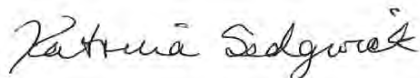acmi

>> AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE

**Australian Centre
for the Moving Image**

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Annual Report
2014/2015

14
-15

2014
-2015

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 2014-15.

Katrina Sedgwick

Katrina Sedgwick
Director and Chief Executive Officer
30 June 2015

In accordance with the Victorian
Government's FRD30B 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

Introduction

ACMI celebrates the moving image in its myriad forms. We're a major, publicly-funded museum situated in the heart of Melbourne in Federation Square, hosting exhibition spaces, galleries, two state of the art cinemas, access to our Collections and archive plus a shop and cafe. Supported by funding through the Victorian Government, we have in only a decade become the world's most visited moving image or film cultural centre.

In our homes, our workplaces, our schools, in our cinemas and in our pockets, in galleries, theatres and arenas, on large screens and small, the moving image is everywhere. Spanning popular culture from the everyday to the avant-garde, the niche to the mainstream – through film & TV and the intimate portraits we create of ourselves, in games and galleries and every corner of the web, and increasingly across all the arts - screen culture is a fundamental part of our lives and is a dynamic driver of the creative industries locally – and globally.

We celebrate, support and explore the past, present and future of the moving image through a vibrant calendar of paid and free exhibitions, screenings, installations and commissions, festivals, workshops, and public & educational programs.

Our Vision

To be recognised as the world's leading museum of the moving image, delivering a bold and multifaceted year-round program that is unique, ground breaking and unmissable.

Our Goals

Think Wholistically

- Value and leverage all parts of the organisation to deliver world-class programs, celebrating and interweaving multiple layers of programming

- Build engagement, awareness and loyalty to ACMI as an institution for the public, industry, stakeholders and media

- Animate and energise the whole of our building

- Deepen our relationship with the Australian film, television and gaming industries, and be a driver for the broader creative industries sector

Build Our Brand, Extend Our Reach

- Articulate and strengthen the brand of ACMI

- Enrich and extend our conversation with our audience through ground-breaking digital strategies

- Develop collaborations and partnerships in Australia and around the globe that extend our resources, reach and reputation

- Create highly visible projects which highlight our curatorial distinctiveness– both long-running and one-off

- Be world leaders in moving image education

- Strengthen our engagement with Indigenous and multi-cultural artists and audiences

Leverage our Assets

- Value and engage with our staff across our institution – they are our biggest asset

- Rationalise, preserve and leverage our collections delivering an energetic interface to our archive and creating links to the global network of moving image collections

- Reimagine *Screen Worlds* and prioritise our permanent galleries as a singular destination

- Build an ambitious strategy for audience growth and visibility of our cinema programs

Build Sustainability

- Increase self-generated revenue

- Ensure strong environmental performance

- Adopt a rigorous collection development strategy for our Collection

- Strengthen business systems and capital infrastructure planning and investment

Our Values

Collaboration
- We work collegially with our colleagues inside and outside the organisation with openess and transparency.
- We foster and value partnerships.
- We operate wholistically towards a shared vision for ACMI.

Innovation
- We take creative risks, encourage experimentation, support new voices and new ideas with energy and commitment.

Invitation
- We encourage and welcome visitors, artists, filmmakers and colleagues from all walks of life to visit and feel ownership of our Institution.

Respect
- We respect diversity and difference.
- We are fair and trustworthy in all of our dealings.
- We are honest and clear with compassion and empathy.

Responsibility
- We take responsibility for problems and find solutions.
- We are accountable for our actions.
- We ensure a safe workplace for our staff, colleagues and visitors.

A year of achievements

In another stellar year for ACMI, over 1.1 million people visited our museum in 2014-15, including 70,000 students and teachers. With only a few months of our Melbourne Winter Masterpieces (MWM) *DreamWorks Animation: The Exhibition* running at the start of the year (2 MWMs ran the previous year), this is an exceptional result and demonstrates that our core activity – our screenings, workshops, talks and live events and our permanent exhibition - is continuing to build audiences for ACMI.

The ACMI curated *DreamWorks Animation: The Exhibition* ran from April 10 – October 26 with total attendances of 220,000 visitors, of which 30% were from interstate or overseas. *Yang Fudong: Filmscapes*, along with our special *China Up Close* program of talks, screenings and workshops attracted new audiences including many members of the Chinese community, both local and international.

Excitingly across the year our permanent exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, continued to drive our visitation – attracting a broad audience skewed towards 20 – 40 years of age, including 26% interstate and 22% international visitors.

We also spread our wings in 2014-15. Our newly established international touring program is the most successful in the country, taking our two home grown Melbourne Winter Masterpieces exhibitions to the world. *Game Masters: The Exhibition* toured to the National Museum of Scotland and to Halmstaad in Sweden.

DreamWorks Animation: The Exhibition commenced its global tour in Singapore at the ArtScience Museum. Locally, with the support of Visions Australia, ACMI's *Shaun Tan's The Lost Thing: From Book to Film* began a 12 city tour through regional Australia, which included Redcliffe, Rockhampton and Bundaberg in Queensland.

Our programs for both industry and the public continued to flourish, drawing record participation (workshops up by 130%, talks up by 110%) and in a rapidly evolving market place our cinema programs bucked the trend growing its audiences by 10%. Our commitment to cultural diversity continued also - screening more than 110 foreign language films from 25 countries. Complemented by our 16 film festival partners, ACMI continues to be the home of film in Melbourne.

As audiences change their behaviours, our social media strategies deepen with substantial growth across major platforms including our blog (150%), Twitter (39%), and Facebook (41%). Our wonderful work in exhibition, print and media graphics design was recognised through several national awards in 2014-15, including taking out the most awards of any other organisation at the 2015 Australian Multimedia and Publications Design Awards.

Our commitment to reducing our environmental continues - in 2014-15 our emissions fell by close to 8% over the previous year and our print collateral was reduced by 38%.

Message from the Board President
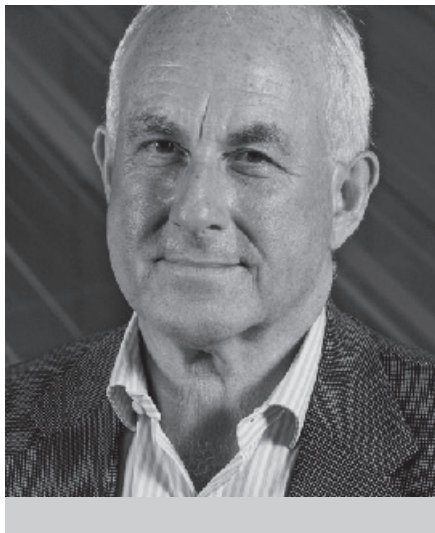
It is my pleasure on behalf of the Board to present to you the 2014-15 Annual Report.

It has been a transformational year in many respects for ACMI as the organisation continues to build a reputation at home and abroad as a leading contemporary cultural centre. Through our programming, we are now reaching more people than ever before both within our physical spaces, online, and through outreach and touring.

For the first time ever, we have had ACMI-curated exhibitions on tour around Australia and internationally in the UK, Sweden and Asia. In doing so, we became Melbourne's first cultural institution to tour locally-curated Melbourne Winter Masterpieces exhibitions on the world stage, with both Game Masters and *DreamWorks Animation: The Exhibition* commencing international tours.

The impact of this significant expansion of touring includes a broadening and diversification of our audience at home and abroad, a direct contribution to raising ACMI's brand awareness in new markets and further cementing our positioning as a major player in Melbourne's reputation as a city of creative innovation and excellence.

Through our diverse programming and communication we are increasing our engagement within local communities, providing unique opportunities to experience the moving image whether in the building, or increasingly, through online channels. This can be seen through record numbers of participants in our programming, particularly public and education programs, and our growing connection to audiences via social media.

Our achievements in 2014-15 have been accomplished in a continuing challenging economic climate of contracting core funding, which sees our commitment to diversifying revenue streams and maximising commercial revenue opportunities remaining a key priority into the future.

Our successes would not have been possible without the support of the Victorian Government, through Creative Victoria and the Victorian Major Events Company, and the many individual and organisational supporters whose generosity directly contributes to achievements.

Finally, in December 2014, we farewelled Tony Sweeney as Director & CEO after ten very successful years at the helm and welcomed on board Katrina Sedgwick, to the role in February 2015. Her vision for ACMI's future and the dynamism and vigour with which she has engaged the entire organisation on the pathway to achieving it, has been both exciting and energising.

The future indeed looks bright.

Peter Lewinsky (Board President)

Message from the Director & CEO

As the newly incumbent Director CEO, I'm delighted to celebrate through this Annual Report the extraordinary success and breadth of work and engagement of the Australian Centre for the Moving Image in 2014-15. This is a quite remarkable institution and this report amply illustrates its impact and output.

Since joining ACMI in February I've watched the team prepare and plan for the V&A's magnificent *David Bowie is* as part of the enormously successful Melbourne Winter Masterpieces, accompanied by films, talks, workshops, a symposium, late nights, wonderful merchandise, corporate events and much more.

All of this has developed alongside the delivery of our core activity – which this year has attracted over 1.1 million visitors. It's a delight to see the hundreds of visitors who attend *Screen Worlds*, our workshops, exhibitions, film programs, talks and events every day – from school groups to industry to tourists to Melbournians out on a weekend afternoon. The breadth of engagement ACMI engenders is as exciting as the range of art forms and artists we celebrate through our programs.

As the new CEO I've inherited a wonderful museum – and I would like to pay tribute to Tony Sweeney who led the organisation for a decade and shaped its early vision, making it the success it is today as one of Australia's most visited museums or galleries. He has done an outstanding job and we all wish him well for his next adventure back in the UK.

I'd also like to thank Graham Jephcott, Deputy Director of ACMI who was Acting CEO from December – February, ably steering the ship during a period of change, between Tony's departure and my arrival. Thank you too to the wonderful Board, led by Board President Peter Lewinsky, and to the executive team and the entire staff right across ACMI who do such an outstanding job.

Katrina Sedgwick

Katrina Sedgwick (Director & CEO)

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* celebrated its sixth birthday in 2014-15. It continues to be a major and enduring drawcard for visitors and school groups with visitor satisfaction ratings consistently high. Some elements of the exhibition, which charts the rich history and future of the moving image, were refreshed this year including new additions to the Spotlight on Australian director George Miller's landmark *Max Max* feature films, to mark the 2015 release of the fourth instalment in the franchise, *Mad Max: Fury Road*.

Temporary
Gallery 1

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

The ACMI-curated 2014 Melbourne Winter Masterpieces series *DreamWorks Animation: The Exhibition* was an enormous critical and audience success, becoming the second-highest attended exhibition ever presented by ACMI.

Curated in close collaboration with DreamWorks Animation, the exhibition explored three major 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 over its 20-year history. Showcasing DreamWorks Animation's creative legacy from *Antz* (1998) through to *How to Train Your Dragon 2* (2014), the exhibition drew 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.

After attracting 220,000 visitors in Melbourne, *DreamWorks Animation: The Exhibition* began a five-year international tour opening in June 2015 at Arts Science Museum in Singapore.

Yang Fudong: Filmscapes
3 December 2014 - 15 March 2015
Free Entry

As part of our international art series, we curated the first major solo exhibition in Australia for Shanghai-based Yang Fudong, whose work has been collected and shown in major institutions around the world. The exhibition featured a selection of his most famous works alongside a major new work co-commissioned by ACMI with the Art Gallery of Auckland, New Zealand, *New Women II*, which marked a substantial evolution in his work.

The exhibition was a nexus for a series of programs and events presented as part of our most significant exploration of a major cultural partner ever undertaken, *China Up Close*. The fully-integrated program provided audiences with unique insights into Chinese screen-based practice and its symbiotic relationship with the powerful changes experienced in China, the world's fastest growing economy.

Yang Fudong: Filmscapes toured to Auckland Art Gallery in 2015.

Temporary
Gallery 2

David Rosetzky: Gaps
5 August 2014 - 19 February 2015
Free Entry

The work of Melbourne contemporary moving image artist David Rosetzky has been shown widely and to acclaim throughout Australia and internationally. The new ACMI-commissioned work, *Gaps*, reflected Rosetzky's ongoing exploration of personal identity and the relationship - or gaps - between self and other. *Gaps* was a collaboration between David, choreographer and performer Stephanie Lake, co-writer Anna Zagala, and performers Jessie Oshodi, Lee Serle, Rani Pramesti and Dimitri Baveas.

War Pictures: Australians at the Cinema 1914-1918
10 March - 26 July 2015
Free Entry

War Pictures: Australians at the Cinema 1914-1918 was curated by ACMI to commemorate the centenary of the First World War. Taking a unique look at what life was like for everyday people during an incredible period of global conflict, and specifically through the lens of going to the cinema, the exhibition offered a wide-ranging selection of local and international materials from the era, including a focus on Australia's 'lost films'.

Specially commissioned personal introductions and musical scores offered contemporary audiences a unique opportunity to step back in time and experience cinema as it was experienced and enjoyed as a critical social and community connector during the Great War.

War Pictures: Australians at the Cinema 1914-1918 was created in collaboration with the National Film and Sound Archive of Australia (NFSA).

National and International Touring

Game Masters
5 December 2014 – 28 April 2015, National Museum of Scotland, Edinburgh

28 May - 31 August 2015, Halmstad Arena, Halmstad, Sweden

Game Masters: The Exhibition was originally curated and presented by ACMI as part of the Melbourne Winter Masterpieces series in 2012. The highly interactive exhibition was the first of its kind and showcased the work of the world's best video game designers, from the arcade era through to the latest console and mobile game technology. Having already toured to New Zealand and Sydney after its premiere Melbourne run, the exhibition opened in Scotland at the National Museum on 5 December, 2014, attracting 80,000 visitors, and bringing total visitation to over 330,000. From Scotland, *Game Masters* headed directly east over the North Sea, where it opened in the city of Halmstad, Sweden on 28 May 2015.

National and International Touring Continued

Shaun Tan: The Lost Thing
27 February – 20 May 2015, Redcliffe City Art Gallery, Queensland

30 May - 12 June 2015, Rockhampton Art Gallery, Queensland
This ACMI-curated 2013 world premiere exhibition traced the adaptation of the much loved Shaun Tan picture book *The Lost Thing* into a computer generated animation, which won an Academy Award® in 2011 for Best Animated Short Film. 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. The *Shaun Tan: The Lost Thing* exhibition kicked off a 10-venue national tour in 2014 supported by the Australia Council, which will see it travel to every state and territory of Australia.

Dreamworks Animation: The Exhibition
13 June - 27 September 2015, Arts Science Museum, Singapore
Arts Science Museum, Singapore is the first international presenting venue on a projected five-year tour of the ACMI-curated Melbourne Winter Masterpieces exhibition which debuted in Melbourne in April 2014.

ACMI Collection

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

Across 2014-15, we've commenced a period of refinement and refocus for the Collection while simultaneously conducting a number of related projects exploring the rarity and significance of archived materials and the painstaking and intricate work of assessing the physical condition of all Collection items. This work will continue in the coming years but has seen some significant outcomes in the reporting period including:

– Launch of a new online catalogue interface opening up more of the Collection for discovery

– Revision of the Collection Development Strategy, Acquisition Policy, Deaccession Policy and Digitisation Policy

– Collaborations with the British Film Institute, Commonwealth Animation Program and the British Council for curated packages of archive materials for presentation in the Australian Mediatheque

– Commencement of a pilot program of in-house digitisation of film and tape assets

– Keynote presentation on the 'Play it Again' Australian Research Council (ARC) project to the Association of Moving Image Archivists conference

– Introduction of a promotional trailer for the Australian Mediatheque

Above: Yang Fudong: Filmscapes

Australian Mediatheque

Now in its sixth year of operation, the Australian Mediatheque, our unique screen culture resource centre developed in collaboration with the NFSA, continued to provide rich opportunities for public engagement with screen culture. Amongst the most popular drop-in programs viewed on-demand in the Mediatheque were nostalgic television shows, historic material, advertisements, animation titles and vintage home movies.

Twenty-three highlight packages or curated programs were presented throughout the year including a commemoration of the Centenary of World War I, special programs for *White Night Melbourne*, a tribute to the late Peter Sculthorpe and several complementary packages in support of major exhibitions. We also curated packages of short works for special events such as *Nite Art*, *Outrage HIV Justice Film Festival*, as well as a series of films celebrating the Commonwealth, with examples of exemplary animation works from nine countries.

We continue to facilitate a diverse range of research requests from individuals and organisations around the world, with topics ranging from the RAAF, weightlifting in Australia, indigenous identity, Charles Perkins, experimental filmmaker Maya Deren, and Australian animation works.

Highlights of 2014-15 include:

– 19,500 people visited the centre

– 6,140 hours of digital content was viewed

– 26,000 individual titles were viewed

– The average time a visitor spent viewing material was 50 minutes

– 1,100 titles now available to view on-demand

– 95% visitor satisfaction

Above: *Australian Mediatheque*

Film Programs

There's no place like ACMI for film and film lovers. With our own year-round program of outstanding Australian and international cinema matched to our undisputed position as the home of Melbourne's most popular and respected film festivals, there's no better place to see the best films on the planet.

Focus Seasons

Joyous Curiosity:
The Cinema of Agnès Varda
July 2014

For over half a century, Agnes Varda's presence in the world cinema landscape has remained vital, producing films that abound with curiosity and verve. This season celebrated the remarkable career of the 'Godmother of the New Wave'.

Films featured:

Le Bonheur (1965)

One Hundred & One Nights (1994)

Lions Love and Lies (1969)

Documenteur (1980)

Jane B Par Agnes V. (1986-87)

Kung Fu Master (1987)

Daguerreotypes (1974-75)

Mur Murs (1980)

Vagabond (1985)

The Gleaners and I (2000)

Gleaners Two Years After (2001)

Les Créatures (1966)

Jacquot De Nantes (1991)

La Point Courte (1954)

Martin Scorsese presents:
Masterpieces of Polish Cinema
October 2014

A showcase of powerful and provocative Polish filmmaking curated by iconic film director, Martin Scorsese, with prints digitally restored and re-mastered with the assistance of Scorsese's Film Foundation.

Films featured:

A Short Film About Killing (1987)

Ashes and Diamonds (1958)

Blind Chance (1981)

Camoflage (1976)

Eroica (1957

Innocent Sorcerers (1960)

Man of Iron (1981)

Mother Joan of the Angels (1960)

Night Train (1959)

The Hourglass Sanatorium (1973)

The Illumination (1972)

The Promised Land (1974)

The Saragossa Manuscript (1964)

Beyond Roman Holiday:
The Eternal City On Screen
February 2015

Looking as far back as the 1950s, to films by Fellini, Antonioni, Pasolini and Bolognini, among others, *Beyond Roman Holiday: the Eternal City On Screen* explored nostalgic and contemporary cinematic visions of Rome.

Films featured:

L'eclisse (1962)

L'udienza (1972)

La Dolce Vita (1960)

La Notte Brava (1959)

Love in the City (1953)

Mamma Roma (1962)

Roman Holiday (1953)

Sacro GRA (2013)

The Great Beauty (2013)

The Salt of Life (2011)

Epic Intimacy: The Cinema of
Zhang Yimou & Gong Li
March 2015

This season celebrated the enduring artistic legacy of the award-winning director Zhang Yimou and his cinematic muse, Gong Li.

