

Art,

acmi
» AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE

**Australian Centre
for the Moving Image**

—
Annual Report
2013/2014

Film & Digital (Cultural structures

Accountable Officer's Declaration

In accordance with the Financial Management Act 1994 I am pleased to present the Report of Operations for the Board of the Australian Centre for the Moving Image (ACMI) for 2013/14.

A handwritten signature in black ink, appearing to read 'Antony G Sweeney', with a long horizontal flourish extending to the right.

Antony G Sweeney
Chief Executive Officer and Director
30 June 2014

In accordance with the Victorian Government's FRD30A Standard Requirements for the Design and Production of agency Annual Reports, this publication has been designed and produced to minimise environmental impacts.

Art, Film, & Digital Culture



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Introduction

We are a leading international cultural organisation with a unique content range and powerful capabilities for the contemporary era of digital and creative arts.

We richly engage broad audiences and partnership networks through ambitious exhibitions, film screenings, learning and events programs, Collections and online channels.

As one of Australia's major cultural, learning and tourism destinations, we contribute strongly to Melbourne's and Victoria's 'world-class' profiles.

Our Vision

The moving image is a powerful expression of human experience and imagination. Capturing ideas, memories and reality through stories and images helps us make sense of ourselves and our world.

We see the moving image as a unique arena for dynamic cultural and creative exchange. We seek to harness its far-reaching potential, empowering people as informed communicators, critics and creators in the global culture of the moving image.

Our Purpose

To present and champion the art and culture of the moving image, inspiring people to engage richly with creative practice as it evolves globally and locally.

We celebrate excellence in art, film, television, videogames and digital culture, and explore their contemporary dynamics and evolving futures. We support innovation by fostering new ideas and talent, learning, research and collaborations 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 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, rigour and an independent voice to forge a culture of informed debate and bold action with our stakeholders.

- **Integrity and Respect:** We act ethically, professionally, fairly and with integrity. We communicate openly and constructively, and value responsibly exercised freedom of expression. We respect the diverse values, traditions and ideas of the people we engage with.
- **Social Responsibility:** We serve society by advancing understanding of the moving image's role in reflecting and shaping our lives. We hold our knowledge, capabilities, collections and assets in safe trust, actively managing them for the benefit of society and its future.

Above: Tickets & Information Desk at ACMI



Our Artistic Principles

The moving image is a potent cultural and creative space, rich in aesthetic, expressive and experiential forms. Our sensibility transcends traditional boundaries across the spectrum of art, popular culture and enabling technologies. To explore new perspectives in our ever-changing field, we promote critical and creative dialogue: across the past and present; the local and the global; the established, the independent, the experimental and the avant-garde. Our programming, commissioning and collecting activities, centred on creative content, practice and cultural engagement with the moving image, respond to four key perspectives:

- ***Illuminating Context:*** As well as presenting iconic works and influential makers, we add meaning through interpretation. We explore context, evolution and trends; influences, alignments and connections; impacts on social memory and engagement.
- ***Transformational Encounters:*** The moving image is a restlessly evolving space where practice and theory are in constant inter-play. We explore creative encounters and fusions, cross-artform conversations and new practices, within moving image culture and beyond.
- ***Participatory Culture:*** We act as a 'studio space' which nurtures collaboration among makers and audiences, to explore and generate new directions. We provide an accessible, stimulating environment, supporting co-creative, user-generated and socially networked activity.
- ***Global Dynamics:*** The moving image is driven by worldwide networks of influence, exchange and collaboration across the local and the global. We champion Australian makers in the context of global practice to illuminate and strengthen this vibrant dynamic.

Our sensibility marries subject-matter to tone of voice in fresh open-ended program ecology, to engage diverse audiences in a compelling cultural and creative conversation.

Above: DreamWorks Animation: *The Exhibition*

Highlights 2013/14

- Record attendance of 1.368 million visitors making us the highest-attended film/moving-image centre in the world; second highest attended gallery or museum in Australia; and 44th highest attended art gallery or museum in the world
- With DreamWorks Animation, we curated and premiered to the world *DreamWorks Animation: The Exhibition*, as part of Melbourne Winter Masterpieces 2014
- Our 2013 Melbourne Winter Masterpiece exhibition, *Hollywood Costume*, drew a total of 204,412 visitors making it our second most popular exhibition
- We presented the first exhibition from the Ian Potter Moving Image Commission - *Angelica Mesiti: The Calling*
- We programmed 67 foreign film titles in 15 languages from 14 countries
- We supported 18 film festival partners
- The 2013 *Screen It* schools filmmaking competition received 373 entries created by 1,567 students nationwide
- Over 100 volunteers contributed more than 10,700 hours of service
- The ACMI Shop experience was completely refreshed
- At White Night Melbourne 2014 we welcomed over 35,000 visitors, a 7000 increase from the event's inaugural year
- We set a new record for participation in our education programs with 65,000 students and teachers taking part
- We hit new highs for online visitors at 1,311,495 (38% above target)
- We drew a big jump in Facebook 'Likes' to 24,437 (a 37% increase on 2012/13)
- Our Twitter Followers went through the roof to 23,100 (a 55% increase on 2012/13)

Messages from the President & CEO

From the President

On behalf of the ACMI Board, I am pleased to present the 2013/14 Annual Report.

It has been a year of achievements with much to be proud of; record attendance; significant growth in our digital program and online engagement; our highest ever participation in education programming; the world premiere of *DreamWorks Animation: The Exhibition*; a record number of film festival partnerships and sponsors; continued investment in contemporary moving image works through our commissioning program; an expanding international touring program, planning and preparation for a new website; a redeveloped ACMI Shop, and much more.

Since it was first conceived just over a decade ago, ACMI's vision has always been ambitious. While bringing excellence and innovation in film, contemporary art and digital media to Australia, we share an equal commitment to representing Australia's creative spirit and talent to the world.

Perhaps this is best illustrated in the successful collaboration with DreamWorks Animation Studio in Los Angeles on the world premiere *DreamWorks Animation: The Exhibition* – two innovative organisations coming together to realise a shared dream of creating a landmark exhibition to tour the world.

We continue to have a deep engagement within local communities, enabling individuals and groups to develop their own creative voice through the moving image. Whether presenting the masterpieces of world cinema, showcasing newly emerging artistic talent, or exploring the future of interactive media, independent games and mobile entertainment, ACMI is strongly positioned for a new phase of development on a local, national and international stage.

While our achievements are cause for celebration, we, along with our peers at home and abroad, continue to face a challenging economic environment and when combined with retracting core funding resources, our focus on diversified revenue streams will remain a priority into the future, as will ensuring our capacity to innovate and grow efficiently and sustainably.



As we look toward the future, I would like to particularly acknowledge the decade-long commitment to ACMI from outgoing Director & CEO, Tony Sweeney. Tony has led a talented and committed team over a ten-year period in which ACMI has achieved outstanding success and garnered an international reputation as a cultural and creative centre of excellence. He departs with ACMI as the most visited centre of its kind in the world and on behalf of current and past Board members; we acknowledge his leading contribution and wish him well for the future.

And finally, it is with much sadness that we also reflect on the passing of our Board President, Lorraine Elliott AM, after a short illness in July. Lorraine brought with her a long-standing commitment to the arts, and a fairness, energy and determination to support the Board, staff and volunteers of ACMI to achieve our goals and objectives into the future. She was a passionate and enthusiastic advocate for ACMI and will be greatly missed.

As we look forward to the year ahead, we express thanks to all our collaborators, partners, funders and supporters, particularly Arts Victoria, the Victorian Major Events Company and the Victorian Government, without which our achievements would not be possible.

Peter Lewinsky
Board President (Acting)



From the director

The 2013/14 financial year, and this document capturing its many achievements, will be my last as Director & CEO of ACMI.

Arriving from the UK in December 2004 to join the organisation so early in its life was a voyage of discovery and excitement for me. I felt instantly energised by the warmth and openness to new ideas of the passionate ACMI team, by the support and confidence of Arts Victoria and the Victorian Government, our numerous stakeholders and partners, and the generous audiences we engage with.

A shared spirit of ambition to innovate - connecting powerful art-forms and diverse communities in fresh ways - created a vision that was pioneering, challenging and exhilarating. Leading ACMI through this start-up phase and its first amazing decade has been a truly rare privilege, and a personal pleasure.

A decade later, in its most successful year ever, ACMI has become the world's highest attended film or moving image cultural centre; the second highest attended gallery or museum in Australia; and the 44th highest attended art gallery or museum in the world. ACMI now has a truly global perspective, reach and impact.

I find it impossible to single-out any sort of 'top ten' highlights of my tenure as it is the creation of ACMI in the round that is the real highlight - a truly unique cultural organisation that has pushed the boundaries for moving image art and culture.

Over a decade, almost everything about ACMI has changed and grown: creating the permanent free exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*; a significantly expanded range of exhibitions, film programs, creative workshops, live events, education and digital engagement and outreach programs; including international touring of our own exhibitions; new and re-imagined gallery, production, education, public and commercial spaces.

What will live on for me is the amazing range of people who've been part of this story: our dedicated, passionate staff and audiences; the numerous stakeholders, local communities and international partners we've collaborated with; the artists and makers we have presented and worked with.

ACMI's success story is actually their story - talented people and inspiring ideas connecting to explore new things to say, experience and share. I thank them all for making the journey so rewarding and memorable.

Leading ACMI and living in magical Melbourne have been among the great privileges of my life.

But a decade in charge is a good timespan in today's fast-moving world. For me personally and for ACMI, at the peak of its powers, this is a perfect moment to hand the baton on for our respective next phases of life evolution.

I'll enjoy barracking for ACMI into its next magnificent decade as a bold, fast-moving, innovative and influential cultural organisation.

Tony Sweeney
Director & CEO

From left to right:
Peter Lewinsky, Tony Sweeney

Exhibitions & Collections

Permanent

Screen Worlds: The Story of Film, Television and Digital Culture **Free Entry**

Our permanent exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, entered its fifth year and continued to attract large numbers of visitors. Visitor satisfaction ratings from exit survey's continue to be very high, and the popularity of this permanent exhibition, charting the history and future of the moving image, has proven enduring for school students, families, interstate and international visitors.

Screen Worlds features three distinctly themed sections (*Emergence*, *Voices*, and *Sensation*), along with a *Games Lab* and *Kids Space*, and provides an immersive journey of moving image history, from over a century of filmmaking to the present day. A number of new objects were introduced into the gallery in 2013/14, including Australian Catherine Martin's Academy Award®-winning costume designs for Baz Luhrmann's *The Great Gatsby*.

Temporary Gallery 1

Hollywood Costume **24 April - 18 August 2013** **Ticketed**

Presented as part of the prestigious Melbourne Winter Masterpieces series, *Hollywood Costume* explored the central role costume design plays in cinema storytelling, illuminating the costume designer's creative process from script to screen, and revealing the collaborative dialogue behind screen characters.

Hollywood Costume brought together the most iconic costumes from a century of filmmaking, providing a once-in-a-lifetime opportunity to see the clothes worn by unforgettable and beloved characters in films from *The Wizard of Oz* (1939) to *Titanic* (1997), *Ben-Hur* (1959) to *Casino Royale* (2006). It united classics from the Golden Age of cinema, including Scarlett O'Hara's green 'curtain dress' for *Gone with the Wind* (1939) and the 'little black dress' for Holly Golightly in *Breakfast at Tiffany's* (1961). Costumes from contemporary Hollywood releases including outfits for Meryl Streep in *The Iron Lady* (2011) and the high-tech Batman suit for Christian Bale in *The Dark Knight Rises* (2012) also featured.

Hollywood Costume was first presented by the Victoria and Albert (V&A) Museum in London and was curated by eminent Hollywood costume designer, Professor Deborah Nadoolman Landis, with Sir Christopher Frayling and Keith Lodwick.

Outside the gallery, visitors were treated to complementary displays of never before exhibited costumes from *Bright Star* (2009) and Baz Luhrmann's *The Great Gatsby* (2013), alongside interviews with prominent Australian filmmakers Jan Chapman, Catherine Martin and Baz Luhrmann.



Spectacle:
The Music Video Exhibition
26 September 2013
– 23 February 2014
Ticketed

With over 300 clips spanning nine decades, *Spectacle: The Music Video Exhibition* showed how music video has progressed, from short films featuring 1920s jazz artists, through to the big budget MTV productions of the 1980s and contemporary artists who create interactive videos for online. Powerful imagery and music surrounded visitors as they journeyed through a labyrinth of interactive installations, sets, immersive environments, original props and costumes.

Highlighting the artistry behind the music video, *Spectacle* featured the work of some of today's most innovative filmmakers, including Michel Gondry, who directed videos for The Chemical Brothers and Daft Punk, Spike Jonze (Björk, Fatboy Slim) and Mark Romanek (Lenny Kravitz, Jay Z). Key Australian music videos were added to the story with clips and production materials from a variety of home grown talent, including Gotye, AC/DC, INXS, The Temper Trap, Nick Cave and Kylie Minogue.

Dreamworks Animation:
The Exhibition
10 April - 26 October 2014
Ticketed

Presented as part of the 2014 Melbourne Winter Masterpieces series, *DreamWorks Animation: The Exhibition* takes us into the world of the artists and filmmakers who've imagined and produced some of the most beloved and iconic animated films of the last twenty years.

Curated by ACMI in close collaboration with DreamWorks Animation in Los Angeles, the exhibition explores three key areas of the animation process - character, story and world - from the initial idea through to the fully realised animated film, providing an extraordinarily intimate glimpse into the development of the studio's unique catalogue of films.

Showcasing DreamWorks Animation's creative legacy from *Antz* (1998) through to *How to Train Your Dragon 2* (2014), the exhibition draws on the studio's archive of concept drawings, models and original artwork. It features over 400 original, rare and never-before-seen objects, newly commissioned interviews, and a suite of immersive, interactive digital experiences, custom-made for the exhibition.

DreamWorks Animation: The Exhibition will tour internationally following its exclusive Australian season, marking a milestone for ACMI as a curating, exhibiting and touring institution.

Above: *DreamWorks Animation: The Exhibition*



Temporary Gallery 2

Shaun Tan's *The Lost Thing*:
From book to film
16 July 2013 - 19 January 2014
Free Entry

Shaun Tan's picture book *The Lost Thing* tells the story of a boy who befriends a strange, unclassifiable but adorable creature. This ACMI-curated, world premiere exhibition traced the adaptation of the much loved book into a computer generated animation, which won an Academy Award® in 2011 for Best Animated Short Film. The exhibition design followed the story of *The Lost Thing* from beginning to end, offering a unique opportunity to see how one story was told in two different forms. It featured Tan's exquisite original drawings and working sketches alongside exclusive interviews with the artist, the film's animator, CG artist, sound designer and producer. Short videos demonstrated how the drawings were brought to life on screen with movement, sound effects, music and narration. In addition, Tan created three 'lost thing' sculptures especially for the exhibition.

Ian Potter Moving Image Commission with ACMI

Angelica Mesiti - *The Calling*
4 February - 13 July 2014
Free Entry

The Ian Potter Moving Image Commission with ACMI is Australia's most significant long term commissioning program of new contemporary moving image art by mid-career Australian artists. A joint initiative of The Ian Potter Cultural Trust and ACMI, this biennial award represents a ten-year commitment to the art form.

In December 2012, Australian artist Angelica Mesiti was awarded the inaugural Commission, receiving \$100,000 to produce her three-channel video installation, *The Calling* (2014). Developed over a 15-month period, *The Calling* is an evocative exploration of traditional whistling languages, which are still used as a form of communication in some remote communities. Mesiti paired scenic landscapes with an immersive soundtrack of whistling, silence and nature – birdsongs, grass rustles and ambient noises captured in Kuskoy in Turkey, Anita in Greece

and La Gomera in the Canary Islands. *The Calling* is a compelling installation that chronicled the tenacity and creativity of traditional communities in preserving and protecting their culture.

Touring

Game Masters
December 2013 - July 2014
Powerhouse Museum, Sydney

After its world premiere at ACMI in 2012, our specially curated exhibition, *Game Masters* continued its international tour at the Powerhouse Museum, Sydney, after a successful season in New Zealand. Over 80,000 people saw the exhibition in Sydney by the end of the financial year, bringing the number of visitors across its first three outings to over 250,000. Following its run in Sydney, *Game Masters* heads to Europe where it will open at the National Museum of Scotland in December 2014. *Game Masters* is the first completely Melbourne-made exhibition presented under the Melbourne Winter Masterpieces banner to tour internationally. It will be joined by the current ACMI-curated *DreamWorks Animation: The Exhibition* on tour in 2015.



Australian Mediatheque

Now in its fifth year of operation, the Australian Mediatheque, our unique screen culture resource centre developed in collaboration with the National Film and Sound Archive (NFSA), has significantly expanded opportunity for public engagement with screen culture, whilst providing an invaluable research service.

Amongst the most popular materials viewed on-demand in the Mediatheque in 2013/14 were the behind-the-scenes interviews for the popular exhibition Shaun Tan's *The Lost Thing: From book to film*, classic Australian television moments such as *Top Rating Australian Police Dramas from 1964 – 1983*, a selection of films celebrating *100 Years of Film Australia*, and the 2013 *Screen It* (our national student filmmaking competition) award winners.

We also presented a package of short works in drama, dance and animation from Channel Four Arts in partnership with the British Council in Australia. Nineteen curated programs were presented throughout the year, including Director's Showcases and several

associated with our exhibitions including exclusive interviews and recorded public programs for *Warwick Thornton's Mother Courage*, *Hollywood Costume*, and *Spectacle: The Music Video Exhibition*.

We continue to facilitate a diverse range of research requests from individuals and organisations around the world, with topics ranging from netball in the 1940s and 60s to school building architecture, indigenous cinema, and Australian filmmakers Raymond Longford and Stan Pentreath.

Highlights of 2013/14:

- 22,700 people visited the centre
- 7060 hours of digital content was viewed
- 29,500 individual titles were viewed
- The average time a visitor spent viewing material was 50 minutes
- There are now more than 1,000 titles available to view on-demand
- 95% visitor satisfaction
- 21 facilitated school bookings for 520 students

ACMI Collection

Our Collection comprises a wealth of moving image works, objects and reference materials which, together with our partners and collaborators, provide a rich diversity of Australian and international screen culture resources.

In 2013/14 the Collections team has;

- Established new processes and systems for digitisation of production stills, posters and moving image items, providing helpful visual references for Collection admissions
- Conducted a Significance and Rarity Assessment and research into the activities of national and international peer institutions, reports which have informed the development of the Collection Development Strategy
- Developed a provenance and due diligence checklist to better assist the Programs and Collections Board when endorsing the acquisition of material into the Collection
- We presented our unique insight into the cataloguing of 1980s computer games; a practical workshop attended by preservation students, game enthusiasts and academics at the *Born Digital and Cultural Heritage Conference* in June 2014

Above from left to right: Angelica Mesiti: *The Calling*, Australian Mediatheque

Film Programs

Seasons and Screenings

Reykjavik Calling:

The Icemen Cometh

July 2013

In this specially curated program we profiled two of Iceland's most distinctive filmmakers; Oscar®-nominated Fridrik Thór Fridriksson and Baltasar Kormákur, both prolific, multi-hyphenate filmmaking talents with distinct directorial styles and sensibilities.

Films featured:

Rock In Reykjavik (1982)

The Circle (1985)

Cold Fever (1995)

Devil's Island (1996)

Angels of the Universe (2000)

101 Reykjavik (2000)

Jar City (2006)

White Night Wedding (2008)

Mamma Gogo (2010)

The Deep (2012) (premiere)

Uptown Girl:

The Cinema of Shirley Clarke

October 2013

Academy Award®-winning director Shirley Clarke personified the Beat era, exploring personal and political freedoms through dance, film and video art.

