 1 departing executive officer during the year.
There was 1 new executive officer appointed during the year.

NOTE 19: REMUNERATION OF AUDITORS

	2012 \$	2011 \$
Victorian Auditor-General's Office		
Audit of the financial statements	27,850	25,800
	27,850	25,800

NOTE 20: SUBSEQUENT EVENTS

ACMI has no material or significant events occurring after the reporting date (2011: nil).

NOTE 21: 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'.

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'.

**NOTE 21: GLOSSARY OF TERMS
(CONTINUED)**

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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