Films featured:

Coming Home (2014)

Ju Dou (1990)

Raise the Red Lantern (1991)

Red Sorghum (1987)

Shanghai Triad (1995)

The Curse of the Golden Flower (2006)

The Story of Qui Ju (1992)

To Live (1994)

Essential Bergman:
Selected by David Stratton
June 2015

A special season of classic works of Swedish master, Ingmar Bergman, curated by legendary film critic, David Stratton. Presented in collaboration with Sydney Film Festival and the NFSA.

Films featured:

Cries and Whispers (1972)

Fanny and Alexander (1982)

Persona (1966)

Saraband (2003)

Smiles of a Summer Night (1955)

The Face (1958)

The Seventh Seal (1957)

The Silence (1963)

The Virgin Spring (1959)

Wild Strawberries (1957)

Seasons and screenings

Films featured:

Watermark (2013)
July 2014

A film of staggering beauty and scope that begs the question, how does water shape us and how do we shape water?

Rhymes for Young Ghouls (2013)
July 2014

A hugely inventive and unforgettable portrait of a young woman who is worthy of the term hero (no 'ine' required).

Joe (2013)
September 2014

Academy Award®-winner Nicholas Cage and talented newcomer Tye Sheridan star in a searing tale of vengeance and redemption set in the poor rural south, based on the renowned novel by Larry Brown.

The Godfather Trilogy
September 2014
The Godfather I
The Godfather Part II
The Godfather Part III

Francis Ford Coppola's majestic triptych about crime, loyalty and power returned to the big screen.

Tom at the Farm (2013)
September 2014

Xavier Dolan has created an impressive oeuvre at a staggering rate, with each film more complex and beguiling than the last. Bold and uncompromising, these are works that riff on cinema past whilst having a brash youthful kick at the very same time. Xavier's earlier works were screened as companion pieces to *Tom at the Farm*.

I Killed My Mother (2009)

Heartbeats (2010)

Laurence Anyways (2012)

Late Autumn (1960)
October 2014
Yasujiro Ozu's colourful masterpiece was digitally restored and shown on the big screen.

Cathedrals of Culture (2014)
October 2014
A six-part documentary exploring some of the world's most iconic buildings.

David Bowie is (2013)
November 2014
A documentary film of the ground-breaking *David Bowie is* exhibition, originally curated and presented at the Victoria and Albert Museum (V&A), London.

Stop Making Sense (1984)
November 2014
Jonathan Demme and Talking Heads' ground-breaking performance film.

Björk: Biophilia Live (2014)
December 2014
A breathtaking and immersive concert experience with Icelandic chanteuse Björk.

White Reindeer (2013)
December 2014
A Melbourne premiere season of Zach Clark's oddball, bittersweet holiday counter-classic.

Seven Intellectuals in a Bamboo Forest (Part I), 2003
Seven Intellectuals in a Bamboo Forest (Part II), 2004
Seven Intellectuals in a Bamboo Forest (Part III), 2006
Seven Intellectuals in a Bamboo Forest (Part IV), 2007
Seven Intellectuals in a Bamboo Forest (Part V), 2007
December 2014
The internationally acclaimed *Seven Intellectuals in a Bamboo Forest* (2003 – 2007) premiered as a five-part moving-image installation at the Venice Biennale in 2007.

Super Duper Alice Cooper (2014)
January 2015
The life and times of one of rock's legendary figures comes to lurid life in this fabulous bio.

Beautiful Noise (2014)
January 2015
My Bloody Valentine and Ride feature in this tribute to the UK shoegazing scene.

Supermensch: The Legend of Shep Gordon (2013)
January 2015
Mike Myers' warm and off-kilter portrait of one of the nicest people in the entertainment industry.

20,000 Days on Earth (2014)
January 2015
Join Nick Cave for his 20,000th day on earth in Ian Forsyth and Jane Pollard's award-winning film.

The Big City (Mahanagar) (1963)
January 2015
Satyajit Ray's moving tale of societal change starring Madhabi Mukherjee.

Sepideh (2013)
January 2015
An Iranian girl single-mindedly pursues her dream of becoming an astronaut.

A Girl Walks Home Alone at Night (2004)
January 2015
An astonishing vampire film that is as atmospheric as it is drop-dead cool.

The Salvation (2014)
January 2015
A searing tale of honour and revenge set in the American Wild West.

The Grandmaster (2013)
January 2015
A dazzling martial arts epic from legendary Hong Kong director Wong Kar-Wai.

Ai Weiwei: Never Sorry (2012)
February 2015
An illuminating and essential portrait of the renowned Chinese artist.

A Touch of Sin (2013)
February 2015
Jia Zhangke returns to the screen with an award-winning exploration of contemporary Chinese life.

A Special Day (Una giornata particolare)
April 2015
Sophia Loren and Marcello Mastroianni together in Ettore Scola's 1977 classic.

Impolex (2009)
April 2015
Alex Ross Perry's feature debut is an absurdist comedy about a shell shocked GI.

The Color Wheel (2011)
April 2015
Road tripping Colin and his sister JR take universally misunderstood to a whole new level.

Listen Up Philip (2014)
April 2015
Comedy doesn't get much darker (or funnier) than in Alex Ross Perry's film.

Elaine Stritch: Shoot Me (2013)
April 2015
A touching and irreverent portrait of award-winning showbiz legend and star of *30 Rock*, Elaine Stritch.

Purple Rain (1984)
April 2015
Prince's cult classic returned to the big screen.

The Tribe (Plemya) (2014)
May 2015
Myroslav Slaboshpytsky's astounding multi-award-winning debut feature.

Dreams of a Life (2011)
June 2015
An unforgettable film from award-winning filmmaker Carol Morley.

The Falling (2014)
June 2015
Carol Morley returns with one of year's most haunting films.

Eden (2014)
June 2015
An intimate and euphoric immersion into the golden era of French house music.

The Face of an Angel (2014)
June 2015
From prolific British director Michael Winterbottom.

Special Seasons

ACMI and NGV Present
Falbalas (1944) French
October 2014
A film that inspired designer Jean Paul Gaultier, presented with the NGV's *The Fashion Universe of Jean Paul Gaultier: From the Sidewalk to the Catwalk* exhibition. Set in the milieu of a Parisian couturier, Falbalas inspired Gaultier to enter the world of fashion and eventually realise his dream of establishing his own haute couture line in 1997.

Blinky Bill: The Mischevious Koala (1992)
November 2014
Blinky and chums do their best to protect the forest against loggers in this classic Australian animation from one of the country's best known animation studios.

Poles Apart
May 2015
These films increase our fascination with the Poles by presenting the regions through the eyes of artists who inhabit these breathtaking landscapes.

Films featured:

Antarctica: A Year on Ice (2013)
Art From a Changing Arctic (2005)
Expidition to the End of the World (2013)
Last Days of the Artic (2011)

On Film

Nastassja Kinski On Film
October 2014
Berlin born actress Nastassja Kinski followed her break-out Golden Globe-winning performance in Roman Polanski's *Tess* with some of the most iconic films of the early 80s.

Films featured:

Cat People (1982)
One from the Heart (1982)
Paris, Texas (1984)
Tess (1979)

Fashion On Film presented by ACMI & Virgin Australia Melbourne Fashion Festival
February/March 2015
This season took a look at the eternally innovative house of Balmain's voyage to Naples to discover the finest in men's tailoring and then travel back a couple of decades to look at what was fashionable in the 1990s. Each documentary was accompanied by a selection of short films, hand-picked from the 2015 Cultural Program's Fashion Film Series competition.

Films featured:

And then there is Naples (2014)
Dressed Up for Summer (2015 2014)
Dressed Up for Winter (2015 2014)
Fashion in the 1990s (2014)
Men of the Cloth (2013)
Pop Models (2014)
Premiere: Ellery in Paris (2014)
The Balmain Style (2014)
The Director: An Evolution (2013)

Above (from left to right): *Bjork: Biophilia Live, Seven Intellectuals in a Bamboo Forest, The Falling*

On Film Continued

Jazz On Film
May 2015

From inspiring mentors and brutal teachers, to uncompromising political activists and hard-core outlaws, this program brought together artists from all forms and practices of jazz. Presented as part of the 2015 Melbourne International Jazz Festival.

Films featured:

Whiplash (2014)

Sound of Redemption: Frank Morgan (2014)

Case of the Three Sided Dream (2014)

Stations of the Elevated & Nas: Time is Illmatic (1981/2014)

Keep on Keepin' On (2014)

Lucas Moodyson On Film
May 2015

From his memorable debut *Show Me Love* to the acclaimed *We Are The Best!*, Lukas Moodysson's films have mapped the mercurial growing pains of adolescents.

Films featured:

Lilya 4-Ever (2002)

Show Me Love (1999)

Together (2000)

We Are the Best! (2014)

Kids' Flicks

Our film program for the little ones saw another jam-packed calendar of live action films and animations from around the world, presented weekly, in school and also on public holidays. We completed our comprehensive retrospective of DreamWorks films with rare outings of some of the studio's early works. Films from Studio Ghibli were in constant demand and the feature film adaptation of the TV series *Minuscule* screened exclusively on our screens to great acclaim. We also celebrated the 20th anniversary of the Australian film *Babe* (1995); explored dance in all its forms through a series of recent and classic films; went back to nature in the *Land of the Bears*, and introduced Australian audiences to a ginger cat called Bubble Bubble Meows for the very first time.

Seniors' Cinema

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

In 2014-15, films featured included Melbourne premiere seasons of UK comedy, *The Love Punch* (2014), starring Emma Thompson and Pierce Brosnan, and WWI historical drama, *A Promise* (2014) featuring Alan Rickman and based on a novella by writer Stefan Zweig. In addition to contemporary cinema, the program featured classic Hollywood musicals – the Fred Astaire and Ginger Rogers musical romance,

The Gay Divorcee, (1932) – and ventured into 'live event' cinema with the Paris Opera Ballet's 2013 production of *Don Quixote*. Other films hailed from countries including France, Saudi Arabia – the first feature length production shot there by Sydney and Cairo-educated director, Haifaa al-Mansour – Israel, Kurdish Iraq, Argentina and Sweden.

Films featured:

Mr Morgan's Last Love (2013)

Don Quixote (2013)

Le Week-end (2013)

Philomena (2013)

Wadjda (2012)

On My Way (Elle s'en va) (2013)

Saving Mr. Banks (2013)

Fill the Void (2012)

The Trip to Italy (2014)

In Search of Chopin (2014)

Gardening with Soul (2013)

Just A Sigh (2013)

The Grand Budapest Hotel (2014)

Sunshine on Leith (2014)

Populaire (2013)

The Gilded Cage (2013)

The Gay Divorcee (1934)

The Invisible Woman (2014)

My Sweet Pepper Land (2014)

The Mystery of Happiness (2014)

Love is Strange (2014)

Finding Vivian Maier (2014)

A Promise (2014)

The Love Punch (2014)

Force Majeure (2014)

Folies Bergere (2014)

The Second Best Exotic Marigold Hotel (2015)

Australian Perspectives

Australian Perspectives frames contemporary Australian filmmaking alongside archival classics and special presentations, including Q&A sessions with local filmmakers and critics. In 2014-15, 18 films screened in the program, with four Q&A events.

Films featured:

A Girl in Australia (1971)

Age of Consent (1969)

Bad Boy Bubby (1993)

Beneath Clouds (2002)

Calling the Shots (2006 & 2014)

Careful, He Might Hear You (1983)

Fell (2014)

Floating Life (Fu sheng) (1996)

Healthy Collaboration

Lonely Hearts (1982)

Love Serenade (1996)

Love Your Work: Aussie Comedy (2014)

Lygon Street (2013)

Mao's Last Dancer (2009)

Sunstruck (1972)

The Home Song Stories (2007)

The Outer Circle Line (2014)

Warm Nights on a Slow Moving Train (1987)

As Part of Australian Perspectives, we programmed a series of shorts coinciding with the Contemporary Outsider Art conference + Q&A in October 2014.

Collected Thoughts: Graeme Doyle (2006)

Portrait of a Friendship: Peter Wegner (2006)

Knowing Me, Knowing You (2006)

Seniors' Film Festival

The 2014 ACMI Seniors' Film Festival kicked off with the Australian premiere of *Before You Know It*, an uplifting documentary about gay seniors in contemporary America, and the hit movie musical *Sunshine on Leith*. A great mix of contemporary, classic, musical, drama and documentary continued throughout the week with a special spotlight on Charlie Chaplin and a rare presentation of Kubrick's 1975 epic, *Barry Lyndon*.

Films featured:

The Moo Man (2013)

Nebraska (2013)

The Spirit of '45 (2013)

The Great Dictator (1940)

Barry Lyndon (1975)

Sunshine on Leith (2014)

Before You Know It (2014)

Modern Times (1936)

Gabrielle (2014)

Live Events

Melbourne Music Week
November 2014
Presented in association with CHPix, Goethe Institut Australia and Melbourne Music Week.

Tangerine Dream plays *Sorcerer*
For the first time in Australia, this legendary krautrock outfit played the complete score to William Friedkin's epic jungle thriller, with Moogs, keyboards and atmosphere aplenty. The film screened as a backdrop to this special live show, direct from sell-out houses in Copenhagen.

The Church plays *The Blood of a Poet*
One of Australia's best-loved bands turned its attention to Jean Cocteau's wonderfully avant-garde film celebrating the future possibilities of cinema yet to reveal itself. Specially commissioned and devised by the band for this event, this was a one-off opportunity for lovers of film and music to see and hear The Church perform live to Cocteau's evocative film.

Fashion's Sartorial Saturday
February 2015
This was an opportunity to discover the many delights of Neapolitan fashion in this one-off walking tour around Melbourne. Film programmer James Nolen hosted the tour of Melbourne to discover the many exquisite requisites featured in the documentary *And Then There is Naples (E poi c'è Napoli)*.

Film Festival Partners

We are proud to have hosted the following Festivals in 2014-15:

— Golden Koala Chinese Film Festival

— Human Rights Arts and Film Festival

— Indonesian Film Festival

— Japanese Film Festival

— Korean Film Festival in Australia

— Little Big Shots

— Melbourne International Animation Festival

— Melbourne International Film Festival

— Melbourne Queer Film Festival

— Melbourne Writers Festival

— Pause Fest

— VCA Graduate Screenings

— Kurdish Film Festival

— Turkish Film Festival

— Russian Film Festival

— Iranian Film Festival

— Melbourne International Comedy Festival

Above (from left to right): *We Are the Best, A Promise, Love Serenade*

Public Programs

We draw on a rich and fertile palette of talks, forums, workshops and learning programs in our spaces and online to allow the diversity of our audiences to engage with the moving image as observer, participant, critic and creator.

Talks and Forums

Our ever-popular talks series exploring people and their favourite films, *Desert Island Flicks*, and television fandom, *Talking TV*, (formerly *Live in the Studio*), again played to packed audiences of like-minded enthusiasts with insatiable appetites for popular culture.

Desert Island Flicks

Castaway with Emily Nussbaum
This special edition of *Desert Island Flicks* presented in association with the Melbourne Writer's Festival, invited one of the world's most prominent television critics to nominate the 5 TV shows she wouldn't be without if stranded on a desert island. Emily Nussbaum is the

New Yorker's television critic, formerly Culture Editor of New York magazine and Editor in Chief of Nerve. Her must have favourite programs were *My So Called Life*, *Buffy*, *The Wire*, *30 Rock* and *Enlightenment*.

Castaway with Neil Huxley
Presented with Ideas on Design as part of the Melbourne International Design Week, acclaimed international Visual Effects designer and creative director, Neil Huxley, named the five features he couldn't live without - *Iron Man 3*, *Transformers*, *Titanic*, *Avatar* and *Watchmen*.

Castaway with John-Michael Howson
Drawing on fifty-years of experience as an entertainment journalist and producer, John-Michael Howson looked back fondly on a golden age of cinema when reflecting on his top five film films - *The Bad and the Beautiful*, *Sunset Boulevard*, *A Star is Born*, *Whatever happened to Baby Jane*, and *Singing in the Rain*.

Talking TV

Investigating True Detective
This session hosted by Jess McGuire unpacked the qualities that made *True Detective* such an explosive new presence on our TV screens in 2014. Panellists included Dr Rodney Taveira of the United States Studies Centre, University of Sydney, creator and host of the *Cherchez la Femme* feminist talk-show and director of the Girls On Film festival Karen Pickering, and Associate Professor of Screen Arts at La Trobe University, Terrie Waddell.

Broad City
Clementine Ford, Greta Parry, Penny Modra, Stephanie Van Schilt and Brodie Lancaster discussed TV's new favourite odd couple – with an extra special video introduction from the cast of the show, recorded on the *Broad City* set exclusively for ACMI.

Remaking Nordic Television
This session focused on the trend for US remakes of popular Scandinavian television series' including *The Bridge*, *The Tunnel*, *The Killing* and *The Return*. An expert panel considered what was driving this surge in popularity for Nordic TV and looked at whether US remakes stacked up to the originals.

Hannibal as Horror
Panellists Craig Hildebrand-Burke, Amy Gray, Stephanie van Schilt and Sam Twyford-Moore examined the world of television's favourite cannibal.

Game of Thrones Back to Westeros
HBO made a groundbreaking strategy of a simultaneous global broadcasting of its fifth season of the hugely popular *Game of Thrones*, cementing its place in TV history as a worldwide phenomenon. This talk explored the rising popularity of the program over its five seasons.

Writing For TV for the Internet (EWF)
Together with the Emerging Writers' Festival, we presented a unique masterclass for emerging screenwriters that explored the process of writing for TV and the web. Participants were guided through the key steps of writing content for the screen and online with a focus on understanding the written formats crucial to pitching a film.

Stratton on Bergman

To complement our film season, Essential Bergman by David Stratton, we delivered a public lecture by Stratton on the legendary director, Ingmar Bergman. It was a rare treat to hear Stratton's very personal journey of one of the most accomplished auteurs of all time. He shared his fascination with Bergman as a truly prolific filmmaker having directed over sixty films and documentaries for cinema and television.

Public Programs for Exhibitions

DreamWorks Animation: The Exhibition

The final weeks of the hugely successful *DreamWorks Animation: The Exhibition* in the first half of 2014-15 and included an array of talks, workshops and special events designed to complement the audience's exhibition experience.

Legends of Australian Animation

In this special event, we gathered every Australian Oscar® winner or nominee for Best Animated Short Film together for the first time for a night of lively and inspiring discussion. Adam Elliot, Shaun Tan, Anthony Lucas, Sejong Park and the legendary Bruce Petty, Australia's first ever nominee (*Leisure,* 1976) shared their thoughts on the craft, the industry and the Oscars®. The evening was moderated by Tait Brady.

Above: *Designing Dreams*

Family Day: Vikings and Dragons

This family day celebrated the popular DreamWorks feature, *How to Train Your Dragon*. Activities included a green-screen workshop, dress-up and photo booth experiences and a stop-motion animation workshop allowing participants to 'learn how to breathe fire'. Children could 'pin a scale on the dragon' to contribute to a large scale artwork captured on time-lapse as it grew throughout the day. Families were invited to come dressed up as their favourite character from the film and they took up the challenge in record numbers. The day was hugely popular, with visitors in the thousands.