Films featured:

Shirley Clarke Shorts Program (1953-67)

On the Bowery (1956)

The Connection (1961)

Robert Frost: A Lover's Quarrel with the World (1963)

The Cool World (1963)

Chelsea Girls (1966)

Portrait of Jason (1967)

Lions Love (1969)

Rome is Burning (1970)

Grey Gardens (1975)

Ornette: Made in America (1985)

Matthew Barney's Cremaster Cycle

February 2014

We rediscovered the immersive visual treasures from acclaimed artist Matthew Barney in this special encore season of his epic *Cremaster Cycle* (1995-2002).

Samurai Cinema:

The Way of the Warrior

May 2014

With unique styling, powerful themes, and stunning big screen action, the Samurai film genre is endlessly enjoyable and gripping. Our focus on Samurai cinema reflected on some of the most important films ever produced by the masters of the cinema and examined the genres influence on contemporary cinema.

Films featured:

Chapter 1: Courage

The Wages of Fear

(Le salaire de la peur) (1953)

The Seven Samurai

(Shichinin no samurai) (1954)

Yojimbo (*Yojinbo*) (1961)

Twilight Samurai

(Tasogare seibei) (2002)

Chapter 2: Honour

The Hidden Fortress

(Kakushi-toride no san-akunin) (1958)

Goyokin (1969)

Lone Wolf and Cub (1972) + *Lady*

Snowblood (1973)

13 Assassins (*Jûsan-nin no shikaku*) (2010)

Chapter 3: Honesty

Ghost Dog: The Way of the Samurai (1962)

Harakiri (*Seppuku*) (1962)

Rashomon (1950)

Shane (1973)



**Joyous Curiosity:
The Cinema of Agnès Varda
June 2014**

For over half a century Agnès Varda's presence in the cinema landscape has remained vital; producing films that pay witness to times of great social revolution while brimming with humanity, wonder and artistic experimentation. Often referred to as the 'Godmother of the New Wave,' Varda remains the sole female presence in a movement that redefined cinema.

On opening night of the season The Age's Philippa Hawker hosted a live streaming Q&A with Agnès Varda from her home in Paris.

Films featured:

Chapter One: Amour

Le Bonheur (1965)

Les Créatures (1966)

Jacquot De Nantes (1991)

One Hundred and One Nights

(Les 100 et 1 nuits) (1994)

Chapter Two: Nouveau Femmes

Cleo from 5 to 7 (Cléo de 5 à 7) (1962)

One Sings the Other Doesn't

(L'une chante, l'autre pas) (1976)

Jane B. Par Agnès V. (1986)

Kung Fu Master

(Le petit amour) (1987)

Chapter Three: Politique

La Pointe Courte (1954)

Daguerréotypes (1975)

Vagabond (Sans toit ni loi) (1985)

The Gleaners and I

(Les Glaneurs et la Glaneuse) (2000)

The Gleaners and I Two Years After

(Deux Ans Après) (2001)

Chapter Four: California Dreaming

Lions Love (...and Lies) (1969)

Mur Murs (1980)

Documenteur (1980)

Special Screening:

Agnès Varda Here and There

(Agnès de ci de là Varda) (2012)

Above: *Lady Snowblood* (1973)



Long Play

Our series of extended run new release titles.

***The Human Scale* (2013)** **July 2013**

Based on architect Jan Gehl's innovations, this elegant film investigated how urban environments impact and enhance human life.

***London: The Modern Babylon* (2012)** **August 2013**

Screening as part of *Great British Film*, our contribution to *GREAT Britain Arts 13*, this documentary took audiences on wild ride through the history of the great metropolis through the eyes of her inhabitants.

***Oh Boy* (2013)** **September 2013**

Shot in black and white, this snappy black comedy is about facing the realities of adulthood without as much as a simple cup of coffee.

***La Maison de la Radio* (2013)** **September 2013**

The renowned French documentarian, Nicolas Philibert, returns with a film that perfectly captures the immediacy and intimacy of radio as we traverse a day in the life of the French national broadcaster.



***Computer Chess* (2013)** **December 2013**

Shot as a seemingly unearthed documentary of the past, *Computer Chess* morphs into a warm, humorous take on our relationship with technology, utopian visions of the future and a battle of wits and ego.

***Muscle Shoals* (2013)** **December 2013**

This artfully crafted documentary tells the story of a sleepy little Alabama town that made a whole lotta noise as the headquarters of FAME Recording Studios.

***Battle of the Sexes* (2013)** **January 2014**

This extraordinary documentary about tennis champion Billie Jean King revealed a woman using her success on the court to fight for gender equality.

***A Touch of Sin* (2013)** **February 2014**

Master filmmaker Jia Zhangke returned with this exploration of contemporary Chinese life awarded Best Screenplay at the Cannes Film Festival.

***Faith Connections* (2013)** **April 2014**

Through a handful of residents, Indian filmmaker Pan Nalin takes audiences on a journey to the largest human gathering in the world, Hindu pilgrimage Kumbh Mela.



***Tiny: A Story About Living Small* (2013)** **April 2014**

This documentary about the Tiny House movement sweeping the Western world offers a fresh take on the notion of home and what it might look like in the future.

***2 Autumns, 3 Winters* (2013)** **April 2014**

Up-and-coming French director Sébastien Betbeder gave us a bright, breezy tale of life and love in this charming comedic feature.

***Next Goal Wins* (2014)** **May 2014**

Next Goal Wins is an inspirational, nail-biting sports documentary which follows the American Samoa national soccer team in their lead up to the 2014 World Cup.

***Palo Alto* (2013)** **June 2014**

Based on book of short stories by James Franco, Gia Coppola's impressive directorial debut portrays a group of Californian teens navigating the peaks and troughs of adolescence.

Above from left to right: *Oh Boy* (1973), *Computer Chess* (2013), *Palo Alto* (2013)



First Look

First Look is our celebrated program of exclusive monthly screenings of new titles and restored classics.

Stemple Pass (2012)

July 2013

The latest offering in James Benning's ongoing *Cabin Project* sees him painstakingly recreate the cabin of "Unabomber" Ted Kaczynski, while contrasting his disturbing journals against a deeply meditative landscape.

American Dreams (Lost and Found) (1984)

July 2013

Pop culture, baseball fandom and history come together in this masterful restoration of James Benning's first text/image film.

Bellas Mariposas (2012)

July 2013

Regularly breaking the fourth wall, this wry and politically sharp story set in Cagliari, Italy, sees 12-year-old Caterina's deadpan and charming personality enlighten the audience to the secrets of her apartment building and the lives of the teenagers who inhabit it.

Ill Manors (2012)*

September 2013

Taking inspiration from the 2012 youth riots and his own beginnings on a council estate, Ben Drew's drama is an electrifying portrait of contemporary London.

The Ring (1927)*

September 2013

Hitchcock's only original screenplay, a melodrama set in the world of boxing, screened digitally restored and was accompanied by a contemporary score by renowned jazz and hip-hop musician Soweto Kinch.

Dial M for Murder 3D (1954)*

September 2013

Grace Kelly stars in Alfred Hitchcock's first foray into the (then) new medium of 3D.

A Matter of Life and Death (1946)*

October 2013

One of cinema's most impressive achievements and an undisputed landmark of British cinema.

McCullin (2012)*

October 2013

Jacqui and David Morris' BAFTA nominated documentary charts the extraordinary career of British photographer, Don McCullin.

Shell (2012) *

October 2013

Critically acclaimed, Scott Graham's startling feature debut tells the story of a young woman coming of age in the remote Scottish highlands.

Billy Liar (1963)*

November 2013

Tom Courtenay and Julie Christie star in John Schlesinger's classic drama of the British New Wave.

Yellow Submarine (1968)*

November 2013

Drawn by over 200 artists, George Dunning's spectacular animated adventure was back on the big screen in this stunning digital restoration.

Pieta (2012)

November 2013

Winner of the Golden Lion at the 2012 Venice Film Festival, this South Korean masterpiece contains astounding central performances, intimate handheld camera work and precise edits to generate an inescapable claustrophobia and tension.

Charulata (1964)

January 2014

Restored for its 50th anniversary screening at the Cannes Film Festival, this award-winning masterpiece tells the story of a forbidden love and the dramatic consequences it wreaks on an upper class household.

The Darkside (2013)

February 2014

A fresh interpretation of the modern day ghost story, *The Darkside*, by celebrated Australian artist Warwick Thornton, is a funny and poignant portrait of ordinary people with extraordinary tales from the other side.

Levitated Mass (2013)

March 2014

US documentarian, Doug Pray's film follows land-art proponent Michael Heizer's 340-ton granite megalith from a quarry to its home at the Los Angeles County Museum of Art, where the artist finally realises a project conceived in 1969.

The Lusty Men (1952)

April 2014

We screened Nicholas Ray's newly restored classic tale of love, ambition and unbridled masculinity starring Robert Mitchum and Susan Hayward.

La Paz (2013)

May 2014

Premiering at the 2013 Berlin Film Festival, *La Paz* is a beautifully nuanced character study set in contemporary Argentina.

Model Shop (1969)

June 2014

The luminous Anouk Aimée stars with Gary Lockwood in a digital restoration of Jacques Demy's bittersweet tale of a brief encounter.

* *First Look* films which screened under the banner *Great British Film*, as part of GREAT Britain Arts 13.

Above: *Dial M for Murder* (1954)



Special Seasons

From Twiggy to Westwood: Great British Fashion on Film September 2013

As part of the cultural program for the City of Melbourne's Melbourne Spring Fashion Week, we presented a collection of documentaries to celebrate Britain's distinctive sense of style. With the support of the British Council, this program also formed part of our contribution to the GREAT Britain Arts 13 cultural celebration of all things British.

British Style Genius: Breaking the Rules - Fashion Rebel Look (2009)

Paul Smith, Gentleman Designer (2011)

In Vogue: The Editor's Eye (2012)

Twiggy: The Face of '66 (2012)

Vive La Mode! Fashion on Film March 2014

Presented as part of the cultural program of the Virgin Australia Melbourne Fashion Festival, this collection of fashion documentaries, all Australian premieres, were screened alongside works by the finalists of the festival's short film competition.

Antonio's Colours

(I colori di Antonio) (2013)

Dressed Up For Winter 2014

(Habillées pour l'hiver 2014) (2013)

Dressed up for Summer 2014

(Habillées pour l'été 2014) (2013)

Looking for Kate (2014)

Melbourne Music Week November 2013

In association with Melbourne Music Week (MMW), we programmed an exciting mix of films, live performances and talks featuring some of the most interesting names in music today. Now a popular annual program, *Cinemix* mixes live performance with film. Breton (UK) performed a live score to *Surrounded*, their expansive collaboration with directors and multimedia artists, which offered a complete audio-visual emersion using the latest technology. Commissioned by ACMI and MMW, Naysayer & Gilsun presented a film and music mash-up in their inimitable style likened to a rave experience for cinema.

Playing Under the Influence this year featured two of Australia's most respected musicians discussing the films that made the most impact on their creative directions. The Church's Steve Kilbey presented *La Jetée* (1962) and *The Seventh Seal* (1957) and Magic Dirt front woman Adalita presented Peter Weir's 1975 classic *Picnic at Hanging Rock*.

Fragile Lives and Beautiful Losers was a screening program of five music documentaries; *You're Gonna Miss Me* (2005), *Cure for Pain: The Mark Sandman Story* (2011), *Born to Lose: The Last Rock and Roll Movie* (1999), *Blaze Foley: Duct Tape Messiah* (2011) and *A Skin Too Few: The Days of Nick Drake* (2002).

Jazz on Film May 2014

From a one-eyed New Orleans piano prince to Sinatra's strung-out jazz drummer, and a saxophonist searching for enlightenment, this year's *Jazz on Film* season as part of the Melbourne International Jazz Festival showcased a range of artists who forged their own path to music nirvana.

The Man with the Golden Arm (1955)

Charles Lloyd: Arrows Into Infinity (2012)

Bayou Maharajah (2013)

The Pleasures of Being Out of Step (2013)

An Altman Evening + M*A*S*H June 2014

Michael Altman, eldest son of legendary director Robert Altman, appeared live at ACMI to reveal a collection of rare footage from the Altman family archive, take part in a Q&A, and introduce a screening of *M*A*S*H*, Robert Altman's smash hit comedy from 1970, which screened in a digitally restored 35mm print.

Above from left to right: *Twiggy: The Face of 66'* (2012), *The Man with the Golden Arm* (1955), *A Skin Too Few*; *The Days of Nick Drake* (2002), *Chimpanzee* (2012)



Kids' Flicks

Our ever-popular film program for kids saw a jam-packed calendar of live action films and animations from around the globe, presented weekly and in school holidays. In 2013, we presented a selection of filmic adaptations of Roald Dahl's popular children's books; classic children's Hollywood cinema to complement the wonder and awe inspired by seeing the costumes in *Hollywood Costume*; and concluded the year with our annual screening of the much-loved *A Muppet Christmas Carol* (1992). We began 2014 with the Australian premiere of DisneyNature's *Chimpanzee* (2012), followed by a series of films featuring feline protagonists, before launching into a complete retrospective of the films of DreamWorks Animation, enriching the experience of the world-premiere behind-the-scenes exhibition for young and old.

Seniors' Cinema

Drawing on the best Australian and international cinema, our Seniors' Cinema program feature well-crafted, character-driven stories, elegant period dramas, quirky comedies and fascinating documentaries.

In 2013/14, films featured included Melbourne premiere seasons of UK historical drama *To Kill a King* (2003), based on the aftermath of England's 17th Century Civil War, alongside documentaries *Ping Pong* (2013), in which we meet eight keen competitors in the World Over 80s Table Tennis Championships, and *Good Ol' Freda* (2013), based on the life of Freda Kelly, private secretary for over a decade to The Beatles.

Other films hailed from countries including France, Denmark, Japan, Chile, Canada, Spain, the US and UK, and also included Australian director Cate Shortland's award-winning WWII drama, *Lore* (2012), a co-production with Germany. American auteur Terrence Malick's 1978 classic *Days of Heaven* was presented in a new digital restoration.

In October 2013, the Seniors' Film Festival, presented as part of the Victorian Government's annual Seniors' Festival, featured a program of films that ranged from classics including *Casablanca* (1942) and *Gone with the Wind* (1939) to contemporary documentaries such as Oscar-winning director Alex Gibney's *Mea Maxima Culpa: Silence in the House of God* (2013), and narrative dramas from countries including France, New Zealand, the UK and Russia.

Australian Perspectives

Australian Perspectives frames contemporary Australian filmmaking alongside archival classics and special presentations, including Q&A sessions with local filmmakers and critics. In 2013/14, 16 films screened in the program, with four Q&A events. Program highlights included; the premiere of Dirk de Bruyn's experimental work *Telescope* (2013); a celebration of the Carlton New Wave; and the premiere of *Show Me the Magic - The Adventures of Don McAlpine* (2012), accompanied by screenings of some of the cinematographer's best work in *My Brilliant Career* (1979) and *William Shakespeare's Romeo + Juliet* (1996). We also focussed on the work of Australian photographer Robyn Beeche in *A Life Exposed* (2013) and her expat contemporary Leigh Bowery in *The Legend of Leigh Bowery* (2002). Italo-Australians starred in a new documentary *Lygon Street: Si parla Italiano* (2013) which was paired with the classic *A Girl in Australia* (1970), starring Claudia Cardinale.

Film Festival Partners

We are proud to have hosted the following Festivals in 2013/14;

- Antenna Documentary Festival
- Golden Koala Chinese Film Festival
- Hola Mexico Film Festival
- Human Rights Arts and Film Festival
- Indonesian Film Festival
- Japanese Film Festival
- Korean Film Festival in Australia
- Little Big Shots
- Melbourne Festival
- Melbourne International Animation Festival
- Melbourne International Film Festival
- Melbourne Queer Film Festival
- Melbourne Writers Festival
- Pause Fest
- VCA Graduate Screenings

Public & Education Programs

Talks and Forums

Desert Island Flicks

Our *Desert Island Flicks* program provides loyal audiences and passionate fans with an incredible opportunity to hear about the career inspirations and life experiences of a diverse range of 'castaways'. Each individual reveals personal stories behind their top five flicks – the only films they could pack if banished to a desert island. In doing so, they provide us with a rare, intimate, and fascinating insight into their lives.

In 2013/14 our castaways and their top five films included;

Brendan Maclean
Musician, broadcaster and actor
(*The Great Gatsby*)

Billy Elliot
Carnage
Synecdoche, New York
Weekend
The Nightmare Before Christmas

Kaz Cooke
Author (*Up the Duff*),
cartoonist and broadcaster

The Women
Thelma and Louise
Moonrise Kingdom
Holiday
His Girl Friday

Wesley Burt
Acclaimed film (*Lord of the Rings*)
and videogame (*Fallout*) designer

Indiana Jones and the Raiders of the Lost Ark
Pulp Fiction
Amelie
Time Bandits
Heat

Desert Island Flicks:
Writers at the Movies

In May, in partnership with the Emerging Writers' Festival we featured the number one films five emerging Australian writers would take with them to a secluded island getaway.

Briohny Doyle,
Wake in Fright
Rebecca Harkins-Cross,
Goddess of 1967
Sarinah Masukor,
The Killing of a Chinese Bookie
Brodie Lancaster,
Looking for Alibrandi
Greta Parry,
Back to the Future Part 2

Live in the Studio

Live in the Studio is a popular program celebrating and dissecting the cult of television for an audience of fanatical devotees. Audiences join industry experts and aficionados for a series of entertaining and stimulating live talks, screenings and performances all about television and those who create it. In 2013/14 we expanded our suite of cultural commentators and returned some of the most popular personalities of events gone by.

In 2013/14, the program covered:

The End of Enlightenment
August 2013

Our panellists Djoymi Baker, Elmo Keep, Ronnie Scott and Amy Grey, discussed the sudden end of HBO's polarising drama and its flawed female lead, brilliantly played by series co-creator, Laura Dern.

Splendid Chaps:
50th Anniversary Tribute
to Doctor Who
November 2013

Whovian's Ben McKenzie, John Richards and Petra Elliott explored and celebrated 50-years of the BBC's enduring cult hit *Doctor Who* and travelled forward in time to explore the possibilities for the twelfth Doctor.



TV Behind Bars February 2014

In an ode to one of television's most enduring genres, Clementine Ford, Byron Bache, Jess McGuire and Ben Pobjie, mulled over our fascination with female prisons from hit Australian dramas *Prisoner* and *Wentworth* to the breakout success of *Orange Is The New Black*.

Veronica Mars May 2014

Our panellists revisited the popular cancelled teen sleuth show *Veronica Mars* and discussed how record-breaking fan support resulted in a feature film.

Exploring the ABC May 2014

In collaboration with the Emerging Writers' Festival, we explored Aunty's integral role in shaping the Australian television landscape for over 50-years. Penny Modra, Toby Fehily, Stephanie Van Schilt, Jane Howard and Max Olijnyk, explored an iconic catalogue of local and international content, covering everything from *The Late Show* to *Mr Squiggle* and *Press Gang*.

Exhibitions Public Programs

Hollywood Costume Public Programs

The Icons

We presented a series of talks on the silver screens biggest sartorial icons. *Elizabeth Taylor: The Dressing of a Screen Icon*, unstitched the impact the actress had on fashion as the poster girl for glamour in the 1950s and 60s, both on and off the screen. *Hepburn vs Hepburn* contrasted the wardrobes of two Hepburns - Katharine and Audrey - in a showdown between two Hollywood icons with distinctly different styles. *Dust, Leather and Masculinity: Dressing Men on Film* dissected how masculinity is defined on screen in a panel discussion featuring Australian costume designer Anna Borghesi (*Head On, Romper Stomper, Ned Kelly*).

Hollywood Costume: Up Late

This eclectic series of free 'up late' events enjoyed two final evenings in the 2013/14 year. *Life is a Cabaret!*, an exploration of the cultural renaissance of the Weimar Republic era and exploring the everlasting appeal of Cabaret, featured an interactive program of live performance and talks hosted by presenters of JOY FM's *Cabaret Room*. *The Golden Age of Hollywood*, discussed icons of the era with speakers exploring the advent of the paparazzi, live jazz performances, and *Thred Den* provided an opportunity to get creative in a pop-up craft workshop.

Wizard of Oz Day

In July 2013 we celebrated the enduring legacy of *The Wizard of Oz* (1939). With *Hollywood Costume* providing a once-in-a-lifetime opportunity to see the gingham dress worn by Judy Garland as Dorothy Gale, alongside those legendary ruby slippers, fans flocked to celebrate the much-loved classic, many of them arriving dressed as their favourite character from the film.

Presided over by Glinda, the Good Witch, played by actor and comedian, Rama Nicholas, the day featured workshops, activities, competitions, and performances. Local chanteuse Ilana Charnelle performed a musical tribute to Judy Garland whilst theatre collective MLOC performed highlights from their 2012 staging of the musical. Workshops included 'screen tests' complete with wardrobe and script assistants, scarecrow creations, costume design activities, and a special effects workshop where visitors contributed to a yellow brick road. Costumes by acclaimed golden era designer, Adrian, were explored in a talk by Mel Campbell.

Superhero Day

To close *Hollywood Costume* we presented an action-packed day for the whole family with a focus on superhero costumes. Visitors were encouraged to dress as their favourite superhero and take part in activities such as our 'Cape and Cuffs' mask-making craft workshop, a stop-motion animation workshop featuring visitors' own unique superhero protagonists, and learn how to fly like a superhero using green screen technology.

Concept Clothing: The Intertwined Worlds of Costume and Fashion

Co-presented by ACMI and RMIT Design Hub, this evening of discussion explored the crossover between fashion and costume design, focusing on the creative processes specific to each. The panel featured Robyn Healy, designer Susan Dimasi, artists The Sisters Hayes, and costume designer Anna Borghesi.

Above: Wizard of Oz Day



**Spectacle:
The Music Video Exhibition
Public Programs**

Hello Flux

Spectacle curators Jonathan Wells and Meg Grey Wells of the global creative collective Flux joined with local artists featured within the exhibition to present *Hello Flux*. The panel discussion with guest filmmakers Luci Schroder, Kris Moyes and the Oh Yeah Wow's Josh Thomas and Darcy Prendergast, along with exhibition designer Alexei Tylevich, generated a lively discussion about the art of music video.

Goyte and His Collaborators

In collaboration with Melbourne Music Week, *Goyte and His Collaborators* brought the multi award-winning musician, songwriter and producer together with his collaborators director Natasha Pincus (*Somebody That I Used to Know*), artist Andrew Goldsmith (*Easy Way Out*), and animators Ivan Dixon and Greg Sharp of Rubber House studio (*Seven Hours with a Backseat Driver*) to discuss creative collaboration and music video in an event hosted by critic Megan Spencer.

Spectacle: The Directors' Suite

Music videos have often been a medium for directors to develop their filmmaking skills, providing a stepping stone to feature films and television. In *The Directors' Suite* a collection of prominent film and television directors came together to discuss the impact music videos have had on their longer form work and overall career trajectories. The panel included television director Emma Freeman (*Offspring*, *Puberty Blues*, *Love*

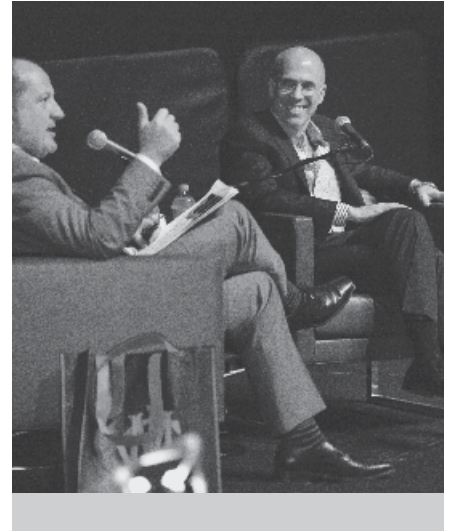
My Way) discussing her collaboration with musicians CocoRosie, and filmmaker Sean Gilligan (*Fantome Island*) on his extensive experience creating videos for a slate of Australian artists.

Australian Hip Hop and the Moving Image

Zooming in on a broad musical and cultural movement often championed by the young and outspoken, this special Australia Day event explored how video is used to document, celebrate, and express Australian hip hop music and culture. Screening and discussing their work with MC Yung Philly, were guest panel members; Obese TV director, Lindsey Martin; MC and co-founder of Sud Media, Ezeldin Deng; music video director, Claudia Sangiorgi Dalimore; and MC, producer and mentor from Rising High Studios, Motley. Produced in collaboration with Federation Square, Obese Records and The Push, this event proved a popular companion to the exhibition.

Spectacle Tours with Intermix Guides

As part of our Intermix youth program, a group of Gen Y moving image-enthusiasts spent time with our exhibition curators, international guests and the Australian artists involved with *Spectacle*. Primed with insider knowledge, they took visitors on a lively tour covering key concepts of the exhibition, filming techniques behind famous clips, and their favourite parts of the show.



**DreamWorks Animation:
The Exhibition
Public Programs**

In Conversation with Bill Damaschke saw the studio's Chief Creative Officer in an intimate discussion with ABC Television's Virginia Trioli about the studio's creative decision making, his pathway into the business and his own creative inspirations.

In Conversation with Jeffrey Katzenberg was a rare chance to hear from the co-founder of DreamWorks Animation. Chatting with Network Ten's Executive General Manager, Russel Howcroft, and taking questions from the audience, Katzenberg reflected on the 20th anniversary of the studio he founded with Stephen Spielberg and David Geffen, on his earlier career at Paramount and Disney Studios, his prominent support for US President Barrack Obama, and his thoughts on the direction of global media and technology.

DreamWorks Animation: Inside the Studio brought Bill Damaschke and four lead studio creatives Doug Cooper (VFX Supervisor), Kendal Cronkhite (Production Designer), Christophe Lautrette (Production Designer) and Jason Schleifer (Head of Character Animation), together for what was an insightful and humorous glimpse of the team dynamic and ethos of DreamWorks' core creative group, and their collaborative processes.

Above from left to right: Kris Moyes at *Hello Flux*, Jeffrey Katzenberg in *In Conversation with Jeffrey Katzenberg*, participants at *The Animation Challenge*



DreamWorks Animation: Industry Master-class allowed an audience of animation professionals, students and enthusiasts to experience an in-depth look at the workings of the studio through rare access to its creative minds. Individual presentations from visiting animators Cooper, Cronkhite, Lautrette and Schleifer were followed by a panel discussion and an informal networking event.

Designing Dreams

Following a successful call out to emerging and mid-career animators, ACMI, DreamWorks Animation and Film Victoria, selected five to take part in an unparalleled opportunity to learn from the best in the business. Participants met with DreamWorks creatives ahead of attending the Industry Master-class. Throughout the duration of the exhibition *Designing Dreams* candidates took part in a unique creative workshop project, mentored by Oscar®-nominated Australian animator, Anthony Lucas, as then presented their own work back to DreamWorks Animation across three video conferencing sessions.

Workshops

Intermix

Proudly supported by the Ian Potter Foundation, *Intermix* is a dynamic program of events aimed at 15-20 year olds. Through workshops and interactive talks, *Intermix* connects young people with practicing artists, cultural thinkers and media makers, to contemplate, experiment and create the moving image in an intimate and supportive environment.

In 2013/14, *Intermix* presented a diverse range of events, engaging young people with multiple disciplines of creative practice including;

Intermix Film Critics:

Analysing Animation

A screening of *Persepolis*, followed by a critical discussion on animation with Melbourne International Animation Festival director Malcolm Turner.

The Animation Challenge

In 2014 we commenced part one a five-part *Intermix* program led by a professional animator in which participants create an animation from development to post-production over five months in a collaborative environment.

Intermix Film Critics: Shooting Skateboarding

A screening of Spike Jonze's *Pretty Sweet* with a special interview on skate cinematography by *Intermix* member Tony Iara.

Intermix Presents Show Your Own: GoPro Special

Following on from a successful outing earlier in the year, we presented a second collaborative event allowing *Intermix* members the chance to screen work, this time focusing on GoPro creations, in front of friends and media professionals.

Coachella Music Festival Live Stream

Presented in partnership with The Push, this event was an opportunity for *Intermix* participants to see world's best bands streamed live from the Coachella Music Festival.

Intermix Festival Correspondent
- Next Wave Festival

Participants produced, shot and edited a video portrait for Next Wave Festival 2014, Australia's most celebrated festival for emerging artists.

Intermix Show Your Own: Animation

To celebrate *DreamWorks Animation: The Exhibition*, Intermix showcased the best works by young, up-and-coming animators.

Intermix Film Criticism Series:

Focus on Sound

Premier post-production sound studio, Soundfirm, hosted an event dedicated to the unseen but critical element of the moving image experience.

Intermix Festival Correspondent

- Pause 2014

Granted exclusive behind-the-scenes access to Pause 2014, participants created a video portrait of one of Australia's most innovative festivals.

Intermix Film Criticism Series:

Hosted By Isabel Peppard

Award-winning animator Isabel Peppard hosted a special screening and discussion of *Mary and Max*, a production on which she worked with famed local animator Adam Elliot.

Warped Perspectives

Participants discovered the secrets behind the hugely popular phenomena of projection mapping in this fast-paced, interactive workshop.

Street Fashion: Everyday Costumes

Capturing the art of everyday street style, this master-class brought together the best local talent in street photography and documentation.

Intermix Curators Program

Intermix participants met with curators and music video directors behind *Spectacle: The Music Video Exhibition* to develop a unique tour guide program later given to a live audience in the gallery.

Music Television

Coinciding with *Spectacle* and presented in partnership with SIGNAL, the City of Melbourne's creative studio for young people, Intermix members came together with artist Isobel Knowles and local musicians to produce an original music video to premiere at Melbourne Music Week. Over two days, participants were involved in the entire production process from planning, building shooting, and editing.

Cult Classics: A Double Feature Special

We presented back-to-back screenings of two cult classics – *Donnie Darko* and *Labyrinth* – as voted by our Intermix audiences.

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 2013/14 included:

Circus Celebration

A Madagascar-inspired green screen workshop taking participants on a wild ride from the jungle to the big top.

Land of the Dragons

This green screen workshop inspired by DreamWorks Animation's hit *How to Train Your Dragon* allows kids to walk amongst the dragons and hang out with the Vikings.

Animated Escapades

An exciting one-day workshop where children design, mould, shoot and premiere their own claymation spectacular.

Trading Faces

A mask-creation workshop where kids of all ages traded faces with their favourite animated characters.

Learn to Tame Your Dragon

Children starred in their very own DreamWorks inspired fantasy movie adventure in this green screen holiday workshop.

Cut It Out

A cut-out scene and characters were created to teach the basics of animation and to make a short film. To coincide with *Hollywood Costume*, we also ran an edition of this workshop which included cut out costumes.

Space Explorers

A green screen holiday workshop superimposing kids into their very own space adventure movie.

Flip it

This workshop showed how characters morphed and transformed into a short animation by creating a flip book.

Bricks in Motion

Using the world of Nanoblocks, kids learnt how to animate and bring characters to life using stop-motion techniques.

Telling the Tale of The Lost Thing

A free interactive storytelling session for Shaun Tan's magical *The Lost Thing*.

Find Your Lost Thing:

Animation Workshop

A workshop to ignite children's imagination by helping them create and animate their own 'lost thing' character.

How to Be a Superhero

As part of the *Hollywood Costume* program, we ran green screen workshops transforming visitors into flying, crime fighting superheroes.

Citizen Clay

A one-day workshop where visitors learnt to mould, shoot, edit and premiere their very own claymation spectacular.

Stories from Neverland

An interactive workshop combining storytelling, craft, games, dancing and singing for young princesses, pirates and pixies.

Make a Movie

To engage the next generation of filmmakers, we presented four exciting hands-on workshops for 9 to 12 year olds as part of the *Make a Movie* program. Held in the school holidays and sold out well in advance, these workshops were led by some of Melbourne's leading sound and video artists. Each three-day workshop culminated in a gala red carpet screening for participants and their families.

Creative Workshops

We continued to provide richly rewarding learning experiences to creatives and enthusiasts via our Creative Workshops.

In 2013/14 we offered:

Introduction to Writing for the Screen: this one day intensive workshop gives budding screenwriters the platform they need to develop their next screen writing project.

Introduction to Creative Video Editing: this one-day workshop was designed to show beginners the basics of video editing using Final Cut Pro X.

VJ Masterclass with David Lublin:

we offered an exclusive opportunity to explore this powerful VJ software VDMX with the creator himself via link up from his New York studio.

Data is Beautiful: a comprehensive workshop exploring the concepts and techniques of data visualisation.

Creative Animation: Fairytales for Adults: this workshop guided participants as they created their own awkward alternate universe inspired by the darkly humorous animations of Terry Gilliam.

RGBD Filmmaking: Making Radiohead's House of Cards: this groundbreaking workshop combined HD video with the depth-sensing capabilities of the Kinect game controller.

Experimental Animation for Kids:

we ran this free session allowing kids to experiment with the animation techniques of 20th century animator Norman McLaren, to celebrate the 2014 Melbourne International Animation Festival.

Animate with Creative Coding: this adult workshop presented in collaboration with the Melbourne International Animation Festival saw participants create beautiful experimental animation using computer code.

Creative Animation: this one day workshop for adults provided an introduction to making an animated film using both traditional and digital techniques.

Special Events

Channels:

The Australian Video Art Festival September 2013

In its inaugural year, *Channels* took over Melbourne with an eclectic program of screenings, performances, workshops, and artist commissions, designed to provoke curiosity and engage the community. In partnership with *Channels*, we presented three unique video art events;

Video Art in the Internet Era, a screening program and critical forum which featured speakers from across the video art and moving image spectrum including Norie Neumark, Ian Haig, Sarah Tutton, Vernon Ah Kee, Giselle Stanborough and Phip Murray.

Video Visions, a single-channel video art screening program that took video art off the internet, out of the gallery, and positioned it in the cinema. Local and international artists featured included Heinz Riegler, Robin Hungerford, David Nixon, Bindi Cole, and SodaJerk.

Memory Screens connected past to present by showcasing bold new works that re-imagine seminal pieces from performance and video art history.

The evening of on-and-off camera live performance featured Hannah Raisin, Emile Zile, and Salote Tawale.

On FILM:

A Public Lecture by Tacita Dean October 2013

Presented as part of the Melbourne International Arts Festival and in partnership with ACCA, we hosted renowned international artist Tacita Dean as she discussed her mesmerizing new work *FILM*, and reflected on the physical artistry of filmmaking. The lecture saw Dean explore the creation of *FILM* – originally staged in the monumental space of the Tate Modern's Turbine Hall and projected onto a 13-metre-tall monolith.

Cinema Fiasco present: Voyage of the Rock Aliens October 2013

Featuring wonderfully eccentric live commentary by Geoff Wallis and Janet A. McLeod, this screening of the cult classic *Voyage of the Rock Aliens* proved to be an hilarious and unique film-going experience revealing the 80s at their awful best. With their expansive knowledge of bad movie trivia and penchant for jokes, puns and banter, Geoff and Janet fostered an appreciation of this intergalactic musical romp, its outrageous storyline, jaw-dropping performances and space rock soundtrack.

Wagner vs Wagner November 2013

Part of a larger cultural festival in Melbourne celebrating Opera Australia's historic rendition of Wagner's Ring Cycle, we screened *Lessons of Darkness* (1992), Werner Herzog's Gulf War essay set against a Wagnerian score, and Stephen Fry's *Wagner and Me* (2010), an incisive examination of the composers life. Wagner specialist Dr David Kram in his accompanying lecture, *Underscoring: Richard Wagner's Influence on Film*, confirmed the German composers influence on the development of film composition. The lecture identified the role Wagner's music plays in a number of key scenes from Hollywood films and the musician's underscoring of the dramatic arc of storytelling.



White Night Melbourne February 2014

Following on from its successful inaugural year, we once again took part in *White Night Melbourne*, an all night arts and culture festival in the city's heart.

Our Lightwell was transformed into the LightLounge, an interactive lighting experience which included a 120-ball LED installation where visitors could use movement to control the effects; a light painting activity allowed visitors to create images using an LED light stick; and an infra-red video feed applied a multitude of dynamic effects to visitors images.

We also presented continuous sessions of the *Vladmaster Viewmaster™ Experience*, a 20min film for which a glorious ker-thunk of a 200-strong audience turning ViewMaster viewers in unison fills the air. Our other in-cinema experience featured a specially created program, *Title: Sequence*, a fascinating journey through the greatest opening feature film title sequences of all time.

The Australian Mediatheque played host to *Tim Winton's The Turning: Defender*, one chapter of the eighteen-part film for which screenings were sprawled across the city, allowing visitors the chance to see all instalments by following a physical trail.

Melbourne Indigenous Arts Festival February 2014

As part of the Melbourne Indigenous Arts Festival, we presented *The Creature from the ID*, an event in which art historian and curator Djon Mundine (Banjalung, NSW) explored the relationship between dreaming and the shadow in your soul using a selection of Australian films as illustration. As part of the festival, we also screened Warwick Thornton's *The Darkside* followed by a post-screening Q&A hosted by ABC Awaye's Daniel Browning.

Hello There, We've Been Waiting For You April, May 2014

Co-presented with the Next Wave Festival, *Hello There, We've Been Waiting For You*, was a contemporary theatre production by Louris van de Geer and Samara Hersch which enjoyed a two week season at ACMI to packed houses and rave reviews. Inspired by a town in New Mexico, USA, that changed its name to a television game show in the 1950s, the play is set in the confines of a television set with the stage crew doubling as a fictional TV crew. Presented in our onsite television studio, Studio 1, performers interacted with cameras and screens, while our AV team worked closely with the production team on the technical delivery of each performance.

Above: *The Vladmaster Viewmaster™ Experience*



Education

Our Education team encourages students and teachers to engage imaginatively, thoughtfully and confidently with moving image and digital culture. Our on-site and online programs focus on screen and digital literacy and are designed to inspire young people to learn, create and adapt, as they engage with a global landscape defined by change and uncertainty. We deliver unique, curriculum-focused programs for students, ranging from kindergarten to tertiary level, and their teachers. In addition to our workshops, talks, lectures, film screenings and introductions to exhibitions, our online and partnership programs demonstrate our determination to meaningfully connect with students and teachers.

Exhibition Education Programs

Screen Worlds: The Story of Film, Television and Digital Culture

Screen Worlds: The Story of Film, Television and Digital Culture continues to be an integral part of our education program with 32,547 students visiting this year. In *Screen Worlds* students engage with screen history, culture, production and technology. Many teachers have incorporated a visit to *Screen Worlds* into their curriculum, recognising the range of learning opportunities it offers and its capacity to connect with the Australian Curriculum including the cross-curriculum priority of Aboriginal and Torres Strait Islander Histories and Cultures.

Galleries 1 and 2

Our world-class exhibitions offer teachers and students a diversity of potential learning opportunities, particularly through educator-led tours. We draw on the unique features of each of our exhibitions to develop specialist education programming and resources. Teachers utilise our education resources for targeted insights into exhibition content that can provide a focus for the students' visit and then be used in a range of learning contexts back at school. During 2013/14, online resources were developed for the following exhibitions:

Shaun Tan's The Lost Thing:
From book to film

Spectacle:
The Music Video Exhibition

DreamWorks:
Animation From Sketch to Screen



Shaun Tan's *The Lost Thing*: From book to film

Shaun Tan's *The Lost Thing*: From book to film provided an insight into the art of Shaun Tan and the process of turning his celebrated picture book into an extraordinary and unique animated short film. This education program was a major drawcard in the second half of 2013, attracting students from all levels, ranging from Early Years students focusing on narrative and creativity and VCE Literature students exploring the process of adaptation.