Family Day: Jungle Party

Taking inspiration from the *Madagascar* film franchise, this very popular day of free jungle themed activities invited kids to help 'grow' the jungle by adding their own animals and plants to a large mural; animate penguins in a claymation workshop; get into character as escaped animals from the zoo in our 'Animal Escapees' photo-booth; and get their groove on making animated .gif self-portraits in our 'Dance-mation' workshop. In addition, live performances, games and competitions were staged throughout the day, including a roaring competition, karaoke, DJs and a West African drumming circle with *Melbourne Djembe*. Kids were treated to a special visit from suited character Alex the Lion and many came dressed as their own favourite characters from the *Madagascar* films.

Designing Dreams

The final stages of the industry-focused *Designing Dreams* program for early and mid-career animators took place in July – October 2014. Five local animators presented their concept works via video link to director Steve Hickner at the DreamWorks studio in California in a series of intensive mentoring sessions. After decades in the top tier of the animation industry, including directing *Prince of Egypt* and *Bee Movie*, Hickner brought a wealth of experience to the group. Further guidance was provided on the ground in Melbourne by Oscar® nominated Australian animator, Anthony Lucas. These sessions expanded our use of videoconferencing technology for long-distance programming, utilising it to deepen the engagement between our international partners and local industry.

Animated Conversations

The weekly 'Animated Conversations' talk series continued alongside *DreamWorks Animation: The Exhibition* throughout its final run, offering visitors free sessions with our educators, curators and animation industry guests that gave extra insights into the exhibition, DreamWorks feature films and the animation industry more broadly.

DreamWorks Up Late

The 'DreamWorks Up Late' program saw the first Thursday of the month transform our Lightwell space into an indoor garden party complete with lawn, plants, DJ, games and a temporary silent cinema where visitors could pull up a deck chair and watch DreamWorks films including *Madagascar*, *Kung Fu Panda* and *The Croods*.

David Rosetzky: Gaps Public Program

Floor Talk: David Rosetzky

Alongside David Rosetzky's ACMI-commissioned work, *Gaps*, we presented two intimate and revealing floor talks in the Gallery 2 exhibition space, featuring the artist in conversation with ACMI curator Fiona Trigg. During the talks, Rosetzky spoke about recurrent themes in his works, his working spaces and *Gaps* in relation to his overall career catalogue of works. The second talk was co-presented with Melbourne Art Fair.

China Up Close Public Programs

China Up Close was an in-depth examination of Chinese moving image culture through the lens of a rich program of art, film, digital programs, talks and live events surrounding the exhibition, *Yang Fudong: Filmscapes*.

China Up Close Symposium

The *China Up Close Symposium* gathered together experts from China, Hong Kong and Australia for a full-day symposium to discuss the significance of Chinese film and screen-based art in a global context. The symposium aimed to create opportunity for cross-cultural dialogue; strengthen Australia-China engagement, and lay foundations for future exchange between Australian and Chinese curators, artists and organisations. The day included a presentation from Doryun Chong, Chief Curator of M+; an In Conversation session with Yang Fudong and Dr Claire Roberts; *Tilting Australia's Axis*, a panel session exploring possibilities for cultural engagement between Australia and China; a presentation from a group of visiting delegates from key Chinese art museums, and a special preview of *Yang Fudong: Filmscapes*. The event attracted a strong industry-based audience, as well as general public and was presented in partnership with Asialink with the support of the Australia China Council and the Australia Council.

Above: In Converation: Yang Fudong

Doryun Chong talk

M+ Chief Curator Doryun Chong's visit was organised by ACMI in partnership with Asialink and the Art Gallery of New South Wales. In addition to participating in the *China Up Close* symposium, Doryun took part in a curatorial lab at Asialink, an *In Conversation* event at the Art Gallery of New South Wales and a series of gallery and studio visits in Melbourne and Sydney. M+, scheduled to open in 2018, is the new museum for visual culture in Hong Kong's West Kowloon cultural district. It is a major new presence among international arts organisations and, with moving image as one of its focal points, it is an important peer. Doryun's visit was an opportunity to explore future collaborations, share knowledge, and spark connections with Australian artists to extend our understanding of moving image art in the China/Hong Kong region.

The Poetic Dimension of Wong Kar-Wai

This special lecture from eminent Hong-Kong based curator, researcher, teacher, writer and critic, Sam Ho, explored the work of master filmmaker Wong Kar-Wai and his relationship with the Chinese poetic sensibility. A large studio audience was treated to an evening of lively and impassioned discussion with Sam and a curated journey through seminal moments from Kar-Wai's films.

Luring the Tiger from the Mountain

This industry-focused event examined Chinese/Australian transnational cinematic co-productions. Speakers included Zoe Chen, General Manager of Ruddy Morgan Organisation, (China), Sirens Productions, (Shanghai), Jenni Tosi, CEO of Film Victoria, Hong Kong and US-based curator and writer Sam Ho, cinematographer and producer, David Parker, and Mario Andreacchio, Executive Producer, Director of Adelaide Motion Picture Company (AMPCO). With several panellists actively working on Chinese/Australian co-productions, the session proved an informative look at the practicalities and complexities, challenges and opportunities involved in the process. The evening culminated in the live signing of a co-production agreement for an upcoming feature film and a networking opportunity for local filmmakers.

China Up Close Film + Talk Series

Running across the *China Up Close* season, we presented a series of illuminating talks and film packages. Chinese and Australian art, economic and environmental experts discussed the films and the contemporary Chinese themes they raised.

The Art of Dissent

Accompanying a screening of *Ai Weiwei: Never Sorry* (Alison Klayman, 2012), the *Art of Dissent* talk examined the infinite variety of forms offered by conceptual art to express ideas of freedom. It explored how artists such as Ai Weiwei take on the role of commentators on the many issues impacting contemporary Chinese identity.

Raising the Bamboo Curtain

Raising the Bamboo Curtain was a talk supported by the film screening of master filmmaker Jia Zhangke's award-winning *A Touch of Sin* (2010) - a film that chronicles contemporary Chinese Life with stories that are plucked straight from the newspaper headlines. The film was a perfect background to a fascinating discussion that examined the global context of an emerging capitalist economy and the impact on the changing world of the middle class in contemporary China.

Wuxia on Film
This was a revealing two-part exploration of the martial arts genre. In our Intermix program, we screened Ang Lee's modern classic *Crouching Tiger, Hidden Dragon* (2000), followed by a discussion with Chinese cinema expert Dr. Peter Gravestock about the resurgence of the martial arts genre, and the debt it owes to the pioneering Hong Kong studios of the 1950s and '60s.

Modern Day Wuxia
Presented with *The Grandmaster* (Wong Kar-wai, 2013), writer and journalist Dan Edward spoke about the wuxia tradition in the Hong Kong and Taiwan film industries and its legacy in the Chinese literature of Wulin - martial arts warriors.

Growing Up Chinese in Australia
This special event was a companion event to the *Australian Perspectives* film season for *China Up Close*, with reference to Clara Law's *Floating Life* (1996), Bruce Beresford's *Mao's Last Dancer* (2009) and Tony Ayres' *The Home Song Stories* (2007). It also included a screening of William Yang's new film *Blood Links* (2014). A panel of prominent Chinese Australians, including filmmaker Tony Ayres, writer Benjamin Law, critic Juliana Qian, and artist William Yang, discussed growing up as Australian-Chinese, understanding their racial culture and the development of a hybrid identity through acculturation.

Made in China
Presented with *The Iron Ministry* (J.P. Sniadecki, 2014), speakers Dr Siqing Chen and Dan Edwards discussed the complexities of change brought on by rapid urbanisation in China, including impacts on the environment, development and global relationships.

Augmented Manicures
This special event was presented in partnership with Metaverse Makeovers - a Melbourne/Shanghai based future-fashion and multi-disciplinary art collective which develop wearable technology and 'social experiences'. In this drop-in experimental workshop, Metaverse nail technicians offered manicures with their specially developed augmented reality nails. When viewed through an iPhone App, the nails 'come to life' with original 3D animated bling. MC-ed by performance artist Shian Law, this futuristic, one-of-a-kind-event took place simultaneously in Shanghai and Melbourne online. Visitors to ACMI saw a live feed of Metaverse Artists working at a nail bar in Shanghai, while a live feed of the Melbourne event streamed back to Shanghai. This event was an important inclusion in the *China Up Close* program, exploring the intersection of Chinese pop culture, fashion and future technology and experimenting with a ways to create a cross-global live-art experience.

Chinese Rice Field Installation
This large scale participatory installation by Slow Art Collective artists Chaco Kato and Dylan Martorell took over the Lightwell window space for summer 2014-15. Slow Art Collective focuses on creative practices relating to environmental sustainability, material ethics, DIY culture and collaboration. This installation worked with twine, hanging plants and Chinese materials including bamboo, recycled packaging and sound recordings from ancient Chinese instruments. Visitors could drop in and help the artists progressively build the installation, or interact with craft and sound activities in the space. The end result was a beautiful installation - a vibrant and immersive space that visitors of all ages could step into, relax or create.

Chinese Lunar New Year
To celebrate Chinese Lunar New Year on 19 February 2015, we offered a special evening of free family activities inspired by Chinese culture and stories, including green screen workshops, lantern making demonstrations and film screenings.

Researching Chinese Film
Following a screening from the Chinese Consulate Collection, this talk investigated the findings of the collaborative research project, *The Chinese Film Project*, which explores the historically significant Consulate collection of moving image works previously donated to ACMI. Melbourne University's Wendy Haslem, along with ACMI's Collections and Access Manager, Nick Richardson, discussed the research process undertaken for the project and other concurrent Chinese film research being undertaken.

Above: *China Up Close Symposium*

Public Program Special Events

Outrage HIV Justice Film Festival, July 2014

A collaboration between ACMI, Victorian Aids Council, Gay Men's Health Centre, HIV Justice Network and Living Positive Victoria, the HIV Justice Film Festival presented a series of films and forums focused on HIV justice. Curated by Edwin J Bernard (HIV Justice Network) and ACMI, festival sessions included:

- *How could she go on living as if it weren't there* (2010), Documentary screening with a Q&A with director Ingela Lefalk

- *Ruins – Chronicle of an HIV Witch-Hunt* (2013), Documentary screening and Q&A with director Zoe Mavroudi

- *Shorts Program – Challenging HIV Criminalisation*, Film screening followed by panel discussion

- *Being Brendo* (2012), TV series screening

- *Transmission* (2014). Documentary Screening

- *The Abominable Crime* (2013)/ Kiyoshi Kuromiya (2012). Documentary screenings followed by Q&A with *Kyoshi Kuromiya* director Che Gosset

Big hART with Melbourne Festival

As part of 2014 Melbourne Festival, we partnered with leading arts and social change company, Big hART, to present *22 Years of Big hART: A Film Retrospective*. The program featured highlights from Big hART's body of film work - a remarkable collection of documentaries and narrative shorts giving voice to the invisible and the forgotten, and offering insight into the depth of the company's work with communities across Australia.

Content + Process: A New Virtuosity

Across two intimate masterclass sessions, creative director Scott Rankin and other key members of Big hART explored their working processes and workshoped the challenges facing the community-based arts industry. These popular sessions were companion pieces to Big hART's Melbourne Festival programs *Hipbone Sticking Out* (at Arts Centre Melbourne) and *Murru* (at Federation Square).

Pause Festival

In this program we partnered with with Pause Festival 2015 for a number of future-focused special events bringing together tech start-ups, creative entrepreneurs, established names and emerging talent in the creative digital technology sphere.

Welcome to the Internet of Things

Representatives from some of the most innovative technology organisations came together for a discussion about the future of connected devices, from wearable tech to 'smart kitchens'.

Art of VFX

Co-presented with the Foundry, this event brought leading Australian and international VFX professionals from studios including Imaginary Forces, Animal Logic, Karacatz Animation and Rising Sun Pictures, together for an inside look at the workflows and systems used to produce the world's best visual effects.

Art after Machines

Co-presented with Deakin University, this lecture from Vancouver-based independent curator Mohammad Salemy explored the impacts of telecomputation and automation on art and human consciousness.

Symposium on Indigenous Screen Performance

We partnered with the City of Melbourne, La Trobe University and Victoria University to present a full-day symposium on Indigenous Screen Performance. The symposium explored the outstanding impact of Indigenous writers, directors and actors in Australian film, television and theatre, with a particular focus on *Redfern Now*, *Gods of Wheat Street* and *The Turning*. Speakers included Leah Purcell, Aaron Pederson, Uncle Jack Charles, Jub Clerc, and Jon Bell, with sessions chaired by Janina Harding and Sue Brooks.

RAKA Awards

In 2014, we hosted the University of Melbourne's Kate Challis RAKA Award, which celebrates the creative talent of Indigenous artists. Each year a different art-form is showcased and in 2014, the RAKA Award acknowledged excellence in scriptwriting for film and TV. The 2014 recipient was Ivan Sen, for his feature film *Toomelah* (2011), while Jon Bell received a Commendation for his *Redfern Now* episode, *Sweet Spot* (2012). The awards presentation was followed by a screening of *Toomelah* and a panel discussion with the award recipients.

Nite Art

Nite Art is a city-wide program that invites people on an after-dark walk to explore the CBD's art spaces. Artist-run initiatives, curated architectural spaces and major public museums simultaneously open their doors for one night. Our contribution to Nite Art 2014 was a specially curated selection of moving image artworks on display in the Australian Mediatheque, with a focus on the foundations and early work of Australian video artists.

Unpacking the Indigenous female body

Together with the Centre for Creative Arts at LaTrobe University, we presented a public lecture with Cree/Salteaux/Metis artist, Lori Blondeau, renowned for her examinations on the influence of popular media and culture on Aboriginal self-identity. In this special event, presented in association with cyberTribe's SOLID SCREEN Festival and Symposium, Blondeau discussed the catalogue of performance work she has created over 20 years.

Waiting for the Hobbit

In discussion with Deb Verhoeven, audience research expert and director of the *World Hobbit Project*, Professor Martin Barker explored audience engagement with the *Lord of the Rings* and *Hobbit* film series. Offering fascinating insights into fandom and cinematic adaptations of books, the talk drew on Barker's 44-country audience research projects studying the film series'.

Entertainment Design Masterclass: Gnomon School of Visual Effects

Together with *Ideas on Design*, we presented a masterclass with entertainment industry giants, the Gnomon School of Visual Effects (LA), as part of Melbourne International Design Week. Designers behind some of the most celebrated VFX in cinema and games, shared their insights for techniques and workflows. Speakers included Neville Page, Neil Huxley, Madeline Scott Spencer, Aaron Limonick and Alex Alvarez, whose combined body of VFX work includes *Tomb Raider*, *Assassins Creed*, *The Hobbit*, *Lord of the Rings*, *Avatar*, *Star Trek* and more.

ACMI, Ideas on Design, Gnomon School and Mulka Project Round Table

We hosted a special round table event bringing together key people from the Mulka Project, the Gnomon School of Visual Effects and our own Public Programs, Exhibitions and Collections teams, for knowledge sharing and ideas exchange. The Mulka Project is a unique multimedia production centre and digital archive in Yirrkala, North East Arnhem Land, whose core objective is the creation, repatriation, and dissemination of culturally important media in language throughout the 13 Yolnu clans of the region. Its approach to sustaining Yolnu culture through employment and on-country training are an innovative development of the remote Indigenous creative sector. Representatives, Patrina Munungurr, Bawuli Marika and Joseph Brady, provided deep insights into the Mulka project's pioneering work. With the project expanding its digital learning arm into 2015, the round table was a unique opportunity to discuss approaches to digital education with members of the Gnomon School.

Freeplay Independent Games Festival

In 2014-15, we continued our partnership with Freeplay, Australia's longest running and largest independent games festival. In October 2014 we co-presented a brand new, two-part event, *Parallels*, followed by the *Freeplay Independent Games Festival 2015*, where together with Freeplay, we co-presented a series of programs designed to shine a light on the current state of independent game development in Australia.

Parallels Playday

This event populated the ACMI Lightwell with gamers for a day of play, creation and friendly competition. Australia's local and grassroots gamer community showcased gameplay, game art and live game development in a packed day-long program.

Parallels: The Freeplay 2014 Showcase

The *Playday* led into this special evening session in Studio 1, featuring the creators of nine remarkable Australian videogame projects demonstrating their creations live to a packed and passionate audience.

Freeplay 2015 Symposium

In this headline event for Freeplay 2015, leading game-makers dissected the current state of games creation, with a keynote speech from Austin Wintory, the first composer to receive a Grammy nomination for a videogame score. *Freeplay 10* celebrated Freeplay's 10th birthday with a look at 10 games that have defined Australian independent game development over the last decade.

Gameloading: Rise of the Indies

As part of our Intermix youth program we presented *Gameloading*, the new Australian feature-length documentary exploring the rise of independent game development, followed by a panel session featuring game developer Trent Kusters and Giselle Rosman, co-organiser of the Global Game Jam and Women in Games.

Board Games Up Late

Freeplay went analogue with a late-night social session in our Studio 1 space, designed to celebrate the tabletop game renaissance.

Sunday Morning Sessions

This open-mic style program was designed to draw out new, emerging and marginalised voices in gaming. Independent and grassroots games developers answered an open call to talk about creative ideas, new strategies and the desire to challenge the status quo.

A Moon Safari by Steam Bicycle

This ground-breaking hybrid animation and live puppetry children's theatre production by Oscar nominated animator, Anthony Lucas premiered in the April 2015 school holidays. A delighted audience of children and their parents filled Studio 1 for a season of 12 packed performances.

Maree Clarke workshop with Artful Dodgers studio

We joined forces with Artful Dodgers Studio to host a free public workshop with Maree Clarke, a Mutti Mutti, Wemba Wemba and Yorta Yorta woman from Victoria, who works as a multi-disciplinary artist and curator of Aboriginal Art. An all-ages group sat down with Maree for an inspiring afternoon learning about methods used in her work, combining handmade Aboriginal art marking techniques with new media.

Intermix

Intermix is our free program for 15-25 years olds, which delivers a dynamic and diverse array of events. In 2014-15 young people were offered special opportunities to connect with our major exhibitions and film programs, as well as a series of stand-alone workshop experiences, talks and special events.

Intermix is generously supported by Naomi Milgrom AO.

DreamWorks Animation:
The Exhibition Tours
A group of young people spent time with our curators, producers and special guests to understand how a world-class exhibition gets built from scratch. They then applied this knowledge to take members of the general public, including families and kids, on lively and free guided tours to enrich their experience of *DreamWorks Animation: The Exhibition*.

Intermix – the Animation Challenge
Phase two of the five-part intensive workshop series *'The Animation Challenge'* took place from July – September 2014. Young animation enthusiasts and emerging animators worked together in monthly day-long sessions that followed the animation process from start to finish. With hands-on guidance from professional animator, Isobel Knowles, participants worked on four short narratives that ultimately stitched together to form a single collaborative short animated film, *The Wanderer*.

Point Clouds as Landscapes
Taking inspiration from the urban and rural environments in the works of Yang Fudong as a departure point, this workshop offered participants an introduction to cutting edge 3D scanning technology as a new way to creatively capture landscapes.

Above: *A Moon Safari by Steam Bicycle*

Identity and Cross Cultural Narratives in Gaming
As a companion piece to *China Up Close*, this session gave young game developers and games enthusiasts an opportunity to sit down with pioneering Melbourne game developer Harry Lee, an award-winning game designer and former director of the *Freeplay Independent Games Festival*. During the session, Lee talked about his games exploring cross-cultural identity, including a digital narrative drawing on Alice Pung's anthology, *Growing Up Asian in Australia*.

Gaming, Interactive Art and Organic Interfaces
This interactive audio-visual performance workshop with interactive artist, Oliver Elmers, and electronic musician Lucian Blokamp, introduced participants to an array of creative technologies and concepts, including physicas, generative art and use of depth sensors.

Visualising Free Speech
This creative workshop with artist Pierre Proske used creative coding and data visualisation as a meditation on the issue of contemporary free speech. Using real world statistics such as data from Freedom of Information requests, participants learnt to create generative, data-based artworks. They considered design principles for visualising data in art, while exploring themes of openness and transparency in the 21st century.

A Live Architectural Video Masterclass
This exciting two-part event was a partnership with the City of Melbourne's Signal Studios and Melbourne Music Week. Participants learnt VJ techniques in an intensive one-day workshop with video artist Sean Healy, then applied their knowledge the following week while VJ-ing at Signals post-punk 'Little Bands' concert as part of Melbourne Music Week.

The Science of Visual Effects
In this two-part event, participants watched the indie invasion movie *Monsters* before chatting with local VFX supervisor Patrick Sarell, who talked about his body of work including *Nullabor* and *Ghost Rider; the state of VFX today*; and what it's like working in the creative sector. For young people considering a VFX career, this was an inspiring and informative session.

Virtual Reality with Oculus Rift
This very popular session offered a date with the future, with participants learning how to create virtual reality artwork for 3D headset technology, the Oculus Rift, guided by media artist Pierre Proske.

Reviewing Bergman: A Masterclass with David Stratton
Young and passionate film enthusiasts had the opportunity to grow and showcase their skills in the art of film reviewing with one of Australia's most celebrated film critics, David Stratton. Successful applicants were required to write a 200-word review of a film screened in the ACMI *Essential Bergman: Selected by David Stratton film* season. The future film critics attended screenings and generated reviews and content for our social media channels.

Writing for the Screen
This intensive screenwriting workshop with Ronnie Scott, writer for *The Monthly*, *The Saturday Paper*, *The Believer*, *The Australian* and ABC Radio, was presented in partnership with the Emerging Writer's Festival as part of our Intermix program.

DreamWorks Animation Workshops and Children's Programs

Learn to Draw DreamWorks Characters
In this workshop, visitors could drop in, pick up a clipboard and learn to draw their favourite DreamWorks characters in a special all-ages event offering guided character tutorials with Melbourne-based animator Ben Ommundson, alongside step-by-step video material provided by DreamWorks Animation.

Penguin Parade
A free drop-in claymation workshop inspired by the DreamWorks Animation feature, *Penguins of Madagascar*, where kids could create their own clay penguins and learn to animate them guided by our expert facilitators.

Magic Noodle Bowl
A playful stop-motion activity where kids learned to animate a bowl of 'fortune telling noodles,' inspired by Kung Fu Panda's love of noodles.

World of Foley
In this drop-in workshop, kids got an inside look at the world of foley sound effects for animation and a chance to create some of their own animated sound effects.

Above: *DreamWorks Family Day: Jungle Party*

Screen Safari
In this green-screen workshop series, kids tested their performance skills and learn about green-screen technology while playing a role in an exciting adventure inspired by the *Madagascar* films.

Animated Escapades
Intensive one-day claymation workshops were presented where kids worked together to create a short stop-motion movie complete with sound taking inspiration from claymation films like *Chicken Run* and *Curse of the Were Rabbit*.

Chine Up Close Workshops and Children's Programs

Chinese Cut Paper Animation
This drop-in workshop invited children to be inspired by cut paper traditions in Chinese culture while learning about stop-motion animation. Children cut and coloured traditional Chinese designs, or create their own designs, and added them to a collaborative animation on a large light box in our Lightwell.

Shadowplay Animation Workshops
This popular full-day intensive workshop combined shadow-puppetry with traditional animation techniques. Kids learnt about the ancient shadow-puppet tradition in Chinese culture and made a collaborative animated film inspired by the Chinese zodiac.

Monkey! Green Screen Workshop
These one-day workshops were inspired by the 16th century Chinese literary classic *Journey to the West* by Wu Cheng'en and its many adaptations in popular culture, including the cult-classic Japanese TV Show *Monkey Magic*. Children learnt about story and created their own green screen adventure starring mythical creatures and animal gods.

School Holiday Workshops

Our school holiday programs inspire a new generation of young filmmakers and moving image enthusiasts.

Make a Movie
This classic program continued its sell-out popularity with groups of young people making films together in three-day intensive workshops culminating in a red carpet screening of their finished works.

Massive Minecraft Movie
Gaming met filmmaking in these one-day intensive workshops for 12-16 year olds. Young gamers learnt how to channel their gaming expertise into animated filmmaking, taking home a completed movie at the end of the day.

Kaleidoscope! Animation Workshops
This drop-in activity invited children to play with colour and movement, creating cut paper animation to mimic the effects of a kaleidoscope.

Digital Storytelling

Through our longstanding and award-winning Digital Storytelling (DST) program, we continue to be a leader in the field. Our open digital storytelling creative workshop program continued, giving a wide range of participants the opportunity to learn the digital storytelling process for application in their personal and professional worlds. In addition to DST programs for the general public, we also partner with organisations and community groups on specialist workshops. In 2014-15, these included:

Aboriginal young people in Victoria and digital storytelling

In partnership with the University of Melbourne's Research Unit in Public Cultures, Sista Girl Productions, the Victorian Health Promotion Foundation and the Korin Gamadji Institute, we're taking part in an ARC funded research project exploring digital storytelling as a creative forum for supporting Victorian Aboriginal youth. In 2014-15, our team delivered two intensive workshop programs as part of this project. The Identity and Digital Art Workshop explored approaches to expressing identity through digital art with a group of young Victorian Aboriginal students, who explored a range of media techniques and technologies, including filmmaking, animation and hand-held devices, for creating stories expressing themes of identity. In the second workshop, participants worked to create a moving image artwork using portable devices and apps that represented their personal identity while celebrating cultural pride.

My Life Here While You Are There: Real-time Digital Storytelling in Melbourne and Ankara
As part of the 2015 Australia Turkey Festival and in partnership with the University of Hacettepe, Ankara Turkey, we hosted a digital storytelling workshop and screening linking Melbourne to Ankara via video conference. The stories screened as part of the event had been produced earlier in the year in a workshop conducted in Melbourne with women who shared their personal stories of migrating from Turkey to Australia. The workshop was led by Burcu Simsek, Ph.D. Assistant Professor at Hacettepe University with support from our Public Programs team. This event was part of the larger First World War centenary commemorations between Turkey and Australia, with dignitaries, Mehmet Küçüksakallı the Turkish Consular General, participating at ACMI, James Larsen and Australian Ambassador to Turkey, in Ankara at the University of Hacettepe.

Our Media Conference

ACMI Public Programs Manager, Helen Simondson, was invited to present at the 10th International Our Media Conference in Papua New Guinea on the subject of Diverse Communities, Diverse Media. Helen presented in a panel of participants involved in a national Australian research project that is investigating the role of indigenous groups, community media and arts organisations in propagating both digital storytelling skills and new opportunities for media participation on a population-wide basis.

Hothouse

The Hothouse program is an intensive, selective entry industry mentoring program and project lab for Victorian students in Years 10-12. In 2014, to coincide with the *DreamWorks Animation: The Exhibition*, the program focused on animation. After a call for entries and online selection process, 10 talented students came to ACMI for an intensive week in July. Working in groups with our team and animation mentor David Pennay, they created short animated films, taking their projects through every stage of the creative process from concept to screening. They also received special access to *DreamWorks Animation: The Exhibition* and workshop sessions with tertiary sector educators and key animation industry figures, including Anthony Lucas and DreamWorks Animation Studios trainer, Tim Ingersoll via video-link from Los Angeles.

White Night

Melbourne's over-the-top arts marathon exploded across ACMI in every conceivable nook and cranny in February 2015, (along with the rest of the CBD) drawing in crowds of over 38,365 in just 12-hours. In our cinemas we presented an unauthorised biography of Vincent Price and a special selection of international animations programmed by the Melbourne International Animation Festival; acclaimed Chinese artist Yang Fudong's exhibition *Filmscapes* was free in Gallery 1; VJs and DJs were 'live' in the Lightwell; a one-night-only presentation of Ryan Trecartin's Venice Biennale suite of films screened in Gallery 2; and the 1903 incarnation of *Alice in Wonderland* was looped in the Australian Mediatheque.

Above: *Hothouse*

Digital Programs

New ACMI Website

Our new website launched in August 2014, marking the first time the general public has seen a significant online identity and functionality refresh for ACMI since 2007. The significance of the upgrade required a large-scale migration process to audit, optimise and relocate the site's content, which will continue as we relocate our substantial collection of education resources from across several microsites into the main website.

The website introduced a more refined integration with Tessitura, our ticketing and customer relationship management system. The partial integration supports the breadth (and numerous ticket offerings, both internally and with external partners) of our programming offer. Whilst not part of the website proper, the redevelopment also took into account the redesign of TNEW (Tessitura's online ticketing platform), as well as making this platform responsive for mobile devices. The new site also introduced an integration pathway with Vernon, our collection management software.

The website launched in one of the busiest periods of the year, hot on the heels of the 2015 Melbourne Winter Masterpieces announcement, *David Bowie is*, the conclusion of the Melbourne International Film Festival and the beginning of the Melbourne Writers Festival, providing a litmus test for online scheduling while providing visitors with more information and new means to explore our entire program offer more effectively.

Following launch a number of refinements to the site have occurred including introducing Twitter and Instagram live-feeds in support of the *David Bowie is* exhibition via a new 'feature' template, a small but exciting step as we look for new avenues to create dialogue with audiences. Thought has also been applied to improving the navigation of the site too, drawing on the data from analytics and other user-behaviour mechanisms.

The site has been designed to work around a distributed publishing model, wherein programmers of specific strands take control of their pages online through the life-cycle of an event. Additionally, as our teams become acclimatised to the new site, new ideas and further developments will inevitably manifest.

As opposed to marking the end of the website's redevelopment, launching the site opens the door for ongoing projects that support existing programs as well as allowing the organisation an opportunity to go into areas it hasn't been able to previously including, live streaming and the integration of rich media content.

Accessibility

We completed an online accessibility audit for our website, our online purchase path as well as our online media (this encompasses podcasts, videos and PDF documents). This audit was conducted by the not-for-profit group Media Access Australia (MAA).

The Australian Government requires that as of January 1, 2015, all websites should meet at least WCAG 2.0 AA standards. These are a set of guidelines that ensure content should be accessible to all, as well as being perceivable, operable, understandable and robust.

As a result of the audit, some adjustments are being made in liaison with MAA and digital agency Deepend to improve certain accessibility measures, particularly regarding website navigation using screen-readers.

Between the Screens: A Pilot Digital Program

As part of *China Up Close*, we invited audiences to take part in *Between the Screens* (BTS). This entrée into online exhibitions explored China's exploding moving image art, film and culture scenes and invited audiences to submit their own responses to four key themes - change, place, identity and journey.

China's urban population is expected to increase by 300 million people by 2050. Urbanisation is shifting from the West to the East and is fuelled by China's unprecedented economic buoyancy and appetite for growth. BTS provided an insight into this world through the lens of China's pre-eminent moving image artist, Yang Fudong. The website featured behind-the-scenes footage and interviews with Yang Fudong, visiting academics as well as our programmers and curators. The second part of the website was dedicated to audience participation through an online photo project, where visitors could do away with words and communicate their responses through visuals.

By submitting photo responses, audiences helped build a collective body of thought and personal experience that spanned countries and broke through language barriers. The participatory photo section of the site was presented in both Mandarin and English text.

The main aim of BTS was to allow greater access to the materials and themes presented by the *China Up Close* program and serve as a pilot project for digital outputs in the future. It was also a unique opportunity to engage with online visitors from across the globe, particular China, as well as sense-checking how effectively we could reuse content, developed for an online project, in our physical spaces.

Digital Production

In 2014-15, our Digital Programs team produced a broad range of video content for publication online, viewing in the Australian Mediatheque, and for mobile devices, along with moving image content for our exhibitions, programs and projects. In total there were 78 video outputs from 45 separate productions. The team also created compiles, media conversions and treated 670 individual pieces of content in preparation for screening and online platforms.

Above: *China Up Close Symposium*

Education Programs

Education

Our Education team is a leader in digital and moving image education, recognised nationally for excellence and innovation. We promote knowledge, foster effective learning and build skills by providing creative educational content and expertise, and access to moving image artists and digital platforms and tools. We support learners of all ages to develop and communicate ideas, information and skills critically and creatively via the moving image.

Recognising the growing centrality and effectiveness of blended learning in education contexts, we are increasingly engaging the complementary strengths of online and face-to-face engagement in teaching and learning. Our diverse program is delivered across multiple platforms and includes video conferences, interactive and content-rich digital resources, workshops, talks, lectures, film screenings and introductions to our exhibitions.

Alongside our core program, the Education team engages in productive collaborations with schools, universities, government and other cultural centres to create and deliver bespoke innovative programs and learning experiences.

Screen It

In 2014 ACMI's exceptional *Screen It* competition celebrated its tenth anniversary, a milestone marked by a lively, streamer-filled celebration and red carpet awards ceremony. Still Australia's largest film, animation and videogame competition for primary and secondary students, *Screen It* had 365 entries and nearly 1,600 participants from every state and the ACT.

The judging panel was made up of high-profile industry professionals and eminent educators who were able to offer entrants the industry connection and recognition they deserve.

The 2014 judges included:

— Daniel Knight
  (Director, *The Trollbridge*)

— Writer, Russell Fletcher

— Animator, Rebecca Hayes

— VCA Lecturers Paul Fletcher and
  Peter Allen

— Malcolm Turner (Melbourne
  International Animation Festival
  Director)

— Anna Kamasz from the Australian
  Children's Television Foundation

— Representatives from Federation
  Square

— Bajo and Hex, presenters of *Good
  Game* on ABC2 judged and presented
  the games awards.

_ Jason Schliefer, DreamWorks
  Animation, in the animation
  categories.

We also benefited from the expertise of two outstanding final year RMIT Bachelor of Design (Games) students, who in their role as *Screen It* interns prejudged the videogame entries and collated the games for the ABC *Good Game* hosts to select the winning entries.

The theme of *Reflection* encouraged many insightful and personal works with the idea of self-examination informing a number of entries. In another set of responses, the theme inspired some beautiful studies in abstraction, while others used humour to engage viewers. The most successful videogame entries balanced theme and subject matter with inventive and captivating gameplay.

Each year our Education team provides comprehensive education resources to assist in the production process. Our *Screen It* video conference series encouraged teachers and students to respond creatively to the theme and consider the unique elements of their chosen moving image form. These sessions offer inspiration and handy tips on techniques for producing a quality moving image work and avoiding common pitfalls. The work of previous

years' finalists and winners is used to provide realistic examples and to inspire future entrants.

Screen It is set apart from other moving image competitions for young people due to its focus on education outcomes, a focus that ensures all entrants benefit from their involvement. As a result of comments from teachers, *Screen It* 2014 offered school participants the option of requesting feedback indicating strengths and suggesting areas of improvement. One of the highlights for finalists and winners is the prestige and satisfaction of having their work screened to a large audience in a variety of different contexts, including our website, within *Screen Worlds*, the Australian Mediatheque and on the big screen in Federation Square.

Onsite and Online Education Programs for Students

Programs for Exhibitions

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

Screen Worlds offers teachers and learners an invaluable opportunity to build and develop a deep understanding and appreciation of the moving image in all its forms. The multi-faceted experience makes it a key destination for schools and tertiary institutions, focusing on screen and digital literacy, in either a self-guided visit or via an educator-led introduction.

As well as offering general introductions focusing on important moments in the development of the moving image, the Education team delivers *Screen Worlds* programs introducing the science of the moving image and light and light-based technologies.

We have been delighted by the increasing significance of the Kids Space within *Screen Worlds* in our programming. The showcasing of *Screen It* finalists in the space has made it an appealing destination for school groups and we've also developed a number of pop-up activities for the space.

Galleries 1 and 2

The Education team responds to each new ACMI exhibition with fresh insights, engaging with significant themes, artistic innovation and creative practice. As educators in the moving image, we are privileged to have the opportunity to introduce teachers and learners of all ages to a range of thought-provoking, illuminating and enjoyable exhibition experiences and to make relevant and targeted connections to curriculum.

Our resources draw on multiple intelligences and are designed to foster deep thinking. As well as providing a scaffold for a valuable and productive onsite visit, our resources are designed to assist teachers back in the classroom to continue developing and reinforcing their students' insights and knowledge.

Recognised for their depth of analysis, breadth of ideas and diverse questions and activities, our exhibition resources are written to have a life beyond the exhibition.

During 2014-15 online resources were developed for:

– *Yang Fudong Filmscapes*

– *War Pictures: Australians at the Cinema of 1914-18*

DreamWorks Animation: The Exhibition Education Program

This exhibition provided students with a unique insight into the creative process behind DreamWorks Animation's on-screen magic and a rare glimpse into the studio's artistic and visionary approach to animation. More than 12,600 students and teachers visited the exhibition during its run and an additional 2,118 engaged in our outreach program via video conference.

The exhibition was embraced by diverse education groups and appealed to primary, secondary and senior students. Structured around the narrative concepts of character, story and world, the exhibition provided a range of curriculum links that could be drawn on in the classroom.

Animating through the Ages: From Gertie to Toothless

The DreamWorks Animation Creative Careers session introduced students to the opportunities, rewards and challenges involved in working in design, media and art institutions. ACMI's Curator Sarah Tutton, alongside our Digital Producer Shelley Matulick, professional artist and illustrator Andrea Innocent, animator, designer and illustrator, Tali Gal-on, and ACMI Multimedia Educator Ana Tuckerman, offered insights into creative career pathways and answered students' questions about starting out and achieving their career goals.

In the exhibition seminar program, our staff from across multiple teams provided insights and insider knowledge to students wanting to learn more about the design and marketing process involved in presenting and showcasing a major exhibition. The outstanding resources produced for *DreamWorks Animation: The Exhibition* offered teachers ongoing strategies for exploring animation, film language and narrative concepts and, as the exhibition tours the globe, will continue to support and inspire students and teachers.

The *DreamWorks Animation: The Exhibition* education program was supported by Naomi Milgrom AO.

David Rosetzky: Gaps Education Program

Exploring ideas of performance and identity, David Rosetzky's single-channel video work *Gaps* offered students an evocative and spellbinding moving image art experience. A highlight was an exhibition introduction delivered to tertiary students by our curators detailing Rosetzky's creative practice and offering insights into the production process.

Yang Fudong: Filmscapes Education Program

This beautiful exhibition consisted of four works exploring the shifting, uncertain nature and our perception of reality. The exhibition appealed to a select group of teachers and students, primarily in the context of Art, Studio Art and VCE English (Exploring Issues of Belonging and Identity). The written education resource, in combination with the Between the Screens online portal has ensured that *Yang Fudong: Filmscapes* has a life beyond the exhibition.