Spectacle: The Music Video Exhibition

Spectacle: The Music Video Exhibition was supported by education talks, screenings and workshops to further students' appreciation of music video as a contemporary art form. A highlight of the education program was *So You Think You Can Make a Music Video*, a specialised program designed and delivered in conjunction with Arts Centre Melbourne. In this two day workshop students created their own original music score before taking part in a full day session at ACMI where they filmed a music video using green screen technology.

Angelica Mesiti: *The Calling*

Alongside self-guided school visits, this exhibition provided a focal point for a tailored program designed for students from the Melbourne University Art Curatorship and Arts Management course, *Curating and Presenting Screen Culture*, co-presented by our Senior Curator, Sarah Tutton.

DreamWorks Animation: The Exhibition

In less than three months of opening more than 4,614 students and teachers visited *DreamWorks Animation: The Exhibition*. These visits, designed to introduce key themes and ideas, have been popular with primary groups and Year 12 VET students studying animation.

Highlights of the DreamWorks Animation education program included:

Online Digital Education Resources

We produced two comprehensive education resources designed to support a broader understanding of DreamWorks Animation's creative and collaborative production process. The *DreamWorks Animation: The Exhibition* Education Resource Kit (also available as an iBook) for primary and secondary teachers

focused on the key sections of the exhibition and asked students to think critically about the studio's approach to animation. A teacher VET Animation Resource was also created.

How to Animate Your Dragon

This workshop focused on the fascinating world of 2D cut-out animation. Students explored distinctive worlds and characters while being inspired to create and populate their own imaginative landscape. Working in small production teams, students created a short scene accompanied by original sound design.

Teacher Preview

As well as visiting the exhibition, teachers could engage with our educators to explore connections between their classroom programs and our education program.

Above: Shaun Tan's *The Lost Thing*:
From book to film, Education programs



Student Programs

Screenings, lectures and talks

Our cinema programs have been designed to enhance students' understanding of the moving image and to assist them in building screen literacy skills. Each program has been developed in line with the curriculum, targeting key learnings and seeking to inspire a life-long love of screen culture.

The education team reviews and updates programs each year, in accordance with the changing curriculum. Our longstanding and highly respected VCE English film lecture offer was refreshed for the 2014 school year to incorporate three new film texts: *Mabo*, *All About Eve* and *Wag the Dog*.

Established cinema talk programs such as *Let's Get Animated* and *Teens on Screen* remained a popular choice, along with strong interest in our *The Lost Thing and other short films* program, and a growing interest in exploring fairytale conventions through programs such as *Once Upon a Time* and *Fractured Fairytales*. Along with the launch of our new VCE English film programs we also introduced new film programs for middle years students; *The Hunger Games* and *How to Train Your Dragon*.

Our programs are designed to inspire teachers and students to continue exploring ideas and developing their responses on their return to school and to support this, we've developed a catalogue of education resources which we continue to expand and refresh.

Student Workshops

These workshops are designed for students to draw on their innate creativity and imagination. Our goal is for students to learn something new about themselves when challenged with new ideas and through the power of collaboration. In the 13/14 year over 17,391 students experienced our workshops. This year saw the expansion of programs featuring iPads, a technology that gives students greater flexibility to create both at ACMI and beyond the workshop environment. In *Producing Sci-Fi*, students work in small teams to plan, produce and edit their own B-grade science fiction short film using a combination of iPad applications and green screen technology. And in *Back Stage Pass*, students form a band to write and record their own song in the sound booth, then creating a music video to complement.

Children's Week 2013

During Children's Week 2013, we offered a free film program focusing on the capacity of animation to transport us into fantasy landscapes. Supported by DEECD, our program offered a film screening with an educator-led introduction, a targeted education resource, and a visit to *Screen Worlds*.

Education Week 2014

In 2014, we developed a *Screen Worlds* program and education kit for Early Years students focusing on the science of the moving image and exploring the connection between the moving image and the body – the brain, eyesight, hearing and emotions. Students conducted a scientific investigation and filled in a report in which they predicted, observed and discovered how people respond to moving images.

Top Screen

Top Screen continues to be a significant event for media teachers and students keen to see the outstanding productions created by the previous year's VCE media students. As well as attending film screenings, teachers had the opportunity to book their students into an education session or panel discussion focusing on the production and planning process. In 2014, 3200 students attended.

G.A.T.Eways

In collaboration with G.A.T.Eways (Gifted and Talented Education, Extension and Enrichment) we plan targeted workshops designed to extend and inspire gifted and/or talented students. In 2013/14, workshops focused on live action filmmaking, digital storytelling and animation. *Cut it Out*, a new animation and sound workshop, was designed for Year 5 and 6 students. This two-day program develops a range of skills in animation and sound design, including scriptwriting, creating and animating characters, collecting and capturing foley sounds and recording voiceovers.



Screen It

Screen It remains Australia's largest film, animation and videogame competition for primary and secondary school students, designed to encourage students to engage imaginatively and technically with the moving image. *Screen It* provides participants with educational outcomes to be used in a classroom context, and is supported by a suite of ACMI-developed education resources.

Screen It's video conference program has extended our national reach and built our online engagement with students and teachers. An introductory session provided information and ideas exploring the theme, Connect, while subsequent sessions focused on the production techniques of live action filmmaking, animation and computer game-making.

In 2013 *Screen It* received 373 entries created by 1,567 students nationwide. Each year students are required to incorporate a theme into their entry, (Connect) while a partnership with the Federal Government's '*Bullying. No Way!*' program allowed us to recognise students who successfully tackled the subject of 'bullying' in their work.

Finalists were judged by a panel of industry professionals which included *Screen It* Ambassadors Bajo and Hex from ABC2's *Good Game* and *Good Game Spawn Point*. The competition culminated in a glittering awards ceremony attended by many of the finalists, their teachers and families, recognising the efforts of all participants.

Screen It celebrates its tenth year in 2014.

Education Partnership Projects

Strategic Partnerships Program (SPP)

With the ongoing support of the DEECD in the triennium 2012-14, we've focused on developing a comprehensive digital education strategy, designed to guide and inspire teachers and students as they explore evolving technologies and learn about appropriate protocols and behaviours.

As we reach the final stages of the current triennium, we've reflected on the way students and teachers have positively engaged with us to develop safe and ethical practices associated with online and digital media engagement and we look forward to further developing these programs in the next triennium.

Above: *Screen It* Awards

Bully Stoppers: DEECD Prevention of Bullying Project

In 2013/14 ACMI Education continued to work with the DEECD to create a number of significant projects as part of the *Bully Stoppers* program.

Highlights of this year's contribution include:

Unit of Learning and Online Digital Education Resource

We designed a series of lessons in both PDF and iBook form focusing on the prevention of bullying in the school community, using segments drawn from the documentary film *Bully* (Lee Hirsch, 2012) to engage students in thinking about issues related to bullying.

Professional Development and Student Leadership Session

We hosted a *Bully Stoppers* workshop for student leaders and teachers which included a screening of *Bully*, followed by a series of guided activities designed to explore themes and issues raised in the film.

iPhone Application

We worked with students from Canterbury Girls' Secondary College to develop an iPhone Application directly targeting secondary students in order to underline the legal and social consequences of sexting.

Growing up Digital

We produced a short documentary showcasing Robyn Treyvaud's *Growing Up Digital*, a project focusing on young people and the responsibilities of digital citizenship.

Vodcasts

We convened a panel of experts who participated in series of vodcasts aimed at improving awareness of bullying and highlighting the importance of being an active bystander. The five vodcasts highlighted prevention strategies and the importance of making a stand in response to incidents of bullying.

The experts involved were: Ken Rigby, providing information and support to teachers dealing with incidents of bullying; Andrew Fuller, supporting parents to deal with issues arising from bullying; and Zoe Ganim and

Murray Evely, explaining the function of Behaviour Support Plans for individual students.

I Belong

For a second year, we worked with RMIT to present the *I Belong* program, developed to introduce middle years students to the possibilities and realities of tertiary education. The *I Belong in Marketing* program was built around *DreamWorks Animation: The Exhibition* and challenged students to develop a marketing strategy to encourage their peers to visit the exhibition.

The program began with students from three schools visiting the exhibition and meeting staff from our Education, Marketing, Design and Exhibitions teams to learn about the processes of designing a visual identity and the strategies used to market the exhibition. Students then worked in groups to develop their own campaigns, before presenting their outcomes to their fellow students, ACMI and RMIT staff and two groups of regional students, attending via live videoconference.

Shakespeare and the Moving Image

Shakespeare and the Moving Image is a summer intensive university subject, developed in partnership La Trobe University to introduce English, Theatre, Media and Cinema students to five Shakespeare plays and their screen adaptations.

The program based between ACMI and La Trobe encourages students to understand the plays first as texts and then their realisation in a series of film and television productions and adaptations. As part of their assessment, students were encouraged to create their own retellings of the Shakespeare plays studied. A Facebook version of *Romeo and Juliet* and a rendering in Twitter of *Much Ado About Nothing* demonstrated the creativity harnessed through the combination of literature and the moving image.

We filmed a series of vodcasts in which a number of the people teaching the subject introduced students to relevant basic information about the plays being explored, a valuable educational resource that will be built on during the life of the subject.

Musica Viva

Building on the success of the 2013 partnership, we again supported Musica Viva in which secondary students from across the state are invited to participate in a composition workshop, either onsite at ACMI or via interactive videoconference. Students were introduced to the work of contemporary classical group, *3 Shades Black* who create film scores by interpreting moving images as graphic notation. Working with music educator, John Hibbard, students explored the relationship between moving image, composition and performance.

Indonesian Film Festival

Our Education team is committed to supporting language teaching in schools and once again worked with the Indonesian Film Festival to ensure the success of its school screenings of the Indonesian film *9 Autumns, 10 Summers*. In addition, we developed a classroom resource suggesting ways for teachers to integrate the film into the classroom context.

Little Big Shots 2014

We worked with the *Little Big Shots* film festival team to produce a free educational resource focusing on the themes explored in the different film programs, providing students with the skills to analyse short films. The 2014 *Little Big Shots* program included films from our student film, animation and game making competition, *Screen It*.



Special Events

Over Here, Over There

Part of the Victorian Government's Broadband Enabled Innovation Program (BEIP), *Over Here, Over There* was a pilot project, designed and implemented by our Education and Digital Programs teams. We engaged 232 Year 5 & 6 students from a number of different national and international locations in unique videoconference sessions. Artists Kate Matthews and Isobel Knowles designed an activity that brought these students together in a shared animation project designed to forge a connection through a sense of place and identity, as well as test the capabilities of videoconferencing. The highlight for most students was creating a stop motion animation related to their school and environment.

Teacher Professional Learning

Our professional learning programs offer educators the opportunity to enhance their expertise in approaching moving image texts and exploring screen culture.

The Education team connects with teachers in a range of ways and contexts; from professional learning presentations, to the online Educators Lounge which has over 600 members, to teacher preview sessions exposing teachers to the experiences on offer, encouraging them to visit us and connect with our vast range of programs and resources.

In 2013/14;

- We worked with Dr Louisa Willoughby to trial a new teacher program designed to complement our popular VCE English Language program for students. The session, *Using Film to Teach Metalanguage*, focused on the use of online film clips to assist students in analysing speech and language in context.
- Responding to the addition of two new films, *Mabo* and *All About Eve*, on the VCE English text list, we ran a number of sold-out professional learning days where teachers could explore the texts through a screening, lecture and workshop.
- Our production workshops for teachers continued to attract extremely positive feedback, particularly the digital storytelling program, *My Story*.
- We worked with pre-service teachers from RMIT and Deakin universities on ways of incorporating moving image into the curriculum.
- We co-programmed *Melbourne City Experience*, designed to introduce primary and secondary teachers and coordinators to the wide range of rich and authentic learning experiences unique to Melbourne to assist with planning city excursions.

Conferences

ALEA: Literacy Lost and Found

Our long-term partnership with the Australian Literacy Educators' Association (ALEA) has laid the foundation for the annual ALEA Multiliteracies Conference held at ACMI each year. This conference is now a significant event that showcases digital and traditional literacies, attracting literacy educators from primary, secondary and tertiary contexts. The 2013 conference themed *Literacy Lost and Found* took place in September and featured keynote presentations by the University of Wollongong's Jessica Mantei and Lisa Kervin and literacy consultant David Hornsby. Workshops included *iPads and Oral Language Development*, *Augmented Reality and Writing in Primary Education*, *Literacy and Videoconferencing*, *Multimodal Resources*, and *Digital Storytelling*. ACMI's Susan Bye presented on Shaun Tan's *The Lost Thing* and Ashley Hall on *Making Films with Students – Opportunities for Literacy*.

Perfecting the Blend

In December 2013, we hosted the *Perfecting the Blend* conference in partnership with DEECD's Vic. *Virtual Learning Project*. Focusing on blended learning, virtual delivery and classroom videoconferencing, *Perfecting the Blend* offered an opportunity to build long-term connections with teachers and schools with an interest in digital education. Targeting teachers and education leaders, the innovative conference program inspired teachers to transform P-12 pedagogy by introducing them to strategies and hands-on skills aimed at assisting blended learning and supporting virtual delivery.

At the 2013 conference ACMI Educators presented the following;

- Vincent Trundle gave a presentation called *Literacy and Moving Image Arts via Videoconference*, facilitated workshops *Filmmaking with iPads* and *Learning to Green Screen*, and participated as a panel member for discussions
- Ellen Molloy presented a workshop on our filmmaking application, *15 Second Place*
- Ashley Hall gave the workshop, *Building an iPhone App*

Professional Practice

Each year our educators engage in a variety of professional activities linked to their expertise as leaders in the field of moving image and education.

Boards and Committees

- Australian Literacy Educators' Association (Victoria) Committee, Executive Member
- ALEA Annual State Conference, Planning Committee Member
- ALEA Literacy and Learning Study Group, Planning Committee Member
- Media International Australia, Board Member and Reviews Editor (until December 2013)

Education Staff Publications

Bye, Susan, "Chaos and Community: Connecting the Pieces in *Howl's Moving Castle*", *Screen Education*, No. 74, Winter 2014.

Bye, Susan, "Two worlds colliding: Restoring Balance in Hayao Miyazaki's *Ponyo*", *Screen Education*, No. 71, Spring 2013: 102-107.

Bye, Susan, "Cosi: Enduring Grace in Magical Play", VCE Text Review, *Herald-Sun*, 6 August 2013, p. 46.

Evely, Christine, Presentation, Cengage Learning Educational Publishers, 18

September 2013.

Hanna, Bridget, "DreamWorks Animation: The Exhibition Stories", *Primarily English*, Victorian Association for the Teaching of English Association, Winter 2014.

Hanna, Bridget Julie, "Stepping into *Supernatural*: Screen Literacy and Breaking the Fourth Wall", *Screen Education*, No. 74, Winter 2014.

Hanna, Bridget Julie, "'That's so Meta!' Allusions for the Media Literate Audience in Lee, Ann-Gee, Jefferson, Community (And Beyond)", in *A Sense of Community: Essays on the Television and Its Fandom*, North Carolina, McFarland & Company, Inc., 2014.

Outreach, Online & Resources

Digital Storytelling

Digital Storytelling has been developed with an emphasis on personal voice and facilitative teaching methods that enables people to tell their own stories – weaving together their personal archives in the form of photos, art, music, video, narration, print, and sound effects using simple multimedia publishing tools. A major content production experience for the general community for many years, in the 2013/14 year we have provided a number of training opportunities, including a 2-day workshop for Australian Volunteers International, as well as designing a one day intensive workshop for those unable to commit to the 3 day workshop structure.

Along with a consortium of partners, we produced a collection of digital stories entitled *Finding Our Way*. This project saw 10 Australians from immigrant and refugee backgrounds courageously share their extraordinarily moving stories of recovery from emotional or mental health problems and proved to be a sensitive exploration of the hurdles faced in their journey of recovery. Over the four-day workshop, volunteer participants from Victoria, Queensland and South Australia learnt how to create digital stories and shared the lived experience that helped them to recover, such as music, poetry and paid work. The project provided Australia's first recorded insight into the experience of mental illness and recovery for ten people from diverse multicultural backgrounds. The stories will be part of the ACMI Collection.

We extend our thanks to the partners who made this project possible;

- The Centre for International Mental Health, part of the School of Population Health within the University of Melbourne's Faculty of Medicine, Dentistry and Health Sciences;
- Queensland Transcultural Mental Health Centre, a state-wide service funded by the Queensland Government;
- University of South Australia, the Mental Health Substance Abuse Research Group, Human Rights and Security Cluster;
- Victorian Transcultural Mental Health funded by the Mental Health Branch of the Victorian Department of Human Services and administered by St Vincent's Hospital under the auspice of Mental Health in Multicultural Australia

In 2013/14 our 3-day digital storytelling workshop continued to be offered to general public. In many cases attendees were looking to apply the form within professional contexts or personal interest areas ranging across history, community work, health services and social research.

Web Redevelopment

The complete redevelopment of our website and online channels has been a major focus in 2013/14 of our Digital Strategy. Working with digital agency, Deepend, as our web development partner, we've developed an information architecture framework which maximises usability and best showcases our rich content offer across multiple platforms and devices.

Showcasing high-quality imagery and video befitting of a centre for the moving image, and optimised for mobile and tablet devices, the new site is designed as a virtual portal into the breadth and depth of our program information and resources, and gives us new and interactive ways to connect and engage with our audiences.

This project has been the catalyst for digital transformation across the organisation as we reviewed processes and integrated systems to enhance efficiency and productivity. Workflows, curatorial development, video production, ticketing capabilities, and the integration of our CRM, Tessitura, have all been analysed and integrated strategically. In addition, we're enhancing our methods of measuring interaction with our web channels and programs in order to harness intelligence to better serve audiences in future.

Studio 1 Upgrade

Our multi-purpose production space, Studio 1, was fitted with new equipment including cameras, mixing desks, communications, and projectors, which has allowed us to continue using this space as a venue for exciting and evolving program offers and commercial partnership opportunities.

Studio 2 Upgrade

Our Studio 2 upgrade included new iMac computers, video cameras, iPads, and new software to support the delivery of education and public programs. This has enabled us to upgrade our workshop outputs to high definition, keeping us up-to-date with technology standards. The introduction of iPad's has enabled us to further develop flexible, dynamic and interactive classroom activities for students and general public.

Road Kit

Our mobile classroom equipment received a much needed overhaul with the injection of 12 laptop computers, which has enabled us to offer a new set of outreach activities and programs which can be deployed within our building and beyond.

Digital Production

In 2013/2014, our Digital Programs team produced a broad range of video content for publication online, viewing in the Australian Mediatheque, and on mobile devices, along with moving image content for our exhibitions, programs and projects. In all there were 171 video outputs from 80 separate productions.

Highlights included:

Shaun Tan's *The Lost Thing*: From book to film

- 9 interview clips for inclusion in the exhibition
- Video production for the interactive kiosk
- Capturing and editing *An Evening with Shaun Tan*

Spectacle:

The Music Video Exhibition

- A *Directors Showcase* interview series with four Australian music video directors; Natasha Pincus, Paul Goldman, Oh Yeah Wow, and Leo Baker
- Curator interviews with Jonathan and Meg Wells of Flux, and Drew Klein of Cincinnati Contemporary Art Centre
- Capture of major events including *Hello Flux* and *Gotye and His Collaborators*

Angelica Mesiti: *The Calling*

- Interview with the artist Angelica Mesiti
- Video capture of the opening night

DreamWorks Animation: The Exhibition

The co-creation of *DreamWorks Animation: The Exhibition* with the Los Angeles studio saw Digital Programs undertake its largest ever production schedule, which included gallery content, in-depth interviews with key creatives, video capture of major events and behind-the-scenes activity, along with promotional videos.

Highlights included:

- 11 in-depth interviews focusing on the creation of specific DreamWorks Animation titles, featuring key creatives (producers, directors, designers, animators), studio executives (including CEO, Jeffrey Katzenberg), and composer Hans Zimmer
- The production of exhibition content
- 11 interviews with visiting DreamWorks creatives and ACMI curators
- 4 time-lapse installation videos
- Capture of exhibition events and public programs

Education

- *Over Here Over There*; video conference pilot
- Facilitated the *Screen It* videoconferencing program

- For the DEECD's *Bullystoppers* initiative we produced; *Growing Up Digital* (6 mini documentaries with students from Haileybury College); 9 vodcasts to aide parents and teachers, a video montage showcasing the entire *Bullystoppers* initiative to date.

In addition, we captured and produced highlights packages for:

- *Desert Island Flicks*
- *Hothouse: Tall Poppies Grow Here*
- *White Night Melbourne*
- *Live in the Studio* (podcasts)
- *Australian Perspectives Q&A's*
- *Melbourne Music Week* artist interviews

Broadband Enabled Innovation Program (BEIP)

As part of the BEIP project, a video conferencing initiative was further embedded across our programming, allowing us to reach new audiences in regional areas via high-bandwidth broadband infrastructure.

We utilised these new capabilities to deliver video conferences such as;

- Two pilot education programs in which four schools interacted including schools in regional Victoria, interstate, New Zealand and China
- *Screen It* educator information sessions
- Programs in partnership with RMIT, ABC, Musica Viva, Electroboard, DEECD and many Victorian schools

In 2013/14, we completed the original BEIP project, *Beyond the Exhibition: Transforming the User Experience of Museums*, which began in 2011 to provide new ways to engage with exhibition content using interactive, high-capacity broadband networks. The project aimed to extend the opportunities and abilities of educators, students and the general public to engage with exhibitions. The result was an innovative high bandwidth network for the production and distribution of museum exhibition content.

Our Audiences

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

The 2013/14 marketing campaign has been dominated by the delivery of three major exhibitions, two of them under the prestigious Melbourne Winter Masterpieces banner - *Hollywood Costume* and *DreamWorks Animation: The Exhibition*, alongside the summer survey show, *Spectacle: The Music Video Exhibition*. The exhibitions drew a diverse range of visitors to ACMI both in venue and online with high satisfaction ratings amongst audiences.



Reflecting global trends, 2013/14 marked a major shift away from traditional forms of print media to digital marketing, with a focus on the Website Transformation Project. In parallel to the website redevelopment, the Marketing team trialed and developed a number of digital marketing initiatives that will further extend our capacity to tailor communications to our diverse audience. Specific projects have included:

- Search Engine Optimisation (SEO) audit
- Social media audit
- Digital advertising trials (Facebook, ACMI website and Google retargeting)
- Data Hygiene Project

Our commitment to engaging audiences through social media and rich online content has continued throughout 2013/14 with a marked increase in social media audience numbers as well as a qualitative increase in interactions across our Facebook, Twitter and YouTube channels, the ACMI blog, and the introduction of a Tumblr devoted to *DreamWorks Animation: The Exhibition*.

In 2014/15 ACMI will be experimenting with a range of new social media platforms including Instagram, SnapChat and Pinterest.

The challenge for 2014/15 is to maintain audience engagement through these channels and develop targeted content for niche and mainstream audiences including teachers, families, film lovers and tourists.

Highlights 2013/14

- The marketing and media campaigns delivered throughout 2013/14 contributed to ACMI achieving over 1.368 million visitors during the reporting period – our highest attendance to date
- Total number of online users: 1,311,495 (38% above target)
- Total number of Facebook 'Likes': 24,437 (a 37% increase on 2012/13)
- Total number of Twitter Followers: 23,100 (a 55% increase on 2012/13)
- Total Tumblr sessions (since February 2014): 5314 (52% above annual target)

- Total Tumblr page views: 9053 (81% above target)
- Total number of YouTube views: 116,889 (133% increase on 2012-2013)
- *DreamWorks Animation: The Exhibition* trailer online views: 27,928

Awards

The visual expression of our brand was recognised with numerous awards in 2014. At the Museums Australia Multimedia and Publication Design Awards (MAPDA) and Museums and Galleries National Awards (MAGNA), we won the Invitation Design Award for *Hollywood Costume*, and were Highly Commended for the Exhibition branding. We were also Highly Commended in the MAGNA Temporary/Travelling Exhibition award category, for *Shaun Tan's The Lost Thing* show.

Development & Partnerships

In addition to our core Victorian Government funding, we also rely on the generous support of our donors, corporate partners and philanthropic trusts and foundations to ensure the continued delivery of our exhibitions and programs.

We thank all of our supporters for their generous support over the past year.

Partners

Partners provide us with much-needed financial and in-kind support for our exhibitions and associated programs. They help offset the cost of the exhibition production and extend the frequency and reach of our marketing and communications campaigns. They also offer us access to their own audiences, employees and other stakeholders, which assists with promotion of our events.

Mitsubishi Electric Australia

Since 2009 Mitsubishi Electric Australia has been our Visual Systems Partner, providing high quality screens and projectors throughout our public spaces and galleries, within the Australian Mediatheque and our touring exhibitions.

ACCOR (Ibis) and SOFITEL Melbourne on Collins

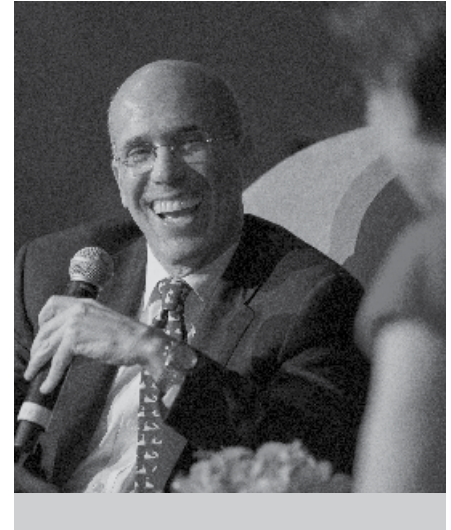
Since 2010, Ibis Apartments from the ACCOR group and SOFITEL Melbourne on Collins have provided high quality hotel rooms and apartments to our program guests during their stay in Melbourne.

Haymes Paint

Established in Ballarat, Victoria in 1935 Haymes Paint has built an enviable reputation for one thing - a single-minded dedication to quality. ACMI is proud to be associated with this Australian owned and made paint, from the saturated colour panels within *DreamWorks Animation: The Exhibition*, to the soft pastel colour spectrum within the newly redeveloped ACMI Shop.

Above: Opening night, *DreamWorks Animation: The Exhibition*, in the Lightwell at ACMI





Exhibitions Partners

The diversity of our exhibition offer is reflected in the range of organisations and people who support us. We would like to acknowledge the generous support of the following exhibition partners:

DreamWorks Animation: The Exhibition

Our 2014 Melbourne Winter Masterpieces exhibition attracted a broad range of partners resulting in our largest ever suite of supporters.

Government Partners

City of Melbourne
Tourism Victoria

Official Partners

Digital Fish
HP
Melbourne Airport
V/Line
Virgin Australia
Westfield Shopping Centres
Yarra Trams

Accommodation Partners

ACCOR
SOFITEL Melbourne on Collins

Supporting Partner

Haymes Paint

Media Partners

APN Outdoor
Channel 10
Evan Evans
The Herald Sun
774ABC

DreamWorks Animation: The Exhibition Program Partners

This year we received invaluable support towards public programs delivered as part of *DreamWorks Animation: The Exhibition* and we would like to thank the following organisations and individuals for their support;

In-Conversation with Jeffrey Katzenberg

The United States Consulate General, Melbourne

DreamWorks Animation Primary School Initiative

This program has been instituted to provide transport for newly arrived primary school students attending English Language Centres in Melbourne to visit ACMI and the exhibition free. This program is generously supported by Ricci Swart and the late Bettie Kornhauser.

Hollywood Costume 2013 Melbourne Winter Masterpieces

Official Partners

City of Melbourne
Melbourne Airport
Tourism Victoria
Virgin Australia
V/Line
Warner Bros
Westfield Shopping Centres
Yarra Trams

Accommodation Partners

ACCOR
SOFITEL on Collins Melbourne

Supporting Partner

Rose Chong Costumiers

Media Partners

774ABC
APN Outdoor
Avant Card
The Age

Hollywood Costume Program Partners

Naomi Milgrom AO
The Embassy of the United States of America

Spectacle: The Music Video Exhibition

Melbourne Airport
Yarra Trams
SOFITEL Melbourne on Collins
Sonos
triple j
rage

Shaun Tan's The Lost Thing: from Book to Film

Readings

Above from left to right: Virginia Trioli, Tim Minchin, Jeffrey Katzenberg (Lunch with Jeffrey Katzenberg at the SOFITEL Melbourne on Collins),



Program Support

This year we also received generous support towards a wide range of our programs, strengthening our relationships with Trusts and Foundations, Embassies, Government departments and individual donors.

We would particularly like to thank the following people and organisations for their generous support:

- Ian Potter Foundation for their continued commitment to the *The Ian Potter Moving Image Commission* and *Intermix*, our program for young creatives.
- The Victorian Government's Department of State Development, Business and Innovation for their continued commitment to ACMI's *Hothouse* program
- The British Council in Australia for their support of our *Great British Film* program as part of GREAT Britain Arts 13

Screen It! 2013

6A Foundation
Bullying. No Way!
Madman
Mitsubishi Electric Australia
Sony PlayStation
SYN Media

Screen It! 2014

6A Foundation
Scootle
NEC
Crumpler
Madman Entertainment
Sony PlayStation
SYN Media
Avant Card

Fundraising

This year we delivered two fundraising appeals which received warm support from our donors and secured the support of two new patrons to assist future programming initiatives.

Development Events

We continued to engage, recognise and reward our supporters through opportunities such as advance film screenings and VIP exhibition viewing opportunities.

In April we presented the exclusive *Lunch with Jeffrey Katzenberg* DreamWorks Animation CEO, which was attended by 150 prominent business and cultural leaders and media commentators at the SOFITEL Melbourne on Collins. The intimate event hosted by ABC TV's Virginia Trioli saw Katzenberg discuss his career, the state of the industry, business interests and prominent association with the President of the United States, Barrack Obama.

Australian Mediatheque

In collaboration with the National Film and Sound Archive (NFSA) we acknowledge the following content partners:

Content Partners

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
Network Ten
RMIT University
SBS Television
Screen Australia

Ongoing Program Partners

We're proud to be the venue of choice for;

Melbourne Cinematheque
Melbourne Filmoteca
Friday on My Mind
Top Screen

Above: On set at ACMI's Hothouse workshop (2013)

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 in 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 across our program strands. These have included:

A Life Exposed: Robyn Beeche (2013)
- directed by Lesley Branagan

Agnès Varda Here and There (Agnès de ci de là Varda) (2012)
- directed by Agnès Varda

Battle of the Sexes (2013)
- co-directed by Zara Hayes

Bayou Maharajah (2013)
- directed by Lily Keber

British Style Genius: Breaking the Rules - Fashion Rebel Look (2009)
- directed by Anna Gravelle

Cats & Dogs: Revenge of Kitty Galore (2010) - co-directed by Polly Johnson

Charles Lloyd: Arrows Into Infinity (2012)
- co-directed by Dorothy Darr

Cleo from 5 to 7 (Cléo de 5 à 7) (1962)
- directed by Agnès Varda

Daguerréotypes (1975)
- directed by Agnès Varda

Diana Vreeland: The Eye Has to Travel (2012) - directed by Lisa Immordino Vreeland

Documenteur (1980) -
directed by Agnès Varda

Jacquot De Nantes (1991)
- directed by Agnès Varda

Jane B. Par Agnès V. (1986)
- directed by Agnès Varda

Kung Fu Master (Le petit amour) (1987)
- directed by Agnès Varda

La Pointe Courte (1954)
- directed by Agnès Varda

Le Bonheur (1965)
- directed by Agnès Varda

Les Créatures (1966)
- directed by Agnès Varda

Lions Love (...and Lies) (1969)
- directed by Agnès Varda

Looking for Kate (2014)
- directed by Dominique Miceli

Lore (2012) - directed by Cate Shortland

Love is All You Need (2012)
- directed by Susanne Bier

McCullin (2012)
- co-directed by Jacqui Morris

Mr Morgan's Last Love (2013)
- Sandra Nettelbeck

Mur Murs (1980)
- directed by Agnès Varda

My Brilliant Career (1979)
- directed by Gillian Armstrong

Nativity 2: Danger in the Manger! (2012)
- directed by Debbie Isitt

One Hundred and One Nights (Les 100 et 1 nuits) (1994) - directed by Agnès Varda

One Sings the Other Doesn't (L'une chante, l'autre pas) (1976)
- directed by Agnès Varda

Ornette: Made in America (1985) - co-directed by Shirley Clarke

Palo Alto (2013)
- directed by Gia Coppola

Portrait of Jason (1967)

Robert Frost: A Lover's Quarrel with the World (1963)

Rome is Burning (1970)

Shark Tale (2004)
- co-directed by Vicky Jenson

Shirley Clarke Shorts Program (1953-67)
- directed by Shirley Clarke

Show Me the Magic - The Adventures of Don McAlpine (2012)
- directed by Cathy Henkel

Shrek (2001)
- co-directed by Vicky Jenson

Shrek 2 (2004)
- co-directed by Kelly Asbury

Spirit: Stallion of the Cimarron (2002)
- directed by Kelly Asbury & Lorna Cook

The Connection (1961)

The Cool World (1963)

The Gleaners and I (Les Glaneurs et la Glaneuse) (2000)
- directed by Agnès Varda

The Gleaners and I Two Years After (Deux Ans Après) (2001)
- directed by Agnès Varda

The Prince of Egypt (1998)
- co-directed by Brenda Chapman

Tiny: A Story About Living Small (2013)
- co-directed with by Merete Mueller

Vagabond (Sans toit ni loi) (1985)
- directed by Agnès Varda

Women also regularly feature in our public programs, as special guests, contributors to panel discussions, as industry representatives in talks, forums, and workshops, as well as through our

Digital Storytelling program, which also reaches into youth audiences, regional and Indigenous communities.

Lingual Diversity

In 2013/14, we programmed 67 foreign titles in 15 languages from 14 countries. Titles included:

101 Reykjavik (2000) - Icelandic

13 Assassins (Jûsan-nin no shikaku) (2010) - Japanese

2 Autumns, 3 Winters (2013) - French

A Girl in Australia (1971) - Italian/English

A Lady In Paris (Une Estonienne à Paris) (2013) - French/Estonian

A Touch of Sin (2013) - Mandarin

Agnès Varda Here and There (Agnès de ci de là Varda) (2012) - French

Angels of the Universe (2000) - Icelandic

Antonio's Colours (I colori di Antonio) (2013) - Italian/Japanese/English

Barbara (2012) - German

Becoming Traviata (2013) - French/Italian

Bellas Mariposas (2012)
- Italian/Sardinian dialect

Blancanieves (2013) - Spanish

Charulata (1964) - Bengali

Cleo from 5 to 7 (Cléo de 5 à 7) (1962)
- French

Cold Fever (1995) - Japanese/Icelandic

Daguerréotypes (1975) - French

Devil's Island (1996) - Icelandic/English

Documenteur (1980) - French

Dressed up for Summer 2014 (Habillées pour l'été 2014) (2013) - French

Dressed Up For Winter 2014 (Habillées pour l'hiver 2014) (2013) - French

Faith Connections (2013) - Hindi

Farewell My Queen (2012) - French

Gloria (2013) - Spanish

Goyokin (1969) - Japanese

Harakiri (Seppuku) (1962) - Japanese

I Wish (Kiseki) (2012) - Japanese

Jacquot De Nantes (1991) - French

Jane B. Par Agnès V. (1986) - French

Jar City (2006) - Icelandic

Journal de France (2012) - French

Kung Fu Master (Le petit amour) (1987)
- French

La Jetee (1962) - French/German

La Maison de la Radio (2013) - French

La Paz (2013) - Spanish

La Pointe Courte (1954) - French

Le Bonheur (1965) - French

Les Créatures (1966) - French

Lions Love (...and Lies) (1969) - French

Lone Wolf and Cub (1972) + *Lady Snowblood* (1973) - Japanese

Lore (2012) - German

Love is all you need (2012)
- Danish/Italian

Lygon Street: Si parla Italiano (2013)
- Italian/English

Mamma Gogo (2010) - Icelandic

Mr Morgan's Last Love (2013)
- English/French

Mur Murs (1980) - French

No (2013) - Spanish

One Hundred and One Nights (Les 100 et 1 nuits) (1994) - French

One Sings the Other Doesn't (L'une chante, l'autre pas) (1976) - French

Pieta (2012) - Korean

Rashomon (1950) - Japanese

Rock In Reykjavik (1982) - Icelandic

Rome is Burning (1970) - English/French

Telescope (2013) - English/Dutch

The Circle (1985) - Icelandic

The Deep (2012) (premiere) - Icelandic

The Gleaners and I (Les Glaneurs et la Glaneuse) (2000) - French

The Gleaners and I Two Years After (Deux Ans Après) (2001) - French

The Hidden Fortress (Kakushi-toride no san-akunin) (1958) - Japanese

The Hunt (Jagten) (2012) - Danish

The Seven Samurai (1954) - Japanese

The Seventh Seal (1957) - Swedish/Latin

The Wages of Fear (Le salaire de la peur) (1953) - French

Twilight Samurai (2002) - Japanese

Vagabond (Sans toit ni loi) (1985) - French

White Night Wedding (2008)

Yojimbo (Yojinbo) (1961) - Japanese

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 & Operations

Visitor Services

The 2013/14 year started with the continuation of the popular *Hollywood Costume* exhibition, which saw our Visitor Services team meet and exceed the expectations of our guests to achieve a visitor satisfaction rating of 91% at the close of the exhibition. At February's White Night Melbourne cultural festival we welcomed over 35,000 visitors between 7pm and 7am. With an increase of over 7000 visitors on last year's event, Visitor Services Officers (VSO) and Supervisors excelled at managing crowds and extending a warm welcome to our visitors.

We were delighted to have two members of our team honoured at Federation Square's annual Customer Service Excellence Awards. Recipients of these awards were Anthony Stipanov (VSO) and Lesley Burgess (Volunteer).

Volunteers

In the past year over 100 volunteers contributed more than 10,700 hours at ACMI. Volunteers worked across a range of guest facing and administrative activities spanning Commercial and Operations, Public and Digital Programs, Marketing and Development and major events and festivals.

The vast majority of volunteers worked within our Visitor Services team, ensuring visitors received a warm welcome on arrival, and could confidently and actively engage with the wide range of opportunities we offer. Volunteers briefed over 450 school groups in the past year, ensuring students were well equipped to appreciate the ACMI experience, and even be inspired to create their own work.

Many of our volunteers work behind the scenes in support of many departments. In addition to in-house administrative support, this year we extended the Volunteer Program to provide administrative support to our partner festivals such as Melbourne International Animation Festival (MIAF). This ensures our volunteers continue to have inspiring and meaningful experiences in their ongoing roles.

This year we marked numerous milestones for our volunteers, including celebrating one of our long time team members, Robert Brodie, who achieved over 2000 hours of service. Alice Turnbull, Susan Harris and Pinky Watson also celebrated their 1500 hour milestones. In February, Trish Dutton was the recipient of an Arts Portfolio Leadership Award for her volunteer work at ACMI.

ACMI Shop

The ACMI Shop underwent a complete refurbishment in March 2014 and was transformed by Melbourne's Design Office. It re-opened to coincide with the premiere of *DreamWorks Animation: The Exhibition*. This refurbishment increased the Shop's footprint, provided an open frontage to better connect with public spaces, aligned our displays and fixtures to better support our product mix, as well as improving customer interactions.

During the year, the ACMI Shop launched a successful trial of exclusive products based on the DreamWorks Animation characters. This positive response has encouraged the development of exclusive product ranges to align with future exhibitions.



Optic Kitchen & Bar

Our onsite food and beverage offer, Optic Kitchen & Bar is managed by our partner Peter Rowland Catering. The year saw significant improvements in customer satisfaction scores reaching a new high based on a strong foundation of management, staff training, and an excellent food and beverage offer. The venue has also been successfully utilised for the delivery of special events and functions.