War Pictures: Australian's at the Cinema of 1914-18 Education Program

In this ANZAC centenary year, *War Pictures: The Cinema of 1914-18* presents what filmgoers in Melbourne watched while the war raged. This exhibition garnered a great deal of interest from both primary and secondary groups, with students responding with fascination and openness to the expertly curated screening program, which was enhanced by an emotionally engaging score. The exhibition also brought film history to life for students, as they speculated on the role of intertitles, the importance of gesture and the emotional and narrative significance of music. The resource contextualised the exhibition and suggested links for further exploration and viewing back at school.

Shaun Tan's The Lost Thing: From Book to Screen Education Program

Shaun Tan's The Lost Thing: From Book to Screen has begun its touring program to regional centres supported by our Education resources. In June, educators Bridget Hanna and Anna Kuch travelled to Rockhampton to present animation workshops for children attending the exhibition.

Screenings, lectures and talks

Our cinema programs are designed to develop screen literacy, foster a life long love for the moving image and focus on key curriculum areas. These sessions are always used as an opportunity to educate students about the wide range of moving image forms and experiences we showcase in our cinemas.

Film Programs

Our film programs offer teachers and students a shared viewing experience in a state of the art cinema. Maximising the learning opportunities made available through each visit, our Education team presents a targeted onsite program complemented by a classroom resource (Kindergarten – Year 10).

Our VCE English film lectures continue to be an important element of many schools' student programs. The cinema experience offers students a superior and authentic connection to the film text, while the accompanying lecture gives students new ideas, fresh perspectives and expert insights. In 2015 we introduced Asghar Farhadi's exceptional film *A Separation* to the Education program. Explored as part of the context *Encountering Conflict*, the film offers a challenging perspective and is a rich source of "big ideas."

Talk Programs

The Education team's cinema talks build screen literacy and focus on specific curriculum areas to engage students in an interactive and dynamic session featuring clips and short films. Popular talk programs include *Let's Get Animated*, *Me and My World*, *Belonging* and *Indigenous Australian Voices*. These sessions are generally complemented by a visit to *Screen Worlds*, giving students the chance to engage further with the ideas explored in the cinema program.

The Nightingale

Offered as part of the *China Up Close* program, we organised a preview screening of *The Nightingale*, a Chinese-French co-production directed by Philippe Muyl. The session was booked out with an audience of over 350 students of Mandarin and their teachers. The program offered students the opportunity to enjoy a Chinese language film while also learning more about Chinese culture, landscape and society. We also produced an education resource to assist teachers to explore the film further in their classrooms.

Student Workshops

Education workshops maintain a standard of excellence that is a credit to our enthusiastic, talented and highly-trained team of educators.

Studio 1

Studio 1 Education programs highlight the importance of screen literacy that can only be developed through active participation in the creation of moving image texts. Each program delivered in this space is supported by a teacher resource to ensure that both teachers and students were well-prepared for their visit and to make the most of the learning opportunities offered in this unique environment. Highlights in the past year include the reconfiguring of the *Magic Camera* program to focus on genre and the purchase of a dizzying array of new costume items designed to stimulate creativity and maximise fun.

Studio 2

Our second production studio space encourages students to create imaginative and well-produced moving image works, as they learn about pre-production, production and post-production practices. These programs develop skills, encourage teamwork, harness students' existing moving image practices and build screen and digital literacy. *Film It* continues to be a popular choice for secondary students who meet the challenge of planning, shooting and editing a film in a matter of hours. In our new program, *Animating with Minecraft*, students work together to construct a script, build their own fantasy world then animate their *Minecraft* characters. The focus is on storytelling, teamwork, game play and filmmaking techniques.

Special Student Programs

Access Initiative

The cost of transport and participation fees can often be a barrier for disadvantaged students to engage in city-based excursions to cultural institutions. A generous donation from Ricci Swart and the late Bettie Kornhauser, enabled the Education team to offer 280 disadvantaged primary school students free bus transport to and from ACMI, participation in animation activities and entry to *DreamWorks Animation: The Exhibition*.

The opportunity was offered to students enrolled in English Language School settings, many of whom are refugees.

Children's Week 2014

During Children's Week 2014, we offered a free film program, *Voices on Screen*. The programmed films *I Wish* (Hirokazu Koreeda 2011) and *My Neighbour Totoro* (Hayao Miyazaki, 1988) each present the world from the unique perspective of children. Children's Week also offered us the chance to successfully trial a short pixilation workshop in the Kids Space in *Screen Worlds*.

Education Week 2015

The theme for Education Week 2015 was Maths, so we offered a talk program supported by the Department of Education and Training (DET) introducing students to Maths in the Movies! With nearly 500 students booked across two sessions, it is clear that the connection between maths and film aroused the curiosity and interest of both teachers and students. In these educational and highly entertaining sessions, participants learned that math can be cool.

Top Screen 2015

VCE filmmaking competition, *Top Screen 2015*, was a great success, featuring an outstanding selection of films and informative sessions involving exhibitors, state examiners and expert teachers. Schools were able to combine their cinema session with a media program or a visit to Screen Worlds.

G.A.T.Eways

The Education team has a long-term relationship with G.A.T.E.ways (Gifted and Talented Education, Extension and Enrichment) developing and delivering tailored cross-disciplinary programs to challenge and inspire gifted and/or talented students. In 2014-15, a range of workshops were offered, including *Take 5!*, an introduction to filmmaking, *My Story* digital storytelling program and a new program *Crash Bang Animate!* In *Crash Bang Animate!* students' work in production teams to learn about stop-motion animation and the importance of sound design in an animated film. As well as bringing together writing, imagination, teamwork, camera techniques and computer technology, this hands-on

creative experience also encourages students to learn how to negotiate and manage individual and group aims and objectives.

Indonesian Film Festival – Education Program

Indonesian teachers and students visited ACMI for a cinema experience exploring language and culture as part of the Indonesian Film Festival. For a third consecutive year, the Education team collaborated with the festival to deliver an education program alongside the screening of *Hasduk Berpola*. Over 500 students and teachers attended a session introduced by one of our educator and supported by a resource created by Education to support teachers in exploring the film in the classroom.

Melbourne Writers Festival (MWF)

Together with MWF, we co-presented the sold-out session *The Lost Thing: Page to Screen* which presented a screening of *The Lost Thing* animation and an in-conversation session with Shaun Tan, convened by one of educators, Susan Bye. Susan chaired another sold-out session *Book to Film*, featuring award-winning teen fiction writers Fiona Wood and Will Kostakis discussing their favourite adaptations.

Work Experience

Due to ever-increasing demand from secondary students seeking to engage in work experience with our Education team, we've developed a sophisticated online application process. Students are required to submit a well-developed application and resume in which they respond to Key Selection Criteria and answer a range of questions designed to indicate their suitability for the program and their genuine interest in the moving image. Work Experience candidates contribute to the delivery of Education programs, help with administrative tasks and are introduced to the complex and multi-faceted contribution made by Education staff to our programs.

Online Student Programs and Resources

Education's online and digital program has become a significant part of our program as a whole.

Video Conferences
Video conferences have become a key part of our learning offer, as we give schools the opportunity to meet and share ideas with educators and other moving image experts. These sessions also connect schools in the audience with each other.

The DreamWorks Animation Video Conference Series
The DreamWorks Animation Video Conference Series took ACMI and DreamWorks Animation into classrooms across Victoria and was a landmark moment in our exploration of the exciting possibilities offered by this mode of online engagement. Four sessions were held over two days and attracted a combined total of more than 2,000 students from 10 metropolitan and regional schools. The series provided a unique opportunity for students to engage with and talk to DreamWorks Animation creatives live from the US, along with our educators and artists.

Screen It Video Conferences
Screen It videoconferences are welcoming, enjoyable and interactive sessions for teachers and students, providing ideas and inspiration for exploring the year's theme and offering insights into the production process and tips for producing high quality moving image works. The 2015 video conference series has been well-attended by a number of schools keen to make a mark on this year's competition in the way their work explores the theme of change.

ACMI and the Australian Children's Television Foundation (ACTF)
In an exciting collaboration, our education team has hosted a suite of video conferences in collaboration with the ACTF. These programs included a series of three comedy scriptwriting sessions for class groups aged 11-13 years from around Australia. Making use of the high quality content from the

You're Skitting Me series and the *Sketch-O-Matic* resource, the sessions were interactive and fun.

Our Education Manager, Christine Evely, was invited by the ACTF to offer her expertise and in-depth knowledge of television production in a videoconference focusing on the classic kids' series *Noah and Saskia*. As the author of the original education resource, Christine led a dynamic online discussion about how we can continue to engage, entertain and delight our students with dynamic resources.

Resource Hub – online resources, tools and games for learners of all ages

Resource Library

Our growing library of program and exhibition-related resources not only complements visits to ACMI's physical spaces at Federation Square but has also been developed to offer teachers and students valuable insights, learning strategies and creative activities to support curriculum in the classroom. As well as exhibition-related and *Screen It* resources, teachers can visit our website to access a rich archive of well-designed and stimulating film and production resources.

Story Monster
Our Story Monster literacy game for primary school students continues to be a popular education tool, as students and other users complete the game and add their monster to the Monster Gallery. In 2014-15 Story Monster had 31,867 visits, the accompanying education resource was viewed by nearly 1,500 people and many fabulous monsters were added to the Monster Gallery.

Generator and Storyboard Generator
With 147,000 users taking part in 172,000 sessions each year, the *Generator* website is a valuable education tool, offering users a range of screen literacy and production experiences and resources. *Storyboard Generator* remains an outstanding drawcard and attracts users from around the globe.

Teacher Engagement

Professional Experience
As experienced teachers skilled in offering screen literacy and digital programs to learners of all ages, our Education team offers up to six pre-service teachers the opportunity to explore and engage in our flexible and creative models of delivery in the context of a world-leading cultural institution.

Professional Learning
As leaders in moving image education, our team models best practice and builds capacity in teachers developing their students' screen and digital literacy. The teachers who participate in onsite and online programs with their students make a vital contribution to the learning experience offered by ACMI, by preparing students prior to their visit and, after the session, by following up and building on what students have learned.

Teachers can also engage with our educators in onsite and online professional learning programs. *Create with iPads* is a new program and has been developed to demonstrate the versatility of these devices and to introduce teachers to a range of apps associated with filmmaking and screen literacy. Teachers were so inspired by the inaugural session, their word of mouth recommendation led to immediate enquiries from colleagues wishing to book into a future session.

Our VCE English professional learning programs typically focus on new films chosen for the text list, and provide a screening of the film, in-depth lecture and participatory workshop. The *Encountering Conflict: A Separation* professional learning day was fully booked on the three occasions it was offered, with teachers looking forward to focusing on this thought-provoking masterpiece as they explore the context theme with their students.

In two stimulating and informative sessions, the Education team introduced ACMI, our program and our resources to pre-service primary teachers from RMIT and Media teachers from the University of Melbourne Graduate School of Education. After the session, participants visited *Screen Worlds*, Gallery 2 and the Australian Mediatheque.

Professional Learning Collaborations

Our Education team connects and collaborates with teams from other cultural institutions, tertiary institutions and teacher and media organisations to present professional development opportunities across the year.

Melbourne City Experience

In February, we collaborated with many other organisations around the Melbourne CBD to hold a teacher professional learning day at the Melbourne Town Hall. The full-day program was designed to help teachers enrich their students' learning experiences when engaging in excursion programs in the CBD. Over 100 teachers attended the event and over 80 organisations around Melbourne participated.

New Pedagogies for Deep Learning - a Global Partnership

Delivered as a joint professional learning program with the DET, *New Pedagogies for Deep Learning - a Global Partnership* was presented by Michael Fullan, a world leader in education reform. In this session, teachers and educators heard about strategies for engaging students in deeper level learning to become lifelong learners and collaborative and connected problem solvers.

InSEA 2014 - 34th World Congress of the International Society for Education through Art

This international event was held at the MCG in July 2014 and as part of the program, our Education team provided a comprehensive tour of ACMI, including *Screen Worlds*, production studios, cinemas and *DreamWorks Animation: The Exhibition* to a group of international delegates.

TESOL: Meeting the Challenge

In October 2014, we presented a resources-based program, exhibition visit and film screening for delegates attending *Meeting the Challenge*, the international conference for Teachers of English as a Second Language. As well as engaging with our spaces, including the Mediatheque and *Screen Worlds*, the international and Australian participants were briefed on our online resources and their application in the English as a Second/Alternative Language context.

English, Arts and Technologies: Literacies for Lifelong Learning

The joint annual conference of the Australian Literacy Educators Association (ALEA) and ACMI was held in September 2014 with a special one-day multiliteracies program offering a wide-ranging selection of practical and creative sessions. Presentations included a keynote with the VCAA Curriculum Panel exploring the synergies between English, Arts and Technologies and a range of diverse and practical workshops and talks. Education team members Bridget Hanna, Susan Bye, Vincent Trundle and Anna Kuch offered sessions inspiring teachers with ideas and support for developing their screen and digital literacy programs.

Education Partnership Projects

Strategic Partnerships Program
We are pleased to have the ongoing support of the Department of Education and Training for the triennium 2015-17, as we engage students with a range of needs and offer carefully targeted learning outcomes.

ACMI Connect
ACMI Connect focuses on using digital technologies to increase the connection and engagement of teachers and students with moving image and digital culture. The primary focus is on providing opportunities for learning communities to access specialised programs, resources and expert knowledge to develop screen and digital literacy and creative participation in screen and digital culture.

ACMI Moving Image Arts (Student Learning Program)
ACMI Moving Image Arts (Student Learning Program) aims to provide learners and educators with specialist knowledge, creative and educational content and expertise, skill development and access to moving image artists and tools. The program also focuses on offering teachers diverse opportunities to participate in screen and digital literacy learning journeys designed to enhance classroom curriculum and practice.

Games Net
Games Net aims to be self-sustainable beyond the three years of ACMI facilitation. This program is constituted as a network to enable gifted students across schools to collaborate online and in person to create videogames and animations using videogame worlds. It is a state-wide initiative and schools from all sectors are welcome to participate. Our primary focus is to build the network group, source collaboration resources and equipment, set up goals and timelines and facilitate the process.

Shakespeare and the Moving Image
After successfully introducing and trialling the *Shakespeare and the Moving Image* undergraduate subject in 2014, together with La Trobe, we again offered up the program in 2015. This interdisciplinary subject brings together students from English, Theatre and Drama and Screen Arts and is delivered as an intensive two-week course.

Professional Practice
ACMI educators engage in a variety of professional activities linked to their expertise as leaders in the field of moving image and education.

Conference Presentations

— Bye, Susan and Kuch, Anna "Exploring Shaun Tan Using iPads", *English, Arts and Technologies: Literacies for Lifelong Learning*, ALEA Conference, 12 September 2014.

— Bye, Susan and Dr Louisa Willoughby (Monash), *Using Screen Texts to Teach English Language*, *How Are You Travelling?*, Victorian Association for the Teachers of English (VATE) State Conference, 27 November 2014.

— Bye, Susan, "Australian Centre for the Moving Image: Accessing the Archive," *Teaching Australia Symposium*, University of Melbourne, 10 April 2015.

— Bye, Susan, "Indigenous Culture and Multiculturalism on Screen: An Introduction to Australian Centre for the Moving Image (ACMI) Resources," *Meeting the Challenge*, ACTA International Conference 2014, 3 October 2014.

— Evely, Christine, "May the Fourth be With You," ALEA Melbourne Council AGM, 4 May 2015.

— Hanna, Bridget, "DreamWorks Animation: Films and Literacy," *English, Arts and Technologies: Literacies for Lifelong Learning*, ALEA Conference, 12 September 2014.

— Hanna, Bridget, "Melbourne City Experience: Using Technology on the Journey," Melbourne City Experience Forum, 27 February 2015.

— Hanna, Bridget, "Using Parody and Remix in the Classroom," *Refocus*, ATOM Vic State Conference, August 2014.

— Hanna, Bridget, "New Media Screen Literacy and Intertextuality in the English Classroom, How Are You Travelling?," Victorian Association for the Teachers of English (VATE) State Conference, 27 November 2014.

— Anna, Kuch, "How media projects can foster and celebrate interpersonal development: observations from ACMI and Broadmeadows," *Refocus*, ATOM Vic State Conference, August 2014.

— Trundle, Vincent, "Screen It: Recognising Students' Moving Image Literacy", *English, Arts and Technologies: Literacies for Lifelong Learning*, ALEA Conference, 12 September 2014.

— Trundle, Vincent, "Screen It: Videogames and Learning," Ignite, Innovate, Integrate ICT Conference, 15 August 2014.

— Trundle, Vincent, "Screen It," DLTV Digital Learning Showcase, 24 July 2014.

— Trundle, Vincent, Invited Guest: Tertiary Leaders Stream, EduTECH National Conference, 2-4 June 2015

Publications

— Bye, Susan 2014, "Television Comedy," *A Companion to the Australian Media*, Australian Scholarly Publishing, Kew, Australia.

— Bye, Susan, "A Chequered History: Maori Identity in *The Dark Horse,*" *Metro*, No. 184, Autumn 2015.

— Bye, Susan, "All About a Difficult Character Analysis," *Herald Sun*, 5 August 2014.

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

— Bye, Susan, "Mabo's Story a Great Australian Tale of Justice," *Herald Sun*, 2 September 2014.

— Bye, Susan, Book Review: "The Soul of Anime: Collaborative creativity and Japan's Media success story," *Media International Australia*, Incorporating Culture & Policy, Issue 152 (Aug 2014).

— Hanna, Bridget 2014, "DreamWorks Animation: The Exhibition," *Primarily English*, vol. 3, no. 1. Collingwood, VIC: Victorian Association for the Teaching of English.

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

Boards and Committees

Hanna, Bridget - Melbourne City Experience Committee, Beyond Projection, ACMI Project Coordinator.

Evely, Christine - ALEA Annual State Conference, Planning Committee Member.

ATOM and ACMI 2016 Screen Futures Summit, Program Advisory Board Member.

Australian Literacy Educators' Association (Victoria) Committee, Executive Member.

Interactive Technology in Education Conference (ITEC) Organising Committee.

Trundle, Vincent, Games Net Convenor.

Audiences & Brand

The Marketing & Development Group leads all ACMI communications, marketing, audience research, e-marketing, online presence, design, customer relationship management and stakeholder engagement activities. It drives the management of brand and identity, corporate reputation, public positioning, visual identity as well as internal communications. The team plays a critical role in developing business opportunities to engage new and diverse communities of interest – locally, nationally and internationally. The Group also manages relationships with key funders and partners to ensure delivery of mutual benefits and sustainable longevity.

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

Over the last 12-18 months, our Marketing team has taken a major shift away from traditional and historic forms of print media campaign activity and advertising to digital marketing. This in part reflects the dramatic shift in global consumer habits - the need to deliver information through the channels people are predominantly using, such as mobile devices, and also our desire to reach and build new audiences across the breadth of our programming. That can only be effectively achieved through the nimble and responsive channels that digital marketing affords us, including our new website, which has greatly improved our capacity to engage with audiences.