ACMI Events

The Events team provides specialised services to assist with internal stakeholder functions and events and external corporate client events. The team offer a range of diverse and flexible spaces for hire and work in partnership with Peter Rowland Catering to deliver a high-standard to all catered events.

ACMI Membership

Following our refreshed membership offer in the 2012/13 FY, our Membership program saw continued growth during 2013/14. In addition to our core membership offer, we launched a new ACMI Film Membership, which gives ongoing member benefits to experience the full range of ACMI-programmed cinema content. By year's end 800 new members had joined the Film Programs Membership, bringing us collectively to a total of 2,502 Members.

Sustainability

We recognise that our day to day operations both directly and indirectly impact the environment. Our commitment is to reduce this impact through innovative management and by adopting best practice wherever possible. We work to integrate environmental considerations into our decisions and adopt practical greener alternatives throughout the organisation.

This year, the ACMI Sustainability Steering Committee revised the ACMI Environmental Policy. This was approved by the ACMI Board in October 2013.

Resources and Operations:

- Dynamically adjusting appropriate temperature and humidity levels in our galleries to match requirements for each exhibition reducing our energy consumption
- We purchase 10% green power
- We use water saving technology in our toilets. In 2013, a rainwater supply was fitted to public toilets at Federation Square
- We participated in a sustainable lighting pilot for new LED low power gallery lighting fixtures which will provide museum standard lighting. This pilot will run until October 2014 to coincide with *DreamWorks Animation: The Exhibition*
- Cleaning products are environmentally friendly
- Food and organic waste recycling exists within our office spaces and as part of Optic Kitchen & Bar. Waste from these bins is fed into Federation Square's biogas plant
- We track our environmental impacts including electricity, gas, paper usage, water and waste
- We collaborate with Federation Square as part of the Greener Building Program
- The ACMI Commuter Club encourages staff to use public transport to travel to work and secure bicycle parking is available for staff use

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 carbon neutral office paper and printing is automatically set to double sided
- Major printing is supplied through providers with world's best Environmental Management System Accreditations

Partnerships:

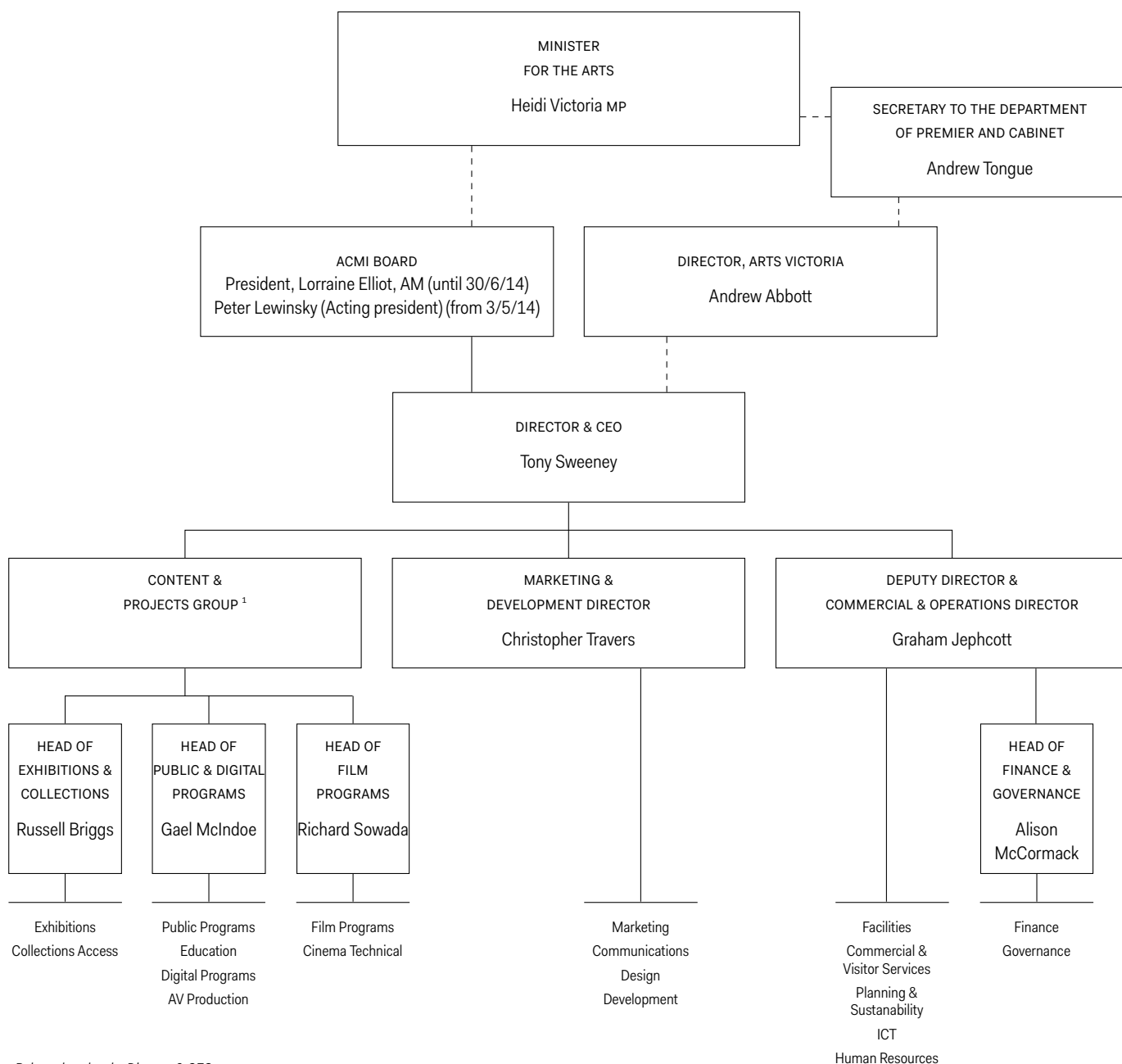
- We partner with Yarra Trams and V/Line to encourage visitors to use public transport to get to ACMI

Organisational Engagement

The Sustainability Steering Committee'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. Our staff participates in Business Clean Up Day, Earth Hour and other green initiatives.

Organisational Structure

as at June 2014



Performance Summary

Summary of Financial Results

	30 June 2014	30 June 2013	30 June 2012
Operating Result	\$	\$	\$
Government grants*	20,750,000	20,209,808	19,845,000
Self generated revenue	8,522,944	8,088,062	5,688,619
Total revenue	29,272,944	28,297,870	25,533,619
Total expenses from transactions	(27,283,030)	(27,250,856)	(26,096,591)
Operating surplus/ (deficit) before depreciation & capital items **	1,989,914	1,047,014	(562,972)
Less net depreciation & capital items	(2,934,201)	(2,828,658)	(3,141,830)
Result from operating activities after depreciation & capital items	(944,287)	(1,781,644)	(3,704,802)
Cashflow			
Cash flow from / (used in) operating activities	2,305,740	1,081,090	(25,308)
Cash flow used in investing activities	(1,501,238)	(2,137,482)	(1,831,073)
Net increase/(decrease) in cash and cash equivalents	804,502	(1,056,392)	(1,856,381)
Balance Sheet			
Total assets	26,247,870	27,590,976	29,967,849
Total liabilities	2,855,550	3,254,371	3,849,600
Total Equity	23,392,320	24,336,605	26,118,249

*Government grants represents the Government funding, excluding capital, received from the Department of Premier and Cabinet.

**In accordance with ACMI's Financial Sustainability Policy, our operating result before depreciation & capital items is balanced over a three year rolling period.

Notes (Summary of Financial Results)

The operating result before depreciation 2013-14 was \$1.99M (\$1.05M 2012-13). Factors contributing to the favourable operating result are outlined below.

- Government grants includes recurrent funding and other operating project funding from the Department of Premier and Cabinet.
- Self generated revenue exceeded budget expectations due the success of the two major Melbourne Winter Masterpieces exhibitions, *Hollywood Costume* and *DreamWorks: The Exhibition*.
- Expenses from transactions were in line with budget expectations. Costs have been maintained at budgeted levels against a backdrop of increased revenue and attendance, as a result of the success of the major exhibitions.

The net increase in cash and cash equivalents of \$0.8M was a result of the exceptional success of the major exhibitions.

Total assets have decreased largely due to the reduction of the leasehold improvements net carrying amount. The leasehold improvements are depreciated over the term of the lease.

Total liabilities have decreased due to a reduction in trade creditors at year end. This has been achieved while maintaining cash ratios.

Key Performance Indicators

	30 June 2014	30 June 2013	30 June 2012
Visitation (federation square)	1,285,571	1,156,487	911,635
Visitation (offsite)*	82,816	67,806	25,350
Total visitation	1,368,387	1,224,293	936,985
Online visitation	1,534,139	1,530,739	1,107,401

*Visitation (offsite) includes touring and education programs

Notes (Key Performance Indicators)

Visitation: The increased visitation can be largely attributed to the success of the Melbourne Winter Masterpieces exhibitions; Hollywood Costume and DreamWorks Animation: The Exhibition.

Online Visitation: The strong performance was boosted by exhibition traffic as the opening of Dreamworks Animation: The Exhibition attracted online audiences, including to a bespoke Tumblr site which performed well.

Outputs and Other Statistics

	30 June 2014	30 June 2013	30 June 2012
Members and friends	2,502	1,472	1,441
Volunteer hours	10,726	10,672	8,754
Students participating in education programs	65,030	49,219	43,980
Quality			
Collection Stores to Industry Standard	63%	85%	85%
Visitor satisfied with visit overall	95%	96%	85%

Notes (Outputs and Other Statistics)

Members and friends: Memberships saw positive growth in 2013-14 resulting from specific membership drive during the successful *Hollywood Costume* exhibition. The new Film Membership product also contributed to the positive variance through an additional 800 memberships.

Volunteer hours: Volunteer support was in line with the prior year, reflecting links between volunteer engagement and major exhibitions as well as associated programs.

Student participation: The positive variance is due to the higher than expected attendance at the permanent *Screen Worlds* exhibition and increased student attendances at workshops.

As a result of Arts Victoria standardisation of collection storage metrics across all agencies figures a new methodology has been adopted for the 2013-14 financial year. The 63% is in line with the new standardisation metrics and we will work towards increasing the target in the following years with improvements identified as part of an ongoing storage solution.

Visitors Satisfied with visit overall: The 95% visitor satisfaction can be attributed to the positive audience response to both the *Hollywood Costume* and *DreamWorks Animation: The Exhibition* exhibitions.

Administrative Reporting Requirements

Organisational Structure and Corporate Governance Arrangements

Establishment, Functions and Powers

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

Film Act 2001

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

ACMI's Board

Ms Lorraine Elliott (President, leave of absence from 24 May 2014) (7 out of 7 meetings attended)
Mr Peter Lewinsky (Acting President from 3 May 2014) (6 out of 7 meetings attended)
Mr Desmond (Des) Clark (7 out of 8 meetings attended)
Mr Sebastian (Seb) Costello (7 out of 8 meetings attended)
Mr Andrew Ranger (7 out of 8 meetings attended)
Ms Ricci Swart (7 out of 8 meetings attended)
Ms Annette Allison (6 out of 7 meetings attended)
Ms Jan Chapman (6 out of 7 meetings attended)
Mr Joel Pearlman (4 out of 7 meetings attended)
Mr Michael Wachtel (5 out of 7 meetings attended)

Note: Attendance totals based on number of meetings attended while appointed as a Board member.

Audit Committee Members

The Audit Committee consists of the following members:

Peter Lewinsky (Chair) (3 out of 4 meetings attended)
Desmond (Des) Clark (Acting Chair from 12 June 2014) (3 out of 4 meetings attended)
John Coates (non-Board member) (4 out of 4 meetings attended)
The Hon. Lorraine Elliott AM (from 2 September; leave of absence from 24 May 2014) (2 out of 2 meetings attended)

Executive Team

Tony Sweeney, Director & CEO
Michael Parry, Deputy Director & Commercial & Operations Director (until 7 March 2014)
Graham Jephcott, Deputy Director & Commercial & Operations Director (from 28 April 2014)
Richard Zimmermann, Marketing & Development Director (until 28 August 2013)
Cory Parfett, Acting Marketing & Development Director (from 29 June 2013 until 16 March 2014)
Chris Travers, Marketing & Development Director (from 17 March 2014)
Russell Briggs, Head of Exhibitions & Collections
Gael McIndoe, Head of Public & Digital Programs
Richard Sowada, Head of Film Programs
Alison McCormack, Head of Finance & Governance

Organisational Structure

see page 45

Human Resource Management

ACMI continued to support training and development opportunities in 2013-2014 providing for over 800 hours spent on training. Whilst we continued to offer a wide range of development opportunities to all our staff, our focus remained on technical and individual role specific skills as we endeavour to keep abreast of the latest technological developments. In addition, we offered team building events aimed at supporting teams post the previous year's organizational restructure. Finally, we also continued to invest in the skills of our managers as part of our long strategy to drive improved performance in all areas.

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

ACMI's Environmental Policy and Environmental Strategy were updated this year by the Sustainability Steering Group. Our Environmental Policy is our commitment to reduce our environmental impact. We also successfully ran Business Clean up Day in February with a good turnout of staff participating in cleaning up a nearby location.

ACMI's occupational health and safety (OH&S) strategy continues to ensure all our staff and visitors enjoy a safe and healthy environment. During the 2013-14 financial year, we have continued our program of OH&S training including OH&S Legislative Compliance Training for Managers, First Aid Certifications and Refreshers and OH&S representative training. In addition, we have developed a new Workplace Health & Safety manual to ensure we create a culture of safety in all areas of our organisation.

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.

Incident management

We continue to review all accidents, incidents and hazards and put in place control measures to eliminate or reduce risk. There was no high risk OH&S hazards or incidents reported during 2013-2014.

Incidents across the organisation increased by 12%, in 2013-2014. Incidents include injuries and other hazards (non injury) related incidents. In real terms, the increase equates to 10 additional reported incidents compared with the previous year.

The increase was expected and is driven by staff training on our online reporting system and an increased awareness of incident reporting among staff, which increased reporting across the organisation.

There was one minor WorkCover claim lodged in 2013-2014 which will not impact the WorkCover premiums in future years. Our WorkCover premium rate 2013-2014 decreased slightly by 3.9%. This was as a result of previous years' claims no longer affecting our premiums.

Employment and conduct principles

ACMI is committed to applying merit and equity principles when appointing staff. The selection processes ensure that applicants are assessed and evaluated fairly and equitably on the basis of the key selection criteria and other accountabilities without discrimination. Employees have been correctly classified in workforce data collections.

Public administration values and employment principles

The *Public Administration Act 2004* abolished the Office of Commissioner for Public Employment and established the Victorian Public Sector Commission and the Public Sector Standards Commissioner. Notwithstanding, ACMI continues to implement the previous directions of the Commissioner for Public Employment with respect to upholding public sector conduct, managing and valuing diversity, managing underperformance, reviewing personal grievances, and selecting on merit.

As part of our regular and scheduled review of employment policies and procedures, we continue to review and update these. In particular, we have introduced a new Behaviours & Respect in the Workplace policy as well as updating our Grievance and Complaints Resolution Policy. In support of these policies we have clarified the procedures for grievance and complaints resolution. We have also reviewed our Equal Opportunity & Diversity Policy.

Our induction program also ensures new staff are educated in Appropriate Workplace Behaviours and procedures to ensure understanding of the 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.

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

- Employment decisions 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.

Workforce Data

June 2013 – June 2014

	Ongoing employees				Fixed term & Casual Employees
	Employees (Headcount)	Full time (Headcount)	Part time (Headcount)	FTE	FTE
June 2013	117	81	36	105.59	39.38
June 2014	118	78	40	104.97	45.44

	2014			2013		
	Ongoing employees		Fixed term & Casual Employees	Ongoing employees		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender						
Male	61	56.53	16.58	57	53.01	15.28
Female	57	49.44	28.86	60	52.59	24.1
Total	118	104.97	45.44	117	105.60	39.38
Age						
Under 25	1	0.73	2.4	0	0	3.03
25-34	29	25.77	28.16	32	28.78	26.74
35-44	46	41.25	12.58	43	39.83	7.25
45-54	26	23.76	2.3	27	24.41	2.36
55-64	15	12.46	0	14	11.58	-
Over 64	1	1	0	1	1.00	-
Total	118	104.97	45.44	117	105.60	39.38
Classification						
Internship	0	0	-	-	-	-
Grade 2	39	30.97	26.99	36	28.88	27.5
Grade 3	29	26.6	12.52	28	25.72	8.08
Grade 4	28	25.4	4.93	30	28	3.8
Grade 5	13	13	1	14	14	-
Grade 6	6	6	-	6	6	-
Executive	3	3	-	3	3	-
Total	118	104.97	45.44	117	105.6	39.38

Notes:

FTE means full time equivalent staff. All figures reflect employment levels during the last full pay period of June each year. Excluded 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.

Executive Officer data

An executive officer (EO) is defined as a person employed as a public service body head or other executive under Part 3, Division 5 of the Public Administration Act 2004. All figures reflect employment levels at the last full pay period in June of the current and corresponding previous reporting year.

Executive Staff (Ongoing) and Executive Vacancies

	30 June 2014					30 June 2013				
EO Level	Male	Female	Vacant	Total	AEE*	Male	Female	Vacant	Total	AEE
EO2	1.0	-	-	1.0	1.0	1.0	-	-	1.0	1.0
EO3	2.0	-	-	2.0	1.2	2.0	-	-	2.0	1.8
Total	3.0	-	-	3.0	2.2	3.0	-	-	3.0	2.8

* Annualised employee equivalent (AEE)

Reconciliation of Executive Officers

	2014	2013
Executives with total remuneration over \$100 000 (Financial Statement Note 41)	2	2
Add Accountable Officer	1	1
Less Separations	0	0
Total executive numbers at 30 June 2014	3	3

Other disclosures

Implementation of the Victorian industry Participation Policy

The Victorian Industry Participation Policy Act 2003 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 2014 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 2013-14 (excluding GST)	Future expenditure (excluding GST)
Deepend	Web design and redevelopment	Aug 2013	June 2014	\$244,037	\$244,0374	Nil
Vincent O'Donnell Pty Ltd	Significance and Rarity Assessment	Feb 2014	June 2014	\$10,000	\$10,000	Nil

Details of Consultancies under \$10,000

ACMI did not engage in any consultancies under \$10,000

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2013-2014.

Compliance with the Carers Recognition Act 2012

ACMI is taking practical measures to comply with its obligations under the Act. These include:

- A planned program to ensure our staff have an awareness and understanding of the care relationship principles set out in the Act, as well as;
- Considering the carer relationships principles set out in the Act when setting our policies and in providing our services. We have also reviewed and updated our employment policies such as flexible working arrangements and leave provisions to ensure that these comply with the statement of principles in the Act.

Compliance with Disability Act 2006

Like many organisations, ACMI has a history of providing access to people with disabilities. In 2009 the ACMI Board Approved the Disability Action Plan (DAP), which is based upon the principle of Universal Access. Universal Access is based on social inclusion. It is applied holistically to an organisation in its planning, build elements and service provision. Through the development and implementation of its DAP, ACMI reinforces its commitment to people of all abilities to have equal and independent access to its programs and services. ACMI is currently reviewing its Disability Action Plan 2014- 2017 for implementation in 2014.

Protected Disclosure Act 2012

The *Protected Disclosure Act 2012* 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.

Compliance with the Protected Disclosure Act 2012

ACMI is no longer considered a public body which can receive disclosures. The ACMI Protected Disclosures Guideline and Procedures 2013 were approved by the ACMI Executive Team on 24 September 2013. Disclosures of improper conduct or detrimental action relating to ACMI should be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au. As required by s.58(5) of the Act, ACMI will make available on its website <http://www.acmi.net.au/privacy.htm> procedures for protecting those people who make protected disclosures from detrimental action by ACMI or its staff.