In parallel to the arrival of the new website, the Marketing team has trialed and developed a number of digital marketing initiatives that further extend our capacity to tailor communications to a diversity of audiences. Our commitment to engaging with audiences through social media and rich online content has continued throughout 2014-15 with a marked increase in social media audience numbers as well as a qualitative increase in engagement across our Facebook, Twitter, YouTube, the ACMI Channel (Blog), Instagram and we'll be introducing new platforms across the next 12-months including SnapChat and Pinterest.

The challenge for us moving forward is to maintain audience engagement through these channels, and develop audience specific content for niche and mainstream segments including teachers, families, film lovers and tourists.

Broadly speaking, our holistic and fully integrated MarComms/Web/Design strategies are designed to:

— Raise awareness of ACMI locally, regionally, nationally and internationally

— Drive audience attendance to programming in and out of the building and online

— Further position ACMI as an authority on moving image art and contemporary culture

— Broaden our reach into new markets and connect with target audiences in niche/specialist media outlets/audiences, locally and internationally

Our Audiences

The 2014-15 year marked a period of record-breaking attendance across all programs including *DreamWorks Animation: The Exhibition*, *Yang Fudong: Filmscapes*, Public Programs & Education, and standout film seasons of *Girl Who Walks Home Alone*, *The Tribe* and *Bjork*.

The 2015-16 exhibition *David Bowie is* also broke previous pre-sale records for an ACMI Melbourne Winter Masterpieces exhibition, and also the record for online traffic, attracting over 170,000 unique visitors to the *David Bowie is* landing page since going on sale in November 2014. To put this into perspective, by 16 July 2015 (the opening of the exhibition), Bowie pre-sale traffic surpassed *total* online traffic for the DreamWorks Animation season.

This success can be attributed to the implementation of the new website and a number of strategic decisions that have improved attendance, brand and digital advertising performance.

These initiatives include:

— New content strategies across the ACMI Channel (Blog), Twitter and FB

— A 38% reduction in ATL print advertising in favour of customised digital marketing

— A redevelopment of ACMI's SEO/SEM strategy

— Successful rebrand of the ACMI Education program

— Redevelopment of ACMI's tourism campaign

— Broadening the mix of advertisers, and media partners to pursue the under 39 market

— Improving brand identity and consistency across all programs

— Redevelopment of the strategic marketing plan for MWMs

— Prioritisation of research across all programs and digital platforms

The new website also improved the aesthetic presentation of our programs while the functional capabilities of the site have vastly improved our capacity to cross-promote, tailor communications, track consumer behaviour and integrate social media into all ACMI channels.

End of year digital results speaks for themselves. In comparison to the previous year, traffic to our Blog increased by 143%, followers on Twitter increased 39% and Facebook friends jumped by 41%. Improvements in digital tracking and advertising continue to reap rewards with an increase in conversations of 150% and decrease in cost per conversion of -69%. In real terms we increased expenditure on SEO/SEM by only $4,000 however ROI increased by over $95,000.

Our brand performance also improved with a 6% jump in brand awareness, the highest recorded brand awareness in regional Victoria and interstate, and the largest increase in attendance from under 39-year olds across all programs.

Design Awards

The Museums Australia Multimedia and Publication Design Awards celebrate design excellence in the museum sector across Australia and New Zealand. In the 2015 awards in Sydney our talented Design team took out four major awards for excellence, more than any other organisation.

— In the Magazine Category, Graphic Designer, Selena Kearney's Year in Review took out the top prize. The judges' comments – 'Striking and bold use of black and white. Contemporary design is reflective of the institutions character'.

— In the Institution Website category we also won for best website - ACMI Head of Design, Kat Mew as lead designer with Deepend. The judges' comments – 'Sophisticated navigation with nice use of colour to distinguish sections. Bold use of colour contrast and type, consistent with the organisation's identity'.

— We also won the Multimedia category for our Creative Media Designer, Field Carr's amazing *China Up Close* motion graphics. The judges' comments – 'Evocative and sensitive. Film shot and presented without stereotypes of Chinese art and culture. Presents contemporary China sympathetically. Sophisticated representation of Australian cultural diversity. Exciting use of colour, lovely branding'.

— Judges Special Award – a second award for Field's work on *China Up Close*

At the 2015 Museums and Galleries National Awards, our design for *DreamWorks Animation: The Exhibition* was Highly Commended for excellence. The judges' comments – 'Clearly demonstrates the principles of originality, innovation, creativity, design, education outcomes, standard of excellence, accessibility, and diversity to deliver a high-end exhibition product that surprises and delights its audiences. Great opportunity created to partner with major international filmmaking company in a significant and genuine collaboration'.

Development & Partnerships

Our core government funding ensures we provide a year-round offer for visitors, however our capacity to deliver world-class cultural experiences is greatly enhanced through the generous support of our donors and corporate partners, and through philanthropic trusts and foundations, which augment our capacity to introduce new programs and projects.

We would like to take this opportunity to thank all of our partners and donors for their generous support over the past year. Without this support, our achievements as a leading cultural organisation would not have been possible.

Our Partners

Partners provide us with much-needed financial and in-kind support for the delivery of our major exhibitions and programs, reducing our costs, increasing the scale of our marketing and communication campaigns, and driving new audiences.

In 2014-15, our ACMI-wide partners were:

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 apartment accommodation to special guests and specialist crews associated with the installation of our major exhibitions and programs.

Haymes Paint

Haymes Paint has built an enviable reputation for its dedication to quality colours. We were proud to be associated with this Australian-owned and made product, from the saturated colour panels within *DreamWorks Animation: The Exhibition* through to custom made dark shade of ACMI Noir, specifically for *Yang Fudong: Filmscapes*.

National Regional Tour

Shaun Tan's The Lost Thing: From Book to Screen

We received generous funding support from the Australia Council for our highly popular Shaun Tan's *The Lost Thing: From book to film* exhibition to embark on a national tour to nine regional venues in Queensland, New South Wales, Western Australia and Victoria.

Program Support

This year we continued to receive generous support towards a range of programs, through our relationships with Trusts and Foundations, Embassies, Government departments and via individual donors. We would particularly like to thank the following organisations and people for their generous support:

— Ian Potter Cultural Trust for it's ongoing commitment to the *The Ian Potter Moving Image Commission*

— The Victorian Government's former Department of State Development, Business and Innovation for it's commitment to ACMI's *Hothouse* program

— Naomi Milgrom AO - support over three years towards *Intermix*, our program for young creatives

We would also like to extend our gratitude for the support of our national competition, *Screen It* from the following partners:

Screen It 2014

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

Screen It 2015

6A Foundation	Entertainment
Canon	Sony PlayStation
Crumpler	SYN Media
Good Game	Avant Card
Madman	

Exhibition Partners

Throughout the year, our exhibitions and associated programs attract partnerships from a broad range of organisations and individuals. We would like to acknowledge the following for their generous support of our exhibition programs this year.

Melbourne Winter Masterpieces 2014 DreamWorks Animation: The Exhibition

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

Program Partners
US Consulate General
Ricci Swart and Bettie Kornhauser.

Above: *DreamWorks Animation: The Exhibition* Opening Night

Australian Mediatheque

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

Red Hot Shorts Top Screen VCA Graduate Screenings

Above: DreamWorks Animation: The Exhibition

Fundraising

This year we continued fundraising through online channels and a donation box in *Screen Worlds* and delivered two fundraising appeals. In 2014-15 our fundraising campaigns aimed to support our ongoing commitment to preserving ACMI-commissioned artworks and our Education program. Our dynamic Christmas appeal utilised a number of fundraising channels to raise donor awareness and support towards our Education program, and incorporated an online auction of rare Blinky Bill animation cels. We sincerely thank Yoram Gross and Yoram Gross Film Studio for generously donating the Blinky Bill animation cels and Leonard Joel for support in facilitating the online auction.

Access Initiative
The cost of transport and participation fees can often be a barrier for disadvantaged students to engage in city-based excursions to cultural institutions. A generous donation from Ricci Swart and the late Bettie Kornhauser enabled the Education team to offer 280 disadvantaged primary school students free bus transport to and from ACMI, participation in animation activities and entry to *DreamWorks Animation: The Exhibition*.

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

Diversity

Every year we endeavour to engage the broadest of audiences through a myriad of culturally diverse programming on our screens, online and in our spaces. This allows visitors to enrich their perspective on 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:

Calling the Shots (2006)
Directed by Carrie Kennedy Shelley

Farthing-Dawe (2014)
Oriel Guthrie, Harriet Arthur
& Jessica Ellis

Floating Life (Fu sheng) (1996)
Directed by Clara Law

Love Serenade (1996)
Directed by Shirley Barrett

Kung Fu Panda 2 (2011)
Directed by Jennifer Yuh Nelson

Nativity! (2009)
Directed by Debbie Isitt

Nativity 2: Danger in the Manager (2012)
Directed by Debbie Isitt

Minuscule (2013)
Directed by Hélène Giraud

Step Up: All In (2014)
Directed by Trish Sie

Men of the Cloth (2013)
Directed by Vicki Vasilopoulos

Sound of Redemption (2014)
Directed by N.C. Heikin

Watermark (2013)
Directed by Jennifer Baichwal

Cathedrals of Culture (2014)
Directed by Margreth Olin, Karim Aïnouz

20,000 Days on Earth (2014)
Directed by Jane Pollard

Sepideh (2013)
Directed by Berit Madsen

Ai Weiwei: Never Sorry (2012)
Directed by Alison Klayman

A Girl Walks Home Alone at Night (2004)
Directed by Ana Lily Amirpour

Elaine Stritch: Shoot Me (2013)
Directed by Chiemi Karasawa

Dreams of a Life (2011)
Directed by Carol Morley

The Falling (2014)
Directed by Carol Morley

Eden (2014)
Directed by Mia Hansen-Løve

Mr Morgan's Last Love (2013)
Directed by Sandra Nettelbeck

Wadjda (2012)
Directed by Haifaa al-Mansour

On My Way (2013)
Directed by Emmanuelle Bercot

Fill the Void (2012)
Directed by Rama Burshtein

Gardening with Soul (2013)
Directed by Jess Feast

Gabrielle (2014)
Directed by Louise Archambault

Le Bonheur (1965)
Directed by Agnès Varda

One Hundred & One Nights (1994)
Directed by Agnès Varda

Lions Love and Lies (1969)
Directed by Agnès Varda

Documenteur (1980)
Directed by Agnès Varda

Jane B Par Agnes V. (1986-87)
Directed by Agnès Varda

Kung Fu Master (1987)
Directed by Agnès Varda

Daguerreotypes (1974-75)
Directed by Agnès Varda

Mur Murs (1980)
Directed by Agnès Varda

Vagabond (1985)
Directed by Agnès Varda

The Gleaners and I (2000)
Directed by Agnès Varda

Gleaners Two Years After (2001)
Directed by Agnès Varda

Les Créatures (1966)
Directed by Agnès Varda

Jacquot De Nantes (1991)
Directed by Agnès Varda

La Point Courte (1954)
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 2014-15, we programmed 110 foreign titles in 27 languages from 24 countries. Titles included:

Wadjda (2012) - Arabic

The Big City (1963) - Bengali

The Home Song Stories (2007)
- Cantonese

Floating Life (Fu sheng) (1996)
- Cantonese and German

The Salvation (2014) - Danish

Expedition to the End of the World (2013) - Dutch

Sepideh (2013) - Farsi

A Girl Walks Home Alone at Night (2004) - Farsi

Dressed Up for Summer (2015 2014) - French

Dressed Up for Winter (2015 2014) - French

Falbalas (1944) - French

Fashion in the 1990s (2014) - French

Pop Models (2014) - French

The Balmain Style (2014) - French

I Killed My Mother (2009) - French

Heartbeats (2010) - French

Laurence Anyways (2012) - French

Tom at the Farm (2013) - French

Eden (2014) - French

Mr Morgan's Last Love (2013) - French

On My Way (2013) - French

Just A Sigh (2013) - French

Populaire (2013) - French

Folies Bergere (2014) - French

Gabrielle (2014) - French

Le Bonheur (1965) - French

One Hundred & One Nights (1994)
- French

Lions Love and Lies (1969) - French

Documenteur (1980) - French

Jane B Par Agnes V. (1986-87) - French

Kung Fu Master (1987) - French

Daguerreotypes (1974-75) - French

Mur Murs (1980) - French

Vagabond (1985) - French

The Gleaners and I (2000) - French

Gleaners Two Years After (2001) - French

Les Créatures (1966) - French

Jacquot De Nantes (1991) - French

La Point Courte (1954) - French

The Gilded Cage (2013)
- French/Portuguese

Cathedrals of Culture (2014)
- German, Danish, Austrian, Norwegian

Fill the Void (2012) - Hebrew

A Girl in Australia (1971) - Italian

Lygon Street (2013) - Italian

L'eclisse (1962) - Italian

L'udienza (1972) - Italian

La Dolce Vita (1960) - Italian

La Notte Brava (1959) - Italian

Love in the City (1953) - Italian

Mamma Roma (1962) - Italian

Sacro GRA (2013) - Italian

The Great Beauty (2013) - Italian

The Salt of Life (2011) - Italian

And then there is Naples (2014) - Italian

The Director: An Evolution (2013) - Italian

A Special Day (1977) - Italian

The Face of an Angel (2014) - Italian

Men of the Cloth (2013)
- Italian & Spanish

Bubble Bubble Meows (2014) - Japanese

Late Autumn (1960) - Japanese

My Sweet Pepper Land (2014)
- Kurdish and Turkish

Mao's Last Dancer (2009) - Mandarin

Coming Home (2014) - Mandarin

Ju Dou (1990) - Mandarin

Raise the Red Lantern (1991) - Mandarin

Shanghai Triad (1995) - Mandarin

The Curse of the Golden Flower (2006)
- Mandarin

The Story of Qui Ju (1992) - Mandarin

To Live (1994) - Mandarin

Ai Weiwei: Never Sorry (2012) - Mandarin

Seven Intellectuals in a Bamboo Forest Pt 1 (2003) - Mandarin

Seven Intellectuals in a Bamboo Forest Pt 2 (2004) - Mandarin

Seven Intellectuals in a Bamboo Forest Pt 3 (2006) - Mandarin

Seven Intellectuals in a Bamboo Forest Pt 4 (2007) - Mandarin

Seven Intellectuals in a Bamboo Forest Pt 5 (2007) - Mandarin

A Touch of Sin (2013) - Mandarin

The Dragon Pearl (2011) - Mandarin

The Grandmaster (2013)
- Mandarin, Cantonese, Japanese

Red Sorghum (1987)
- Mandarin, Japanese

Rhymes for Young Ghouls (2013)
- Mi'gMaq

Force Majeure (2014)
- Norwegian and Swedish

A Short Film About Killing (1987)
- Polish

Ashes and Diamonds (1958)
- Polish

Blind Chance (1981) - Polish

Camoflage (1976) - Polish

Innocent Sorcerers (1960) - Polish

Man of Iron (1981) - Polish

Mother Joan of the Angels (1960)
- Polish

Night Train (1959) - Polish

The Illumination (1972) - Polish

The Saragossa Manuscript
(1964) - Polish

Eroica (1957) - Polish and German

The Promised Land (1974)
- Polish, German, Yiddish & Russian

The Hourglass Sanatorium (1973)
- Polish, Yiddish, Hebrew & Latin

The Mystery of Happiness (2014)
- Spanish

Watermark (2013)
- Spanish, Hindi, Bengali, Mandarin

Cries and Whispers (1972)
- Swedish

Fanny and Alexander (1982) - Swedish

Persona (1966) - Swedish

Saraband (2003) - Swedish

Smiles of a Summer Night (1955)
- Swedish

The Face (1958) - Swedish

The Seventh Seal (1957) - Swedish

The Silence (1963) - Swedish

The Virgin Spring (1959) - Swedish

Wild Strawberries (1957) - Swedish

Lilya 4-Ever (2002) - Swedish

Show Me Love (1999) - Swedish

Together (2000) - Swedish

We Are the Best! (2014) - Swedish

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

Commercial & Operations

Visitor Services

Our Visitor Services team is committed to delivering an exceptional level of customer service to enhance the whole-of-ACMI experience for visitors – all 1 million + at our Federation Square site in 2014-15. Along with our multiple layers of programming, our team supported two major exhibitions this year (*DreamWorks Animation: The Exhibition* and *Yang Fudong: Filmscapes*), in which they achieved a visitor satisfaction rating of 95%.

Volunteers

Our Volunteers contributed over 10,000 hours during the year. This included front of house and behind the scenes roles across a number of departments. Front of house volunteers played a pivotal ambassadorial role in greeting our visitors and facilitating experiences for groups. They enriched the visitor experience of *Screen Worlds* through leading daily introductory tours, and were integral to education and school holiday workshops delivery.

Behind the scenes volunteers provided administrative assistance, as well as translation support for our *China Up Close* program and media events assistance for exhibition launches. This year we recognised significant milestones for long time volunteers, including Connie Gale (2,000 hours contributed) and Les Burlock (1,500 hours contributed).

ACMI Shop

The ACMI Shop provides a unique product range in the Melbourne retail landscape, particularly designed to complement our program and subject matter. In 2014-15 the ACMI Shop extended its reach through a successful trial of the online sales for the *David Bowie is* exhibition which will be rolled out for future exhibitions.

ACMI Cafe & Bar

This year, Optic Kitchen & Bar underwent a rebrand to become ACMI Cafe & Bar, emphasising the linked relationship of our spaces and public offers to create an integrated visitor experience.

Festivals and Events

The Festivals and Events team provides specialised services to assist with festivals, functions and events for internal and external stakeholders. Working across a diverse range of spaces, the team delivers high standard events that encompass exhibitions, film screenings and education. We partner with Peter Rowland Catering to ensure we're the 'go to' venue for event organisers. This year we welcomed back many of our annual film festival partners and screen industry clients and forged a strong partnership with the Melbourne International Comedy Festival, transforming our major gallery into multiple seated performance spaces for the run of the festival.

ACMI Membership

Our membership program continued to grow this year, strengthened through a surge in our new Film Memberships as well as through a successful pre-promotion for the *David Bowie is* exhibition. Engagement with our members increased, with special unique events being held throughout the year, including a mix of paid and free events of Australian film premieres, preview screenings and introductions to the Australian Mediatheque.

Environmental Performance

As a screen-based cultural centre, 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 commitment is met by understanding the environmental impacts of our activities.

Resources and Operations:
— We dynamically adjust temperature and humidity levels in our galleries to match requirements for each exhibition reducing our energy consumption

— We use water saving technology in our staff toilets and rainwater supply services public toilets at Federation Square

— Cleaning products are environmentally friendly

— Food and organic waste recycling exists within our office spaces and as part of ACMI Cafe & 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

— 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 shutdown

— Virtualisation Technology is used extensively to reduce the number of physical servers required

— All computer replacements are Energy Star 6.0 Complaint with 85%+ efficiency power supplies

Paper and Printing:
— We use carbon neutral office paper and printing is automatically set to double sided

— In 2014-15 we saw a 38% reduction in major printing for marketing materials

Partnerships:
— We partner with Yarra Trams to encourage our visitors to use public transport when visiting ACMI

Environmental Performance

	2014-15	2013-14	2012-13
Electricity (kWh)	1,585,737	1,736,124	1,730,590
Natural Gas (GJ)	708.2	836.7	728.1
Greenhouse Gas Emissions (tCO2e)	3,017	3,267.9	3,872.7
Landfill Waste (kg)	21,204	21,550	23,150
Recycled Waste (kg)	19,772	16,510	28,458
Paper (Reams)	781	993	929
Water (KL)	2,250	4,119	5,535*

*Water usage data only became available to ACMI halfway through 2012-13, because of this 2012-13 usage is based on half a year of actuals and averages calculated for the first half of the financial year.