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*.

National Competition Policy

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

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 2014, ACMI received no applications.

Making a request

Access to documents may be obtained through written request to the Freedom of Information Officer, as detailed in section 17 of the Fol Act. In summary, the requirements for making a request are:

- It should be in writing
- It should identify 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).

The Fol Officer can provide assistance in determining the categories of documents relevant to a request. 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 appropriate access arrangements.

Requests for documents in the possession of ACMI should be addressed to:

Freedom of Information Officer
Australian Centre for the Moving Image
Phone (03) 8663 2200 Fax: (03) 8663 2275

Street Address:
Alfred Deakin Building, Federation Square
Corner Flinders and Swanston Streets
Melbourne VIC 3000

Postal Address:
PO Box 14
Flinders Lane VIC 8009

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

Principal Officer:
Antony Sweeney, Director & Chief Executive Officer

Freedom of Information Officers:
David Jefferies, Head of Human Resources
Graham Jephcott, Deputy Director & Commercial & Operations Director (from 28 April 2014).

Advertising and communications disclosure

Effective 1 July 2012, new disclosures relating to the government's commitment to transparency of advertising and communications expenditure for greater than \$150,000, must be included in the report of operations.

The information is to be provided in table format, as shown below.

Disclosure of Government Advertising expenditure. (campaigns with a media spend of \$150 000 or greater)

Name of Campaign	Campaign summary	Start/End date	Advertising (Media) Expenditure 2013-14 (ex. GST)	Creative and campaign development Expenditure 2013-14 (ex. GST)	Research and evaluation Expenditure 2013-14 (ex. GST)	Print and collateral Expenditure 2013-14 (ex. GST)	Other Campaign Expenditure 2013-14 (ex. GST)
<i>Hollywood Costume</i>	Marketing campaign for the 2013 Melbourne Winter Masterpieces exhibition, <i>Hollywood Costume</i>	March 2013 – August 2013	\$154,876 (including \$125,000 payment to Tourism Victoria for advertising on behalf of ACMI)	\$0.00	\$32,100	\$2158	\$19,021
<i>DreamWorks Animation: The Exhibition</i>	Marketing campaign for the 2014 Melbourne Winter Masterpieces exhibition, <i>DreamWorks Animation: The Exhibition</i>	April 2014 – October 2014	\$329,837 (including \$125,000 payment to Tourism Victoria for advertising on behalf of ACMI)	\$17,657	\$430	\$16,389	\$212,334

Additional information available on request

In compliance with the requirements of the Standing Directions of the Minister for Finance, details 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;
- details of shares held by a senior officer of ACMI as nominee or held beneficially in a statutory authority or subsidiary;
- details of publications produced by ACMI about itself, and how these can be obtained;
- details of changes in prices, fees, charges, rates and levies charged by ACMI;
- details of any major external reviews carried out on ACMI;
- details of major research and development activities undertaken by ACMI;
- 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 ACMI and its services;
- details of assessments and measures undertaken to improve the occupational health and safety of employees;
- a general statement on industrial relations within ACMI and details of time lost through industrial accidents and disputes;
- a list of major committees sponsored by ACMI, the purposes of each committee and the extent to which the purposes have been achieved; and
- details of all consultancies and contractors including:
 - consultants/contractors engaged;
 - services provided; and
 - expenditure committed to for each engagement.

There were no major external reviews carried out on the entity in the 12 months ending 30 June 2014.

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

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

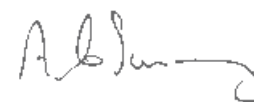
I, Peter Lewinsky, President, certify that the Australian Centre for the Moving Image ('ACMI') has risk management processes in place consistent with the AS/NZ Risk Management Standard ISO 3100:2009 and an internal control system is in place that enables the Executive to understand, manage and satisfactorily control risk exposures. ACMI's Board verifies this assurance and that the risk profile of the Australian Centre for the Moving Image has been critically reviewed within the last twelve months.



Peter Lewinsky
President
Australian Centre for the Moving Image
04 September 2014

Attestation for compliance with Ministerial Standing Direction 4.5.5.1 - Insurance

I, Antony Sweeney certify that the Australian Centre for the Moving Image ('ACMI') has complied with Ministerial Direction 4.5.5.1 – Insurance.



Antony Sweeney
Director & CEO
Australian Centre for the Moving Image
04 September 2014

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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.

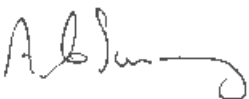
We further state that, in our opinion, the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2014 and financial position of ACMI at 30 June 2014.

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 4th September 2014.



Peter Lewinsky
President



Antony Sweeney
Chief Executive Officer



Alison McCormack
Head of Finance & Governance

Melbourne
4th September 2014

INDEPENDENT AUDITOR'S REPORT

To the Board Members, Australian Centre for the Moving Image

The Financial Report

The accompanying financial report for the year ended 30 June 2014 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 Members of the Australian Centre for the Moving Image are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*, and for such internal control as the Board Members determine is necessary to enable the preparation and fair presentation 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 Members, 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 2014 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 2014 included both in the Australian Centre for the Moving Image's annual report and on the website. The Board Members of the Australian Centre for the Moving Image are responsible for the integrity of the Australian Centre for the Moving Image's website. I have not been engaged to report on the integrity of the Australian Centre for the Moving Image's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in the website version of the financial report.

MELBOURNE
5 September 2014


for John Doyle
Auditor-General

Auditing in the Public Interest 2

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2014

	Notes	2014 \$	2013 \$
Income from transactions			
Government grants - Department of Premier and Cabinet	2(a)	23,175,000	22,536,808
Revenue	2(b)	6,209,301	5,707,051
Sponsorship and grants	2(c)	2,147,091	2,244,140
Other income		166,552	136,871
Total income from transactions		31,697,944	30,624,870
Expenses from transactions			
Employee expenses	3(a)	(12,414,517)	(12,708,061)
Rental and associated outgoings	3(b)	(5,546,332)	(5,375,388)
Depreciation and amortisation	3(c)	(3,175,665)	(2,919,212)
Cost of goods sold		(461,343)	(478,257)
Capital asset charge	1(h)	(2,105,000)	(2,105,000)
Other operating expenses	3(d)	(8,841,419)	(8,700,332)
Total expenses from transactions		(32,544,276)	(32,286,250)
Net result from transactions (net operating balance)		(846,332)	(1,661,380)
Other economic flows included in net result			
Net loss on financial instruments	4(a)	-	-
Net loss on non-financial assets	4(b)	(78,536)	(131,446)
Other gain/(loss) from other economic flows	4(c)	(19,419)	11,182
Total other economic flows included in net result		(97,955)	(120,264)
Net result		(944,287)	(1,781,644)
Other economic flows - other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus	16	-	-
Items that may be reclassified subsequently to net result			
Total other economic flows - other comprehensive income		-	-
Comprehensive result		(944,287)	(1,781,644)

The above Comprehensive Operating Statement should be read in conjunction with the notes to the financial statements

BALANCE SHEET AS AT 30 JUNE 2014

	Notes	2014 \$	2013 \$
Assets			
Financial assets			
Cash and deposits	15(a)	4,702,926	3,898,424
Receivables	5	404,665	649,212
Total financial assets		5,107,591	4,547,636
Non-financial assets			
Prepayments		232,182	256,868
Inventories	6	115,757	150,051
Property, plant & equipment and collections	7	20,707,818	22,394,297
Intangible assets	8	84,522	242,124
Total non-financial assets		21,140,279	23,043,340
Total assets		26,247,870	27,590,976
Liabilities			
Payables	9	952,501	1,438,711
Provisions	10	1,903,049	1,815,660
Total liabilities		2,855,550	3,254,371
Net assets		23,392,320	24,336,605
Equity			
Accumulated deficit		(7,365,904)	(6,421,619)
Physical asset revaluation surplus	16	2,517,039	2,517,039
Contributed capital		28,241,185	28,241,185
Net worth		23,392,320	24,336,605
Commitments for expenditure	12		
Contingent assets and contingent liabilities	13		

The above Comprehensive Operating Statement should be read in conjunction with the notes to the financial statements

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2014

	Notes	Physical asset revaluation \$	Accumulated deficit \$	Contributions by owner \$	Total \$
Balance at 1 July 2012		2,517,039	(4,639,975)	28,241,185	26,118,249
Net result for the year		-	(1,781,644)	-	(1,781,644)
Balance at 30 JUNE 2013		2,517,039	(6,421,619)	28,241,185	24,336,605
Net result for the year		-	(944,287)	-	(944,287)
Other comprehensive income for the year	16	-	-	-	-
Balance at 30 June 2014		2,517,039	(7,365,904)	28,241,185	23,392,320

The above Comprehensive Operating Statement should be read in conjunction with the notes to the financial statements

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2014

	Notes	2014 \$	2013 \$
Cash flows from operating activities			
Receipts			
Government grants		20,825,000	19,795,000
State - capital funding		320,000	222,000
Goods and Services Tax recovered from the ATO		779,225	867,663
Interest received		177,766	217,922
Other receipts		7,401,971	7,358,502
Total receipts		29,503,962	28,461,087
Payments			
Salaries and associated costs		(12,465,825)	(12,591,452)
Operations		(14,732,397)	(14,788,545)
Total payments		(27,198,222)	(27,379,997)
Net cash flows from / (used in) operating activities	15(b)	2,305,740	1,081,090
Cash flows from investing activities			
Payments for property, plant & equipment and intangible assets		(1,501,238)	(2,137,482)
Net cash flows used in investing activities		(1,501,238)	(2,137,482)
Net cash flows from / (used in) financing activities		-	-
Net increase/(decrease) in cash and cash equivalents		804,502	(1,056,392)
Cash and cash equivalents at the beginning of the financial year		3,898,424	4,954,816
Cash and cash equivalents at the end of the financial year	15(a)	4,702,926	3,898,424

The above Comprehensive Operating Statement should be read in conjunction with the notes to the financial statements

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). The purpose of the report is to provide users with information about ACMI's stewardship of resources entrusted to it.

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 appropriate, 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 4th September 2014.

(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 and also in future periods that are affected by the revision.

Judgments and assumptions made by management in the application of AASs that have significant effects on the financial statements and estimates relate to:

- the fair value of land, buildings, infrastructure, plant and equipment, (refer to Note 1 (k));
- superannuation expenses (refer to Note 1 (j));

These financial statements are presented in Australian dollars, and 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-financial 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.

Consistent with AASB 13 *Fair Value Measurement* (refer note 1(f)), the Australian Centre For The Moving Image (ACMI) determines the policies and procedures for both recurring fair value measurements such as property, plant and equipment, biological assets, investment properties and financial instruments and for non-recurring fair value measurements such as non-financial physical assets held for sale, in accordance with the requirements of AASB 13 and the relevant Financial Reporting Directions. All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

- Level 1 — Quoted (unadjusted) market prices in active markets for identical assets or liabilities
- Level 2 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and
- Level 3 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, ACMI has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above. In addition, ACMI determines whether transfers have occurred between levels in the hierarchy by re-assessing categorisation (based on the lowest level input

that is significant to hierarchy by re-assessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The Valuer-General Victoria (VGV) is ACMI's independent valuation agency.

(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 1-57 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

The comprehensive operating statement comprises three components, being 'net result from transactions' (or termed as 'net operating balance'), 'other economic flows included in net result', as well as 'other economic flows – other comprehensive income'. The sum of the former two, together with the net result from discontinued operations, represents the net result.

The net result is equivalent to profit or loss derived in accordance with AASs. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 *Presentation of Financial Statements*.

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 being those assets or liabilities expected to be recovered or settled more than 12 months after the reporting period) are disclosed in the notes, where relevant.

Cash flow statement

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

Statement of changes in equity

The statement of changes in equity presents reconciliations of non-owner and owner changes in equity from opening balances at the beginning of the reporting period to the closing balances at the end of the reporting period. It also shows separately changes due to amounts recognised in the 'Comprehensive result' and amounts related to 'Transactions with owner in its capacity as owner'.

(f) Changes in accounting policies

Subsequent to the 2012-13 reporting period, the following new and revised Standards have been adopted in the current period with their financial impact detailed as below.

AASB 13 Fair Value Measurement

AASB 13 establishes a single source of guidance for all fair value measurements. AASB 13 does not change when ACMI is required to use fair value, but rather provides guidance on how to measure fair value under Australian Accounting Standards when fair value is required or permitted. ACMI has considered the specific requirements relating to highest and best use, valuation premise, and principal (or most advantageous) market.

The methods, assumptions, processes and procedures for determining fair value were revisited and adjusted where applicable. In light of AASB 13, ACMI has reviewed the fair value principles as well as its current valuation methodologies in assessing the fair value, and the assessment has not materially changed the fair values recognised.

However, AASB 13 has predominantly impacted the disclosures of ACMI. It requires specific disclosures about fair value measurements and disclosures of fair values, some of which replace existing disclosure requirements in other standards, including AASB 7 *Financial Instruments: Disclosures*.

The disclosure requirements of AASB 13 apply prospectively and need not be applied in comparative information before first application. Consequently, the 2012-13 comparatives of these disclosures have not been provided, except for financial instruments, of which the fair value disclosures are required under AASB 7 *Financial Instruments: Disclosures*.

AASB 119 Employee benefits

In 2013-14, ACMI has applied AASB 119 *Employee benefits* (September 2011, as amended) and the related consequential amendments for the first time. The revised AASB 119 changes the accounting for defined benefit plans and termination benefits. The most significant change relates to the accounting for changes in defined benefit obligation and plan assets. As the current accounting policy is for the Department of Treasury and Finance to recognise and disclose the State's defined benefit liabilities in its financial statements, changes in defined benefit obligations and plan assets will have limited impact on ACMI.

The revised standard also changes the definition of short-term employee benefits. These were previously benefits that were expected to be settled within twelve months after the end of the reporting period in which the employees render the related service, however, short-term employee benefits are now defined as benefits expected to be settled wholly within twelve months after the end of the reporting period in which the employees render the related service. As a result, accrued annual leave balances which were previously classified by ACMI as short-term employee benefits no longer meet this definition and are now classified as long-term employee benefits. This has resulted in a change of measurement for the annual leave provision from an undiscounted to discounted basis.

(g) 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 at fair value.

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 interest received on bank term deposits and other investments and the unwinding over time of discounts on financial assets. Interest income is recognised using the effective interest method which allocates the interest over the relevant period.

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.

Income from the supply of services

Income from the supply of services for programming - box office receipts (cinema screenings, exhibition programs and public programs), membership, and venue hire 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.

(h) Expenses from transactions

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

Employee expenses

Refer to the section in Note 1(l) regarding employee benefits.

These expenses include all costs related to employment (other than superannuation which is accounted for separately) including wages and salaries, fringe benefits tax, leave entitlements, redundancy payments and WorkCover premiums.

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 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

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

In-kind expense

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

Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

(i) 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

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.

(j) Financial assets

Cash and deposits

Cash and deposits recognised on the balance sheet 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 with an insignificant risk of changes in value.

For cash flow statement presentation purposes, cash and cash equivalents include bank overdrafts, which are included as borrowings on the balance sheet.

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(h) 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*.

(k) Non-financial assets

Prepayments

Prepayments 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.

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-financial physical assets

Non-financial physical assets are measured at fair value in accordance with FRD 103E 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 Financial

Reporting Directions. Such full revaluation took place as at 30 June 2011.

Cultural assets of Film, Object, Lending and Exhibition Collections are measured at fair value, and in accordance with FRD 103E, 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 comprehensive income' 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 comprehensive income' 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 comprehensive income' 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 (2013: 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 (2013: no change):

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 *Property Plant and Equipment*, cultural and heritage assets are classified at property, plant and equipment.

Impairment of non financial assets

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

(l) Liabilities

Payables

Payables consist predominantly of accounts payable and other sundry liabilities. Accounts payable represent liabilities for good and services provided to ACMI prior to the end of the financial year that are unpaid, and arise when ACMI 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 rendered to the reporting date.

(i) Wages & salaries, annual leave and sick leave

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave, are all recognised in the provision for employee benefits as 'current liabilities', because these liabilities.

ACMI does not have an unconditional right to defer settlement of these liabilities. Depends on the expectation of the timing of settlement, liabilities for wages and salaries, annual leave and sick leave are measured at:

- undiscounted value- if ACMI expects to wholly settle within 12 months; or
- present value- if ACMI does not expect to wholly settle within 12 months.

(ii) Long service leave

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

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:

- undiscounted value- if ACMI expects to wholly settle within 12 months; or
- present value- if ACMI does not expect to wholly settle within 12 months.

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 (i)).

On-costs

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

(m) 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.

(n) 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.

(o) Commitments

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

(p) 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.

(q) 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.

(r) 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.

(s) 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.

(t) 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.

(u) 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 2013.

As at 30 June 2014, the following AASs have been issued by the AASB but not yet effective. They become effective for the 30 June 2015 financial statements:

Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector financial statements
AASB 9 Financial Instruments	This standard simplifies requirements for the classification and measurement of financial assets resulting from Phase 1 of the IASB's project to replace IAS 39 Financial Instruments: Recognition and Measurement (AASB 139 Financial Instruments: Recognition and Measurement).	1-Jan-17	<p>"The preliminary assessment has identified that the financial impact of available for sale (AFS) assets will now be reported through other comprehensive income (OCI) and no longer recycled to the profit and loss.</p> <p>While the preliminary assessment has not identified any material impact arising from AASB 9, it will continue to be monitored and assessed.</p>

NOTE 2: INCOME FROM TRANSACTIONS

	2014 \$	2013 \$
(a) Government grants - Department of Premier and Cabinet		
Operating funding	20,000,000	19,630,000
Other funding	750,000	579,808
Capital asset charge	2,105,000	2,105,000
Capital funding	320,000	222,000
Total government grants	23,175,000	22,536,808
(b) Revenue		
Interest	177,532	203,626
Memberships	97,639	90,004
Venue hire & exhibition touring	850,488	901,939
Programming - Box office receipts	4,016,261	3,476,978
Commercial operations	1,067,381	1,034,504
Total revenue	6,209,301	5,707,051
(c) Sponsorship and grants		
Sponsorship	126,726	185,152
In-kind revenue	1,699,269	1,711,263
Other grants from Victorian Government entities	252,786	245,900
Other grants	68,310	101,825
Total sponsorship and grants	2,147,091	2,244,140

NOTE 3: EXPENSES FROM TRANSACTIONS

	2014 \$	2013 \$
(a) Employee benefits		
Employment benefits:		
Defined contribution superannuation expense	(922,142)	(916,250)
Defined benefit superannuation expense	(19,032)	(18,419)
Termination benefits	(50,683)	(140,283)
Salaries, wages, annual and long service leave	(11,422,660)	(11,633,109)
Total employee benefits	(12,414,517)	(12,708,061)
(b) Rental and associated outgoings		
Facilities rental payments	(2,907,750)	(2,840,922)
Rental outgoings	(1,824,305)	(1,784,858)
Equipment rental	(814,277)	(749,608)
Total rental and associated outgoings	(5,546,332)	(5,375,388)
(c) Depreciation and amortisation		
Depreciation		
Plant and equipment	(1,120,967)	(1,022,178)
Leasehold improvements	(1,984,767)	(1,827,105)
Total depreciation	(3,105,734)	(2,849,283)
Amortisation		
Computer software	(53,846)	(53,844)
Screen Worlds exhibition rights	(16,085)	(16,085)
Total amortisation	(69,931)	(69,929)
Total depreciation and amortisation	(3,175,665)	(2,919,212)
(d) Other operating expenses		
Programming and marketing	(3,699,302)	(3,504,316)
Facilities and technology	(2,359,627)	(2,320,780)
Commercial	(5,155)	(103,079)
Sponsorship in-kind	(1,704,147)	(1,718,708)
Administration costs	(1,073,188)	(1,053,449)
Total other operating expenses	(8,841,419)	(8,700,332)

NOTE 4: OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2014 \$	2013 \$
(a) Net loss on financial instruments		
Net FX loss arising from financial instruments	-	-
(b) Net loss on non-financial assets		
Net loss on disposal of property, plant and equipment and collections	(78,536)	(131,446)
(c) Other gain / (loss) from other economic flows		
Net gain/(loss) arising from revaluation of long service leave liability	(22,317)	10,895
Net gain movement in allowance for doubtful debts	2,898	287
Total other gain / (loss) from other economic flows	(19,419)	11,182
Total other economic flows included in net result	(97,955)	(120,264)

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

	2014 \$	2013 \$
Current receivables		
Contractual		
Trade debtors (i)	280,432	488,232
Allowance for doubtful debts (i)	-	(2,899)
Interest receivable	3,049	3,284
Accrued revenue	-	-
Other receivables	23,317	27,462
	306,798	516,079
Statutory		
Amount owing from Victorian Government	-	8,896
GST input tax credit recoverable	97,867	124,237
	97,867	133,133
Total receivables	404,665	649,212

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.