Organisational Engagement:
The Environmental Impact 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 performance measures to achieve a reduction in GHG emissions. The volunteer based Green Team engages staff through regular communication, as well as participation in green initiatives throughout the year.

Throughout 2014-15, the Green Team has hosted a number of staff-engagement events and forged strong relationships with outside organisations. In February we designed and ran a Green Adventures workshop as part of the Sustainable Living Festival. The workshop, aimed at 4 to 8 year olds, utilised our 'green screen' production studio to take participants on a virtual tour of some of Australia's most iconic natural regions. On arrival, some of the local animals taught participants about the localised threats faced within the local environment, and how they could help protect them

In February 2015, we participated in Clean Up Australia Day with an enthusiastic volunteer army of ACMI staff taking to the riverside precinct of Birrurung Marr, collecting 18 bags full of litter and rubbish in the local environment. In May 2015, staff also volunteered to participate in a tree planting day along the Merri Creek, in Fawkner. In conjunction with the Merri Creek Management Committee they planted over 320 indigenous plants as part of a program to regenerate the natural vegetation along the banks of one of the Yarra River's main tributaries.

Organisational Structure

as at 30 June 2015

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│         MINISTER                │
│ FOR THE CREATIVE INDUSTRIES     │
│      Martin Foley MP            │
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┌───┐
│ SECRETARY TO THE DEPARTMENT   │
│ OF ECONOMIC DEVELOPMENT, JOBS,   │
│ TRANSPORT & RESOURCES   │
│ TBA   │
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│   ACMI BOARD   │
│ President Peter Lewinsky   │
└─────────────────────────────────┘

┌─────────────────────────────────┐
│ DEPUTY SECRETARY, CREATIVE VICTORIA │
│   Andrew Abbott   │
└─────────────────────────────────┘

┌─────────────────────────────────┐
│   DIRECTOR & CEO   │
│   Katrina Sedgwick   │
└─────────────────────────────────┘

CHIEF EXPERIENCE OFFICER	HEAD OF MARKETING	DEPUTY DIRECTOR & COMMERCIAL & OPERATIONS DIRECTOR
Vacant	Vacant	Graham Jephcott

HEAD OF EXHIBITIONS & COLLECTIONS	HEAD OF PUBLIC & DIGITAL PROGRAMS	HEAD OF FILM PROGRAMS	HEAD OF DEVELOPMENT
Russell Briggs	Gael McIndoe	Richard Sowada	Vacant

Exhibitions & Touring

Collections

Collections Access

Public Programs

Education

Digital Programs

Film Programs

Cinema Technical

Development

Corporate Partnerships

Marketing

Communications

Design

Commercial & Visitor Services

Facilities

Human Resources

Planning & Sustainability

Finance & Governance

ICT

Performance Summary

Summary of Financial Results

	30 June 2015	30 June 2014	30 June 2013
Operating Result	$	$	$
Government grants*	20,323,000	20,750,000	20,209,808
Self generated revenue	6,803,209	8,522,944	8,088,062
Total revenue	27,126,209	29,272,944	28,297,870
Total expenses from transactions	(26,955,610)	(27,283,030)	(27,250,856)
Operating surplus/ (deficit) before depreciation & capital items **	**170,599**	**1,989,914**	**1,047,014**
Less net depreciation & capital items	(3,258,813)	(2,934,201)	(2,828,658)
Result from operating activities after depreciation & capital items	(3,088,214)	(944,287)	(1,781,644)
Cashflow			
Cash flow from / (used in) operating activities	1,492,602	2,305,740	1,081,090
Cash flow used in investing activities	(735,954)	(1,501,238)	(2,137,482)
Net increase/(decrease) in cash and cash equivalents	756,648	804,502	(1,056,392)
Balance Sheet			
Total assets	25,263,813	26,247,870	27,590,976
Total liabilities	4,959,709	2,855,550	3,254,371
Total Equity	20,304,104	23,392,320	24,336,605

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 2014-15 was $0.17m ($1.99m 2013-14). Factors contributing to the favourable operating result are outlined below.

- Government grants includes recurrent funding and other operating project funding from the Department of Economic Development, Jobs, Transport and Resources, the Department of Premier and Cabinet amongst others.
- Self generated revenue reduced compared to previous periods due to only one major Melbourne Winter Masterpieces exhibition, *DreamWorks: The Exhibition* compared to two per annum in prior years.
- Expenses from transactions were in line with budget expectations. Costs have been maintained at budgeted levels with a reduction in program costs due to only one Melbourne Winter Masterpieces exhibition.

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 increased due to an increase in trade creditors at year end.

Key Performance Indicators

	30 June 2015	30 June 2014	30 June 2013
Visitation (federation square)	1,143,294	1,285,571	1,156,487
Visitation (offsite)	114,129	82,816	67,806
Total visitation	1,257,423	1,368,387	1,224,293
Online visitation	1,350,104	1,534,139	1,530,739

Notes (Key Performance Indicators)

Visitation: *DreamWorks Animation: The Exhibition* and related programs were major contributors to visitation at ACMI this financial year. Unlike in previous years, only one Melbourne Winter Masterpieces exhibition was open within the financial year compared to two in the prior years, the next major exhibition opens in July 2015.

Online Visitation: Strong performance during *DreamWorks Animation: The Exhibition* and the lead up to the 2015-16 exhibition *David Bowie is*. Unlike previous years only one Melbourne Winter Masterpieces was open within the financial year compared with two in the prior years.

Outputs and Other Statistics

	30 June 2015	30 June 2014	30 June 2013
Members and friends	2,470	2,502	1,472
Volunteer hours	10,026	10,726	10,672
Students participating in education programs	66,828	65,030	49,219
Quality			
Collection Stores to Industry Standard	63%	63%	85%
Visitor satisfied with visit overall	96%	95%	96%

Notes (Outputs and Other Statistics)

Members and Friends: Strong performance of memberships during *DreamWorks Animation: The Exhibition* at the start of the financial year, and during the promotional period within this financial year for the 2015-16 exhibition *David Bowie is*. This year has seen an increase in engagement with members through a more extensive program of member events.

Volunteer hours: Volunteer support was slightly down on the prior year due to having only one Melbourne Winter Masterpieces in the year.

Student participation: A strong level of participation was seen again this financial year. This can mainly be attributed to high attendances at the permanent *Screen Worlds* exhibition and increased student attendances at workshops. Our capacity to deliver education programs has been increased due to funding from the Department of Education.

As a result of Creative Victoria standardisation of collection storage metrics across all agencies figures a new methodology was adopted in the 2013-14 financial year. The 63% is in line with these 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 96% visitor satisfaction can be attributed to the positive audience response during the *DreamWorks Animation: The Exhibition* and *Yang Fudong: Filmscapes* 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 Creative Industries, previously the Minister for the Arts. During the period of this report, the Ministers responsible were the Hon. Heidi Victoria, MP, Minister for the Arts and Martin Foley, MP, Minister for Creative Industries.

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

Mr Peter Lewinsky (Acting President until 15/8/2014, President from 15/8/2014)
Ms Annette Allison
Ms Jan Chapman
Mr Desmond (Des) Clark
Mr Sebastian (Seb) Costello
Mr Joel Pearlman
Mr Andrew Ranger
Ms Ricci Swart
Mr Michael Wachtel

Board Meetings

	Lewinsky	Allison	Chapman	Clark	Costello	Pearlman	Ranger	Swart	Wachtel
7 Aug (96th)	Y	Y	Y	Y	Y	Y	Y	Y	Y
4 Sep (97th)					Cancelled				
23 Oct (98th)	Y	Y	Y	Y	N	Y	Y	Y	Y
04 Dec (99th)	Y	Y	Y	Y	Y	Y	Y	Y	Y
12 Feb (100th)	Y	Y	Y	Y	Y	N	N	Y	N
10 Apr (101st) (incl. Planning Day)	Y	Y	Y	Y	Y	Y	Y	Y	Y
29 May (102nd)	Y	Y	Y	Y	N	Y	N	Y	Y
25 Jun (103rd)	Y	N	Y	Y	N	Y	Y	Y	Y

Audit Committee Members

The Audit Committee consists of the following members:
Peter Lewinsky (Acting President until 15/8/2014, President from 15/8/2014) (Independent)
Desmond (Des) Clark (Acting Chair until 15/8/2014, Chair from 15/8/2014) (Independent)
John Coates (non-Board member) (until 22/3/2015) (Independent)
Michael Wachtel (from 19/8/2014) (Independent)

Audit Committee Meetings

	Clark	Lewinsky	Wachtel	Coates
21 Aug (53rd)	Y	Y	Y	Y
20 Nov (54th)	Y	Y	N	N
12 Mar (55th)	Y	Y	Y	Y
4 Jun (56th)	Y	Y	N	—

Executive Team

Katrina Sedgwick, Director & CEO (from 23 February 2015)
Graham Jephcott, Acting Director & CEO (6 December – 22 February 2015)
Antony Sweeney, Director & CEO (to 5 December 2014)
Graham Jephcott, Deputy Director and Commercial & Operations Director
Chris Travers, Marketing & Development Director
Vacant, Chief eXperience Officer
Russell Briggs, Head of Exhibitions & Collections
Gael McIndoe, Head of Public & Digital Programs
Richard Sowada, Head of Film Programs
Vacant, Head of Development

Human Resource Management

ACMI continued to support training and development opportunities in 2014-15 providing for over 900 hours to attend externally facilitated training events. 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. This year we also introduced a suite of online learning for all staff to refresh people's awareness and responsibilities in relation to Occupational Health & Safety, Equal Opportunity, and Sexual Harassment and to also prevent incidents of Workplace Bullying. Finally, we also continued to invest in the leadership skills of our managers as part of our long term 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 continues to be reviewed by the Environmental Impact Steering Group. Our Environmental Policy is our commitment to reduce our environmental impact. This year saw the relaunch of the 'Green Team' a grouping of staff who have initiated a variety of environmental activities to increase staff awareness and change behaviours around environmental issues. 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 2014/15 financial year, we have continued our program of OH&S training including OH&S Incident Investigation, risk and hazard identification training for Managers, Construction White Cards, First Aid Certifications and Refreshers as well as OH&S representative training. In addition, we have continued in the development of our new Workplace Health & Safety manual, by issuing the associated guidelines on Contractor Management and Manual Handling to ensure we continue in our efforts to 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 were no high risk OH&S hazards or incidents reported during 2014-15.

Incidents across the organisation increased in 2014-15. Incidents include injuries and other non injury related incidents. In real terms, the increase equates to 54 additional reported incidents compared with the previous year.

The increase was expected and is driven by our continued staff training on our online reporting system with a resulting increased awareness of incident reporting among staff, which increased reporting across the entire organisation. *DreamWorks Animation: The Exhibition* also witnessed an increase in the number of incidents due to an increase in the occurrence of slips, trips and falls whilst descending to Gallery 1 via the main stairs. This was immediately investigated and preventative measures and controls were put in place.

There were three WorkCover claims lodged in 2014-15. Of these claims, only one will impact our future premiums. Our WorkCover premium for 2014 -15 decreased significantly by approximately $23,000. This was as a result of improved rateable remuneration reporting.

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.

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. This year we have also commenced a roll-out to all employees a schedule of on-line learning covering the topics workplace bullying, sexual harassment and equal opportunity to reinforce these policies.

ACMI has applied the reissued 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 are based on merit
- Equal employment opportunity is provided.
- Human rights as set out in the Charter of Human Rights and Responsibilities are upheld.
- Employees have a reasonable avenue of redress against unfair or unreasonable treatment.

Workforce Data
June 2014 – June 2015

	Ongoing employees				Fixed term & Casual Employees
	Employees (Headcount)	Full time (Headcount)	Part time (Headcount)	FTE	FTE
June 2014	118	78	40	104.97	45.44
June 2015	113	77	36	98.92	34.98

	2015			2014		
	Ongoing employees		Fixed term & Casual Employees	Ongoing employees		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender						
Male	54	47.95	12.80	61	56.53	16.58
Female	59	50.97	22.18	57	49.44	28.86
Total	**113**	**98.92**	**34.98**	**118**	**104.97**	**45.44**
Age						
Under 25	0	0	1.52	1	0.73	2.4
25 – 34	23	21.39	17.44	29	25.77	28.16
35 – 44	45	38.41	14.55	46	41.25	12.58
45 – 54	31	27.85	1.23	26	23.76	2.3
55 – 64	13	10.47	0.24	15	12.46	0
Over 64	1	0.8	1.52	1	1	0
Total	**113**	**98.92**	**34.98**	**118**	**104.97**	**45.44**
Classification						
Internship	0	0	-	-	-	-
Grade 2	30	22.01	15.98	39	30.97	26.99
Grade 3	32	30.51	12.30	29	26.6	12.52
Grade 4	29	24.4	3.70	28	25.4	4.93
Grade 5	13	13.00	3.00	13	13	1
Grade 6	6	6.00	0	6	6	0
Executive	3	3.00	0	3	3	0
Total	**113**	**98.92**	**34.98**	**118**	**104.97**	**45.44**

Notes:

FTE means full time equivalent staff

All figures reflect employment levels during the last full pay period of June each year.

Excluded staff are those 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.

The variance of 9 Grade 2 staff is as a result of 4 roles being reclassified to Grade 3 and a number of ongoing vacancies in the Visitor Services area

The significant decrease of Fixed Term and Casual FTE is as a result of timing of ACMI's Melbourne Winter Masterpiece, "David Bowie Is..." commencing in July 2015 instead of earlier in the year.

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

EO Level	30 June 2015					30 June 2014				
	Male	Female	Vacant	Total	AEE	Male	Female	Vacant	Total	AEE
EO2	-	1	-	1	0.33	1	-	-	1	1
EO3	2	-	1	3	2	2	-	-	2	1.2
Total	2	1	1	4	2.33	3	-	-	3	2.2

* Annualised employee equivalent (AEE)

Reconciliation of Executive Officers

		2015	2014
	Executives with total remuneration over $100 000 (Financial Statement Note 18)	2	2
Add	Accountable Officer	1	0
	Executives Employed with total remuneration below $100 000	0	0
	Accountable Officer	1	1
Less	Separations	0	0
	Total Executive numbers at 30 June 2015	4	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 2015 ACMI did not commence or complete any contracts to which the VIPP applies.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than $10 million in 2014-15.

Details of consultancies over $10 000

Consultant	Purpose of consultancy	Start date	End date	Total approved Project fee (excluding GST)	Expenditure 2014-15 (excluding GST)	Future expenditure (excluding GST)
Advance Property Consultants	Cleaning tender analysis, process and selection.	Oct-14	Jan-15	14,250	14,250	
Brookfield Johnson Controls Pty Ltd	Re-negotiation of existing lease and/or search and negotiation for the acquisition of new leased premises.	Jan-15	Jul-15	30,000	12,500	17,500

Details of Consultancies under $10,000

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

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 has extensively reviewed this plan and developed an updated Disability Action Plan 2015 - 2018 for implementation in the forthcoming financial year.

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. We are committed to ensuring transparency and accountability in our administrative and management practices and support 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 that 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 www.acmi.net.au/about-us/site-info/#section-privacy 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 FoI Act) allows the public a right of access to documents held by ACMI. For the 12 months ending 30 June 2015, ACMI received no applications.

Making a request

Access to documents may be obtained through a written request to the Freedom of Information Officer, as detailed in section 17 of the FoI 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 FoI 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.

Principal Officer:
Katrina Sedgwick,
Director & Chief Executive Officer

Freedom of Information Officers:
David Jefferies, Head of Human Resources
Graham Jephcott, Deputy Director & Commercial & Operations Director.

Advertising and communications disclosure

ACMI's expenditure in the 2014-15 reporting period on government campaign expenditure did not exceed $150,000.

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): Additional information available on request

Subject to the provisions of the FOI Act, information that must be retained by the Accountable Officer should include:
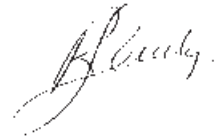
a) a statement that declarations of pecuniary interests have been duly completed by all relevant officers;

b) details of shares held by a senior officer as nominee or held beneficially in a statutory authority or subsidiary;

c) details of publications produced by the entity about itself, and how these can be obtained;

d) details of changes in prices, fees, charges, rates and levies charged by the entity;

e) details of any major external reviews carried out on the entity;

f) details of major research and development activities undertaken by the entity;

g) details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;

h) details of major promotional, public relations and marketing activities undertaken by the entity to develop community awareness of the entity and its services;

i) details of assessments and measures undertaken to improve the occupational health and safety of employees;

j) a general statement on industrial relations within the entity and details of time lost through industrial accidents and disputes;

k) a list of major committees sponsored by the entity, the purposes of each committee and the extent to which the purposes have been achieved; and

l) details of all consultancies and contractors including:
    (i)   consultants/contractors engaged;
    (ii)   services provided; and
    (iii) expenditure committed to for each engagement.

There were no major external reviews carried out on the entity in the 12 months ending 30 June 2015.

The information is available on request from:
Deputy Director
Phone: (03) 8663 2200
Email: Governance@acmi.net.au
Postal Address: P.O. Box 14 Flinders Lane Vic 8009

Attestation for compliance SD 4.5.5 – Risk Management Framework and Processes

I, Peter Lewinsky, President, certify that the Australian Centre for the Moving Image has complied with the Ministerial Standing Direction 4.5.5 – Risk Management Framework and Processes. The ACMI's Audit Committee verifies this.

Peter Lewinsky
President
Australian Centre for the Moving Image
03 September 2015

Disclosure Index

Disclosure Index

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

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Financial Statements

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

We certify that the attached financial statements for ACMI have been prepared in accordance with Standing Direction 4.2 of the Financial Management Act 1994, applicable Financial Reporting Directions, Australian Accounting Standards including Interpretations and other mandatory professional reporting requirements.
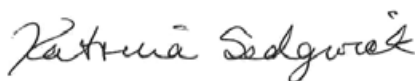
We further state that, in our opinion, the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2015 and financial position of ACMI at 30 June 2015.

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

We authorise the attached financial statements for issue on 3 September 2015.

Peter Lewinsky
President

Katrina Sedgwick
Chief Executive Officer

Sandra Lordanic
Head of Finance & Governance

Melbourne
3rd September 2015

VAGO

Victorian Auditor-General's Office

INDEPENDENT AUDITOR'S REPORT

To the Board Members, Australian Centre for the Moving Image

The Financial Report

The accompanying financial report for the year ended 30 June 2015 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 2015 and its financial performance and 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*.