(a) Maturity analysis of receivables

Please refer to Table 14.3 for ageing analysis of receivables.

(b) Nature and extent of risk arising from receivables

Please refer to Table 14.5 for the nature and extent of risks arising from receivables.

NOTE 6: INVENTORIES

	2014 \$	2013 \$
Current inventories		
Supplies and consumables:		
At cost	66,076	88,534
Publications held for sale:		
At cost	49,681	61,517
Total inventories	115,757	150,051

NOTE 7: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS**Gross carrying amount and accumulated depreciation**

	2014 \$	2013 \$
<i>Sub-classification by Nature</i>		
Leasehold improvements		
Leasehold improvements - fair value	20,759,291	20,575,310
Less: accumulated depreciation	(14,420,144)	(12,467,290)
Total leasehold improvements	6,339,147	8,108,020
Plant and equipment - fair value	24,654,317	23,651,707
Less: accumulated depreciation	(19,867,472)	(18,856,612)
Total plant and equipment	4,786,845	4,795,095
Works in progress - at cost	96,696	6,052
Total works in progress	96,696	6,052
Collections - at fair value	9,485,130	9,485,130
Less: accumulated depreciation	-	-
Total collections	9,485,130	9,485,130
Total property, plant & equipment and collections	20,707,818	22,394,297

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 \$	
	2014	2013	2014	2013	2014	2013	2014	2013	2014	2013
Opening balance	8,108,020	8,182,246	4,795,095	4,299,458	6,052	1,433,832	9,485,130	9,357,005	22,394,297	23,272,541
Additions	294,198	1,173,713	1,110,346	931,949	96,696	2,602	-	23,146	1,501,240	2,131,410
Transfers between classes	-	710,610	2,602	614,793	(2,602)	(1,430,382)	-	104,979	-	-
Revaluation of PPE	-	-	-	-	-	-	-	-	-	-
Disposals	(78,304)	(131,444)	(231)	(28,927)	(3,450)	-	-	-	(81,985)	(160,371)
Depreciation expense	(1,984,767)	(1,827,105)	(1,120,967)	(1,022,178)	-	-	-	-	(3,105,734)	(2,849,283)
Closing balance	6,339,147	8,108,020	4,786,845	4,795,095	96,696	6,052	9,485,130	9,485,130	20,707,818	22,394,297

NOTE 7: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS (CONTINUED)

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

Leasehold improvements	2.75 - 4.21 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 103E, 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 next valuation will be performed on 30 June 2016.

Fair value measurement hierarchy for assets as at 30 June 2014

	Carrying amount as at	Fair value measurement at end of reporting period using		
	30 June 2014	Level 1	Level 2	Level 3
	\$	\$	\$	\$
Leasehold improvements at fair value	6,339,147	-	-	6,339,147
Plant and equipment at fair value	4,786,845	-	-	4,786,845
Collections at fair value	9,485,130	-	-	9,485,130
Total property, plant & equipment and collections	20,611,122	-	-	20,611,122

There have been no transfers between levels during the period.

Leasehold improvements

New leasehold improvements are held at fair value. When leasehold improvements are specialised in use, such that they are rarely sold other than as part of a going concern, fair value is determined using the depreciated replacement cost method.

Plant and equipment

New plant and equipment is held at fair value. When plant and equipment is specialised in use, such that it is rarely sold other than as part of a going concern, fair value is determined using the depreciated replacement cost method.

Collections carried at fair value

The last valuation was performed 30 June 2011. The next valuation will occur 30 June 2016.

No revaluation was performed for artwork for the financial period ending at 30 June 2014.

There were no changes in valuation techniques throughout the period to 30 June 2014.

For all assets measured at fair value, the current use is considered the highest and best use.

Reconciliation of Level 3 fair value

	Leasehold improvements at fair value	Plant and equipment at fair value	Collections at fair value
	\$	\$	\$
Opening balance	8,108,020	4,795,095	9,485,130
Purchases	294,198	1,112,948	-
Transfers in (out) of Level 3	-	-	-
Gains or losses recognised in net result			
Depreciation	(1,984,767)	(1,120,967)	-
Impairment loss	-	-	-
Loss on disposal	(78,304)	(231)	-
Subtotal Gains or losses recognised in net result	(2,063,071)	(1,121,198)	-
Gain or losses recognised in other economic flows - other comprehensive income	-	-	-
Revaluation	-	-	-
Subtotal	-	-	-
Closing balance	6,339,147	4,786,845	9,485,130

Description of significant unobservable inputs to Level 3 valuations

	Valuation technique	Significant unobservable inputs	Range (weighted average)	Sensitivity of fair value measurements to changes in significant unobservable inputs
Leasehold Improvements	Depreciated replacement cost	Cost per unit		A significant increase or decrease in cost per unit would result in a significantly higher or lower fair value
		Useful life of plant and equipment		A significant increase or decrease in the estimated useful life of the asset would result in a significantly higher or lower valuation.
Plant and equipment	Depreciated replacement cost	Cost per unit		A significant increase or decrease in cost per unit would result in a significantly higher or lower fair value
		Useful life of plant and equipment		A significant increase or decrease in the estimated useful life of the asset would result in a significantly higher or lower valuation.
Collections	Depreciated replacement cost	Cost per unit		A significant increase or decrease in cost per unit would result in a significantly higher or lower fair value

NOTE 8: INTANGIBLE ASSETS

	Computer software at cost		Works in progress at cost		Screen Worlds exhibition rights at cost		Total at cost	
	\$		\$		\$		\$	
	2014	2013	2014	2013	2014	2013	2014	2013
<i>Gross carrying amount</i>								
Opening balance	689,918	689,918	87,671	52,671	160,918	160,918	938,507	903,507
Additions	-	-	-	35,000	-	-	-	35,000
Disposals	-	-	(87,671)	-	-	-	(87,671)	-
Closing balance	689,918	689,918	-	87,671	160,918	160,918	850,836	938,507
<i>Accumulated amortisation and impairment</i>								
Opening balance	(636,072)	(582,228)	-	-	(60,311)	(44,226)	(696,383)	(626,454)
Amortisation expense	(53,846)	(53,844)	-	-	(16,085)	(16,085)	(69,931)	(69,929)
Closing balance	(689,918)	(636,072)	-	-	(76,396)	(60,311)	(766,314)	(696,383)
Net book value at the end of the financial year	-	53,846	-	87,671	84,522	100,607	84,522	242,124

NOTE 9: PAYABLES

	2014 \$	2013 \$
Current payables		
Contractual		
Trade creditors (i)	511,235	971,044
Accrued expenses	243,390	202,690
Customer deposits	40,580	7,828
Sundry liabilities	11,527	63,601
	806,732	1,245,163
Statutory		
Taxes payable	145,769	193,548
	145,769	193,548
Total payables	952,501	1,438,711

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 14.4 from note 14 for the ageing analysis of payables.

(b) Nature and extent of risk arising from payables

Please refer to Note 14 for the nature and extent of risks arising from payables.

NOTE 10: PROVISIONS

	2014 \$	2013 \$
Current provisions		
Employee benefits (note 10(a))- annual leave:		
Unconditional and expected to be wholly settled within 12 months	432,240	452,280
Unconditional and expected to be wholly settled after 12 months	25,213	-
Employee benefits (note 10(a))- long service leave:		
Unconditional and expected to be settled within 12 months	59,869	100,056
Unconditional and expected to be settled after 12 months	947,674	796,625
	1,464,996	1,348,961
Provisions related to employee benefit on-costs (note 10(a)):		
Unconditional and expected to be settled within 12 months	69,905	77,216
Unconditional and expected to be settled after 12 months	141,959	114,244
	211,864	191,460
Total current provisions	1,676,860	1,540,421
Non-current provisions		
Employee benefits (note 10(a))	197,367	240,718
Provisions related to employee benefit on-costs (note 10(a))	28,822	34,521
Total non-current provisions	226,189	275,239
Total provisions	1,903,049	1,815,660

NOTE 10: PROVISIONS (CONTINUED)

Note

(a) Employee benefits and related on-costs

	2014 \$	2013 \$
Current employee benefits		
Annual leave entitlements	457,453	452,280
Long service leave	1,011,544	896,681
	1,468,997	1,348,961
Non-current employee benefits		
Long service leave	198,151	240,718
	198,151	240,718
Total employee benefits	1,667,148	1,589,679
Current on-costs	207,863	191,460
Non-current on-costs	28,038	34,521
Total on-costs	235,901	225,981
Total employee benefits and on-costs	1,903,049	1,815,660

Employee benefits consist of annual leave and long service leave accrued by employees. On-costs such as payroll tax and workers' compensation insurance are not employee benefits and are recognised as a separate provision.

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.

	2014 \$	2013 \$
Non-cancellable operating leases payable		
Not longer than 1 year	3,817,034	3,486,381
Longer than 1 year and not longer than 5 years	6,852,632	9,882,986
Longer than 5 years	-	-
	10,669,666	13,369,367

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.

	2014 \$	2013 \$
(a) Capital expenditure commitments payable		
Less than 1 year	-	-
	-	-
<i>Operation and maintenance commitments payable</i>		
(b) Less than 1 year	1,200,414	1,106,667
Longer than 1 year and not longer than 5 years	249,742	115,710
	1,450,156	1,222,377
Total commitments (inclusive of GST)	1,450,156	1,222,377

NOTE 13: CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent Assets

There are nil contingent assets (2013: nil).

Contingent Liabilities

There are nil contingent liabilities (2013: 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

	2014 \$	2013 \$
Contractual financial assets		
Cash and deposits	4,702,926	3,898,424
Loans and other receivables (i)	306,798	516,079
Total contractual financial assets (ii)	5,009,724	4,414,503
Contractual financial liabilities		
Payables (iii)	806,730	1,245,163
Total contractual financial liabilities (iv)	806,730	1,245,163

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) Payables 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**

	2014 \$	2013 \$
Financial assets		
Designated at fair value through profit or loss	-	-
	-	-

(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 \$	\$
2014							
Cash and deposits	4,702,926	4,702,926	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	238,626	204,510	-	27,202	6,914	-	-
Interest receivable	3,049	3,049	-	-	-	-	-
Accrued revenue	-	-	-	-	-	-	-
Other receivables	23,317	23,317	-	-	-	-	-
Total contractual financial assets	4,967,918	4,933,802	-	27,202	6,914	-	-
2013							
Cash and deposits	3,898,424	3,898,424	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	485,333	259,087	-	127,219	94,994	4,033	2,899
Interest receivable	3,284	3,284	-	-	-	-	-
Accrued revenue	-	-	-	-	-	-	-
Other receivables	27,462	27,462	-	-	-	-	-
Total contractual financial assets	4,414,503	4,188,257	-	127,219	94,994	4,033	2,899

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.

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)**Table 14.4: Maturity analysis of financial liabilities (i)**

	Carrying amount \$	Nominal Amount \$	Maturity dates (a)			
			Less than 1 month \$	1-3 months \$	3 months - 1 year \$	1-5 years \$
2014						
Payables:						
Trade creditors and accrued expenses	754,625	754,625	754,625	-	-	-
Other payables (ii)	52,107	52,107	52,107	-	-	-
Total payables	806,732	806,732	806,732	0	-	-
2013						
Payables:						
Trade creditors and accrued expenses	1,173,733	1,173,733	1,173,520	213	-	-
Other payables (ii)	71,430	71,430	71,430	-	-	-
Total payables	1,245,163	1,245,163	1,244,950	213	-	-

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 2014, ACMI had no forward exchange contracts (2013: 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 \$
2014					
Cash and bank deposits					
Bank deposits	2.60%	4,686,626	3,000,000	1,686,626	-
Cash on hand		16,300	-	-	16,300
Receivables					
Trade debtors and allowance for doubtful debts		280,432	-	-	280,432
Other receivables (i)		26,366	-	-	26,366
		5,009,724	3,000,000	1,686,626	323,098
Payables					
Trade creditors and accrued expenses		754,625	-	-	754,625
Other payables (ii)		52,107	-	-	52,107
		806,732	-	-	806,732
2013					
Cash and bank deposits					
Bank deposits	3.35%	3,882,124	2,500,000	1,382,124	-
Cash on hand		16,300	-	-	16,300
Receivables					
Trade debtors and allowance for doubtful debts		485,333	-	-	485,333
Other receivables (i)		30,746	-	-	30,746
		4,414,503	2,500,000	1,382,124	532,379
Payables					
Trade creditors and accrued expenses		1,173,733	-	-	1,173,733
Other payables (ii)		71,430	-	-	71,430
		1,245,163	-	-	1,245,163

Notes:

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

(e) Fair value

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

- The fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices.
- 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 Level 1 and a fair approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full.

NOTE 15: CASH FLOW INFORMATION

	2014 \$	2013 \$
(a) Reconciliation of cash and cash equivalents		
Total cash and deposits disclosed in the balance sheet	4,702,926	3,898,424
Balance as per cash flow statement	4,702,926	3,898,424
(b) Reconciliation of net result for the period to net cash flows from/(used in) operating activities		
Net result for the period	(944,287)	(1,781,644)
Non-cash movements:		
Loss on sale or disposal of non-current assets	169,658	131,446
Depreciation and amortisation of non-current assets	3,175,664	2,919,210
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	242,921	201,318
(Increase)/decrease in current inventories	34,295	11,338
(Increase)/decrease in other current assets	24,686	196,277
(Decrease)/increase in current payables	(484,586)	(813,119)
(Decrease)/increase in current provisions	136,439	177,641
(Decrease)/increase in non-current provisions	(49,050)	38,623
Net cash flows from operating activities	2,305,740	1,081,090

NOTE 16: RESERVES

	2014 \$	2013 \$
Physical asset revaluation surplus (a)		
Balance at beginning of financial year	2,517,039	2,517,039
Revaluation increments/(decrements)	-	-
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: EX-GRATIA PAYMENTS

	2014 \$	2013 \$
ACMI has made the following ex-gratia payments (i)(ii)		
Forgiveness or waiver of debt		
Compensation for economic loss		
Property damage payments		
(iii) Other	-	12,883

Note:

((i) Includes ex-gratia expenses greater than or equal to \$5,000 or those considered material in nature.

(ii) These ex-gratia expenses have been recognised in the comprehensive operating statement under 'Grants and other transfers'.

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

NOTE 18: RESPONSIBLE PERSONS

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

Names

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

Minister for the Arts	The Honourable Heidi Victoria, MP	1 July 2013 – 30 June 2014
Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2013 – 30 June 2014

Governing Board

Ms Lorraine Elliott (President to 27/05/2014)	Ms Ricci Swart
Mr Peter Lewinsky (Acting President from 27/05/2014))	Ms Annette Allison
Mr Desmond (Des) Clark	Ms Jan Chapman
Mr Sebastian (Seb) Costello	Mr Joel Pearlman
Mr Andrew Ranger	Mr Michael Wachtel

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			
	2014		2013		2014		2013	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
<i>Income band</i>								
\$280,000 - 289,999	-		-		1	1	1	1
\$300,000 - 309,999	-		1	1	-		-	
\$310,000 - 319,999	1	1	-		-		-	
Total numbers	1	1	1	1	1	1	1	1

NOTE 18: RESPONSIBLE PERSONS (CONTINUED)

Receipts from related parties

Entity	2014 \$	2013 \$
Ricci Swart	15,000	-
6A Foundation	15,000	15,000
Ricci Swart is Trustee of 6A Foundation which made a donation to ACMI toward Screen It during the year.		
Melbourne International Film Festival	131,539	111,374
Joel Pearlman is an Honorary Director of the Melbourne International Film Festival, a not for profit organisation which hired ACMI facilities on normal commercial terms.		
Total	161,539	126,374

Payments to related parties

Entity	2014 \$	2013 \$
Roadshow films Pty Ltd	3,659	3,637
Joel Pearlman is Managing Director of Roadshow Films Pty Ltd which ACMI made purchases from on normal commercial terms.		
Melbourne International Film Festival	51,650	40,395
Joel Pearlman is an Honorary Director of the Melbourne International Film Festival, a not for profit organisation which hired ACMI facilities on normal commercial terms.		
Total	55,309	44,032

Notes:

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

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

NOTE 19: REMUNERATION OF EXECUTIVES

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

Income band	Total Remuneration				Base Remuneration			
	2014		2013		2014		2013	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
\$160,000 - 169,999	-		-		-		1	1.0
\$170,000 - 179,999	-		1	1.0	-		1	1.0
\$180,000 - 189,999	-		-		-		-	
\$190,000 - 199,999	-		1	1.0	-		-	
\$200,000 - 209,999	2	1.2	-		2	1.2	-	
Total numbers	2	1.2	2	2.0	2	1.2	2	2.0
Total amount	\$404,226		\$366,624		\$404,226		\$342,732	

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

Relevance of AEE: due to periods of time where positions have been occupied the AEE provides a true representation of the annualised composition during the reporting period.

During the reporting period, two executive officers have departed and two executive officers have been appointed.

NOTE 20: REMUNERATION OF AUDITORS

	2014	2013
	\$	\$
Victorian Auditor-General's Office		
Audit of the financial statements	28,400	27,850
	28,400	27,850

NOTE 21: SUBSEQUENT EVENTS

ACMI has no material or significant events occurring after the reporting date (2013: nil).

NOTE 22: GLOSSARY OF TERMS

Capital asset charge

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

Commitments

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

Comprehensive result

The net result of all items of income and expense recognised for the period. It is the aggregate of operating result and other comprehensive income.

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.

NOTE 22: GLOSSARY OF TERMS (CONTINUED)

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

Ex-gratia expense

Ex-gratia expenses mean the voluntary payment of money or other non-monetary benefit (e.g. A write off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability or claim against the entity.

Financial statements

A complete set of financial statements comprises:

- (a) a statement of financial position as at the end of the period;
- (b) a statement of profit or loss and other comprehensive income for the period;
- (c) a statement of changes in equity for the period;
- (d) a statement of cash flows for the period;
- (e) notes, comprising a summary of significant accounting policies and other explanatory information;
- (f) comparative information in respect of the preceding period as specified in paragraphs 38 of AASB 101 Presentation of Financial Statements; and
- (g) a statement of financial position as at the beginning of the preceding period when an entity applies an accounting policy retrospectively or makes a retrospective restatement of items in its financial statements, or when it reclassifies items in its financial statements in accordance with paragraphs 41 of AASB 101.

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 economic flows - other comprehensive income'.

Net result from transactions/net operating balance

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

Non-financial assets

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

Other economic flows included in net result

Other economic flows included in net result 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-financial

physical and intangible assets; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal.

Other economic flows - other comprehensive income

Other economic flows – other comprehensive income comprises items (including reclassification adjustments) that are not recognised in net result as required or permitted by other Australian Accounting Standards.

The components of other economic flows -other comprehensive income include: changes in physical asset revaluation surplus; share of net movement in revaluation surplus of associates and joint ventures; and gains and losses on remeasuring available-for-sale financial assets;

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.

Revised

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.

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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