MELBOURNE
3 September 2015

T McPhail

for John Doyle
Auditor-General

Auditing in the Public Interest

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2015

	Notes	2015 $	2014 $
Income from transactions			
Government grants - Department of Premier and Cabinet	2(a)	22,496,400	23,175,000
Revenue	2(b)	4,788,107	6,209,301
Sponsorship and grants	2(c)	1,842,757	2,147,091
Other income		226,345	166,552
Total income from transactions		29,353,609	31,697,944
Expenses from transactions			
Employee expenses	3(a)	(12,722,486)	(12,414,517)
Rental and associated outgoings	3(b)	(5,636,610)	(5,546,332)
Depreciation and amortisation	3(c)	(3,353,027)	(3,175,665)
Cost of goods sold		(372,870)	(461,343)
Capital asset charge	1(h)	(2,105,000)	(2,105,000)
Other operating expenses	3(d)	(8,081,634)	(8,841,419)
Total expenses from transactions		(32,271,626)	(32,544,276)
Net result from transactions (net operating balance)		(2,918,017)	(846,332)
Other economic flows included in net result			
Net loss on financial instruments	4(a)	(19,283)	-
Net loss on non-financial assets	4(b)	(28,186)	(78,536)
Other gain/(loss) from other economic flows	4(c)	(122,730)	(19,419)
Total other economic flows included in net result		(170,199)	(97,955)
Net result		(3,088,216)	(944,287)
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		(3,088,216)	(944,287)

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

	Notes	2015 $	2014 $
Assets			
Financial assets			
Cash and deposits	15(a)	5,459,574	4,702,926
Receivables	5	994,278	404,665
Total financial assets		6,453,852	5,107,591
Non-financial assets			
Prepayments		480,649	232,182
Inventories	6	182,229	115,757
Property, plant & equipment and collections	7	18,078,645	20,707,818
Intangible assets	8	68,437	84,522
Total non-financial assets		18,809,960	21,140,279
Total assets		25,263,813	26,247,870
Liabilities			
Payables	9	2,936,299	952,501
Provisions	10	2,023,410	1,903,049
Total liabilities		4,959,709	2,855,550
Net assets		20,304,104	23,392,320
Equity			
Accumulated deficit		(10,454,120)	(7,365,904)
Physical asset revaluation surplus	16	2,517,039	2,517,039
Contributed capital		28,241,185	28,241,185
Net worth		20,304,104	23,392,320
Commitments for expenditure	12		
Contingent assets and contingent liabilities	13		

The above Balance Sheet should be read in conjunction with the notes to the financial statements

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2015

	Notes	Physical asset revaluation surplus $	Accumulated deficit $	Contributions by owner $	Total $
Balance at 1 July 2013		2,517,039	(6,421,618)	28,241,185	24,336,606
Net result for the year		-	(944,286)	-	(944,286)
Balance at 30 June 2014		2,517,039	(7,365,904)	28,241,185	23,392,320
Net result for the year		-	(3,088,216)	-	(3,088,216)
Other comprehensive income for the year	16	-	-	-	-
Balance at 30 June 2015		2,517,039	(10,454,120)	28,241,185	20,304,104

The above Statement of Changes in Equity should be read in conjunction with the notes to the financial statements.

	Notes	2015 $	2014 $
Cash flows from operating activities			
Receipts			
Government grants		20,039,734	20,825,000
State - capital funding		122,400	320,000
Goods and Services Tax recovered from the ATO		698,267	779,225
Interest received		188,829	177,766
Other receipts		5,735,930	7,401,971
Total receipts		26,785,160	29,503,962
Payments			
Salaries and associated costs		(12,857,243)	(12,465,825)
Operations		(12,435,315)	(14,732,397)
Total payments		(25,292,558)	(27,198,222)
Net cash flows from / (used in) operating activities	15(b)	1,492,602	2,305,740
Cash flows from investing activities			
Payments for property, plant & equipment and intangible assets		(735,954)	(1,501,238)
Net cash flows used in investing activities		(735,954)	(1,501,238)
Net cash flows from / (used in) financing activities		-	-
Net increase/(decrease) in cash and cash equivalents		756,648	804,502
Cash and cash equivalents at the beginning of the financial year		4,702,926	3,898,424
Cash and cash equivalents at the end of the financial year	15(a)	5,459,574	4,702,926

The above Cash Flow 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 3 September 2015.

(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, plant and equipment (refer to Note 1 (k));

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;
- derivative financial instruments (forward exchange contracts);
- 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 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.

(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 1-63 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 Economic Development, Jobs, Transport and Resources 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 periods) 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 2013-14 reporting period, the following new and revised Standards have been adopted in the current period with their financial impacts disclosed.

AASB 10 Consolidated Financial Statements
In accordance with AASB 10, ACMI has assessed whether it has a relationship and control over another entity based on the new control criteria and has not adopted AASB 10 as it has no control of an entity.

AASB 11 Joint Arrangements
ACMI has reviewed its existing contractual arrangements with other entities and has not adopted the AASB 11 as it does not have joint control over any entity.

AASB 12 Disclosure of Interests on Other Entities
ACMI has reviewed its existing contractual arrangements to determine if there are any unconsolidated structured entities it is involved with. ACMI has not identified any unconsolidated structured entities during this assessment.

(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
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 defined contribution superannuation plans that are paid or payable during the reporting period.

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

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

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.

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(j) Impairment of financial assets).

Derivative financial instruments

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

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

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 103F 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 103F, 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 (2014: 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 (2014: 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 annual 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 and annual 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

Contributed Capital
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 2014.

As at 30 June 2015, the following AASs have been issued by the AASB but not yet effective.

Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector financial statements
AASB 9 Financial Instruments	The key changes include the simplified requirements for the classification and measurement of financial assets, a new hedging accounting model and a revised impairment loss model to recognise impairment losses earlier, as opposed to the current approach that recognises impairment only when incurred.	1-Jan-18	While the preliminary assessment has not identified any material impact arising from AASB 9, it will continue to be monitored and assessed.
AASB 15 Revenue from Contracts with Customers	The core principle of AASB 15 requires an entity to recognise revenue when the entity satisfies a performance obligation by transferring a promised good or service to a customer.	1 Jan 2017 (Exposure Draft 263 – potential deferral to 1 Jan 2018)	The changes in revenue recognition requirements in AASB 15 may result in changes to the timing and amount of revenue recorded in the financial statements. The Standard will also require additional disclosures on service revenue and contract modifications. A potential impact will be the upfront recognition of revenue from agreements that cover multiple reporting periods. Revenue that was deferred and amortised over a period may now need to be recognised immediately as a transitional adjustment against the opening returned earnings if there are no former performance obligations outstanding.

NOTE 2: INCOME FROM TRANSACTIONS

		2015 $	2014 $
(a)	Government grants - Department of Premier and Cabinet		
	Operating funding	19,847,000	20,000,000
	Other funding	422,000	750,000
	Capital asset charge	2,105,000	2,105,000
	Capital funding	122,400	320,000
	Total government grants	22,496,400	23,175,000
(b)	Revenue		
	Interest	190,197	177,532
	Memberships	63,325	97,639
	Venue hire & exhibition touring	1,251,104	850,488
	Programming - Box office receipts	2,372,717	4,016,261
	Commercial operations	910,765	1,067,381
	Total revenue	4,788,107	6,209,301
(c)	Sponsorship and grants		
	Sponsorship	36,640	126,726
	In-kind revenue	1,170,671	1,699,269
	Other grants from Victorian Government entities	264,213	252,786
	Other grants	371,232	68,310
	Total sponsorship and grants	1,842,757	2,147,091

NOTE 3: EXPENSES FROM TRANSACTIONS

		2015 $	2014 $
(a)	Employee benefits		
	Employment benefits:		
	Defined contribution superannuation expense	(977,747)	(922,142)
	Defined benefit superannuation expense	(19,255)	(19,032)
	Termination benefits	-	(50,683)
	Salaries, wages, annual and long service leave	(11,725,484)	(11,422,660)
	Total employee benefits	(12,722,486)	(12,414,517)
(b)	Rental and associated outgoings		
	Facilities rental payments	(2,955,775)	(2,907,750)
	Rental outgoings	(1,879,144)	(1,824,305)
	Equipment rental	(801,691)	(814,277)
	Total rental and associated outgoings	(5,636,610)	(5,546,332)
(c)	Depreciation and amortisation		
	Depreciation		
	Plant and equipment	(1,257,570)	(1,120,967)
	Leasehold improvements	(2,079,372)	(1,984,767)
	Total depreciation	(3,336,942)	(3,105,734)
	Amortisation		
	Computer software	-	(53,846)
	Screen Worlds exhibition rights	(16,085)	(16,085)
	Total amortisation	(16,085)	(69,931)
	Total depreciation and amortisation	(3,353,027)	(3,175,665)
(d)	Other operating expenses		
	Programming and marketing	(3,461,840)	(3,699,302)
	Facilities and technology	(2,236,303)	(2,359,627)
	Commercial	(37,874)	(5,155)
	Sponsorship in-kind	(1,175,578)	(1,704,147)
	Administration costs	(1,170,039)	(1,073,188)
	Total other operating expenses	(8,081,634)	(8,841,419)

NOTE 4: OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

		2015 $	2014 $
(a)	Net loss on financial instruments		
	Net FX loss arising from financial instruments	(19,283)	-
(b)	Net loss on non-financial assets		
	Net loss on disposal of property, plant and equipment and collections	(28,186)	(78,536)
(c)	Other gain / (loss) from other economic flows		
	Net gain/(loss) arising from revaluation of long service leave liability	(120,430)	(22,317)
	Net gain movement in allowance for doubtful debts	(2,300)	2,898
	Total other gain / (loss) from other economic flows	(122,730)	(19,419)
	Total other economic flows included in net result	(170,199)	(97,955)

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

	2015 $	2014 $
Current receivables		
Contractual		
Trade debtors (i)	721,019	280,432
Allowance for doubtful debts (i)	(2,300)	-
Interest receivable	4,418	3,049
Accrued revenue	61,338	-
Other receivables	29,517	23,317
	813,992	306,798
Statutory		
Amount owing from Victorian Government	56,228	-
GST input tax credit recoverable	124,058	97,867
	180,286	97,867
Total receivables	994,278	404,665

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

	2015 $	2014 $
Current inventories		
Supplies and consumables:		
At cost	143,235	66,076
Publications held for sale:		
At cost	38,994	49,681
Total inventories	182,229	115,757

NOTE 7: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS

Gross carrying amount and accumulated depreciation

	2015 $	2014 $
Sub-classification by Nature		
Leasehold improvements		
Leasehold improvements - fair value	20,759,291	20,759,291
Less: accumulated depreciation	(16,499,516)	(14,420,144)
Total leasehold improvements	4,259,775	6,339,147
Plant and equipment - fair value	24,590,615	24,654,317
Less: accumulated depreciation	(20,454,920)	(19,867,472)
Total plant and equipment	4,135,695	4,786,845
Works in progress - at cost	158,045	96,696
Total works in progress	158,045	96,696
Collections - at fair value	9,525,130	9,485,130
Less: accumulated depreciation	-	-
Total collections	9,525,130	9,485,130
Total property, plant & equipment and collections	18,078,645	20,707,818

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 $	
	2015	2014	2015	2014	2015	2014	2015	2014	2015	2014
Opening 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
Additions	-	294,198	572,910	1,110,346	158,045	96,696	5,000	-	735,955	1,501,240
Transfers between classes	-	-	61,696	2,602	(96,696)	(2,602)	35,000	-	-	-
Revaluation of PPE	-	-	-	-	-	-	-	-	-	-
Disposals	-	(78,304)	(28,186)	(231)	-	(3,450)	-	-	(28,186)	(81,985)
Depreciation expense	(2,079,372)	(1,984,767)	(1,257,570)	(1,120,967)	-	-	-	-	(3,336,942)	(3,105,734)
Closing balance	4,259,775	6,339,147	4,135,695	4,786,845	158,045	96,696	9,525,130	9,485,130	18,078,645	20,707,818

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

The following useful lives of assets are used in the calculation of depreciation for current and prior years:

Leasehold improvements	1.75 - 3.21 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 103F, 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 2015

	Carrying amount as at	Fair value measurement at end of reporting period using		
	30 June 2015	Level 1	Level 2	Level 3
	$	$	$	$
Leasehold improvements at fair value	4,259,775	-	-	4,259,775
Plant and equipment at fair value	4,135,695	-	-	4,135,695
Collections at fair value	9,525,130	-	-	9,525,130
Total property, plant & equipment and collections	17,920,600	-	-	17,920,600

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.
There were no changes in valuation techniques throughout the period to 30 June 2015.
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 1 July 2014	6,339,147	4,786,845	9,485,130
Purchases	-	634,606	40,000
Transfers in (out) of Level 3	-	-	-
Gains or losses recognised in net result			
Depreciation	(2,079,372)	(1,257,570)	-
Impairment loss	-	-	-
Loss on disposal	-	(28,186)	-
Subtotal Gains or losses recognised in net result	(2,079,372)	(1,285,756)	-
Gain or losses recognised in other economic flows - other comprehensive income	-	-	-
Revaluation	-	-	-
Subtotal	-	-	-
Closing balance 30 June 2015	4,259,775	4,135,696	9,525,130

Reconciliation of Level 3 fair value

	Leasehold improvements at fair value	Plant and equipment at fair value	Collections at fair value
	$	$	$
Opening balance 1 July 2013	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 30 June 2014	6,339,147	4,786,845	9,485,130

Description of significant unobservable inputs to Level 3 valuations 2014-15

	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	$5,000 - $8,000 per unit ($7,000 per unit)	A significant increase or decrease in cost per unit would result in a significantly higher or lower fair value
		Useful life of leasehold improvements	10 to 32 years (15 years)	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	$3,000-$4,000 per unit ($3,500 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	5-10 years (10 years)	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	$3,000-$4,000 per unit ($3,500 per unit)	A significant increase or decrease in cost per unit would result in a significantly higher or lower fair value

No change from 2013-14

NOTE 8: INTANGIBLE ASSETS

	Computer software at cost		Works in progress at cost		Screen Worlds exhibition rights at cost		Total at cost	
	$		$		$		$	
	2015	2014	2015	2014	2015	2014	2015	2014
Gross carrying amount								
Opening balance	689,918	689,918	-	87,671	160,918	160,918	850,836	938,507
Additions	-	-	-	-	-	-	-	-
Disposals	-	-	-	(87,671)	-	-	-	(87,671)
Closing balance	689,918	689,918	-	-	160,918	160,918	850,836	850,836
Accumulated amortisation and impairment								
Opening balance	(689,918)	(636,072)	-	-	(76,396)	(60,311)	(766,314)	(696,383)
Amortisation expense	-	(53,846)	-	-	(16,085)	(16,085)	(16,085)	(69,931)
Closing balance	(689,918)	(689,918)	-	-	(92,481)	(76,396)	(782,399)	(766,314)
Net book value at the end of the financial year	-	-	-	-	68,437	84,522	68,437	84,522

NOTE 9: PAYABLES

	2015 $	2014 $
Current payables		
Contractual		
Trade creditors (i)	1,168,027	511,235
Accrued expenses	644,693	243,390
Customer deposits	904,822	40,580
Sundry liabilities	79,324	11,527
	2,796,866	806,732
Statutory		
Taxes payable	139,433	145,769
	139,434	145,769
Total payables	2,936,299	952,501

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

	2015 $	2014 $
Current provisions		
Employee benefits (note 10(a))- annual leave:		
Unconditional and expected to be wholly settled within 12 months	416,173	432,240
Unconditional and expected to be wholly settled after 12 months	40,492	25,213
Employee benefits (note 10(a))- long service leave:		
Unconditional and expected to be settled within 12 months	75,294	59,869
Unconditional and expected to be settled after 12 months	981,303	947,674
	1,513,262	1,464,996
Provisions related to employee benefit on-costs (note 10(a)):		
Unconditional and expected to be settled within 12 months	71,403	69,905
Unconditional and expected to be settled after 12 months	153,233	141,959
	224,636	211,864
Total current provisions	1,737,898	1,676,860
Non-current provisions		
Employee benefits (note 10(a))	241,930	197,367
Provisions related to employee benefit on-costs (note 10(a))	43,581	28,822
Total non-current provisions	285,511	226,189
Total provisions	2,023,410	1,903,049

NOTE 10: PROVISIONS (CONTINUED)

Note

(a) Employee benefits and related on-costs

	2015 $	2014 $
Current employee benefits		
Annual leave entitlements	416,173	432,240
Long service leave	1,056,597	1,011,544
	1,472,770	1,443,784
Non-current employee benefits		
Annual leave	40,492	25,213
Long service leave	241,930	198,151
	282,422	223,364
Total employee benefits	1,755,192	1,667,147
Current on-costs	224,636	204,295
Non-current on-costs	43,581	31,606
Total on-costs	268,218	235,901
Total employee benefits and on-costs	2,023,410	1,903,049

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.

	2015 $	2014 $
Non-cancellable operating leases payable		
Not longer than 1 year	3,952,216	3,817,034
Longer than 1 year and not longer than 5 years	4,256,850	6,852,632
Longer than 5 years	-	-
	8,209,066	10,669,666

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.

		2015 $	2014 $
(a)	Capital expenditure commitments payable		
	Less than 1 year	-	-
		-	-
	Operation and maintenance commitments payable		
(b)	Less than 1 year	1,051,380	1,200,414
	Longer than 1 year and not longer than 5 years	1,479,693	249,742
		2,531,073	1,450,156
Total commitments (inclusive of GST)		2,531,073	1,450,156

NOTE 13: CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent Assets

There are nil contingent assets (2014: nil).

Contingent Liabilities

There is a contingent liability of $409,703 in respect to Land Tax Assessment for the Federation Square tenancy which is currently under objection (2014: 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

	2015 $	2014 $
Contractual financial assets		
Cash and deposits	5,459,574	4,702,926
Loans and other receivables (i)	813,992	306,798
Total contractual financial assets (ii)	6,273,565	5,009,724
Contractual financial liabilities		
Payables (iii)	2,796,866	806,730
Total contractual financial liabilities (iv)	2,796,866	806,730

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

	2015 $	2014 $
Financial assets		
Designated at fair value through profit or loss	(19,283)	-
	(19,283)	-

(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 $	Less than 1 month $	1-3 months $	3 months - 1 year $	1-5 years $	Impaired financial assets $
			Past due but not impaired				
2015							
Cash and deposits	5,459,574	5,459,574	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	718,719	539,663	-	154,832	26,524	-	(2,300)
Interest receivable	4,418	4,418	-	-	-	-	-
Accrued revenue	61,338	61,338	-	-	-	-	-
Other receivables	29,517	29,517	-	-	-	-	-
Total contractual financial assets	6,273,566	6,094,510	-	154,832	26,524	0	(2,300)
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	-	-

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 $
2015						
Payables:						
Trade creditors and accrued expenses	1,812,720	1,812,720	1,812,720	-	-	-
Other payables (ii)	984,146	984,146	984,146	-	-	-
Total payables	2,796,866	2,796,866	2,796,866	0	-	-
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	-	-	-

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 2015, ACMI had three forward exchange contracts totalling $193,547 at Fair Value (2014: 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
		$	$	$	$
2015					
Cash and bank deposits					
Bank deposits	2.44%	5,442,474	4,000,000	1,400,629	41,844
Cash on hand		17,100	-	-	17,100
Receivables					
Trade debtors and allowance for doubtful debts		718,719	-	-	718,719
Other receivables (i)		95,273	-	-	95,273
		6,273,565	4,000,000	1,400,629	872,937
Payables					
Trade creditors and accrued expenses		1,812,720	-	-	1,812,720
Other payables (ii)		984,146	-	-	984,146
		2,796,866	-	-	2,796,866
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

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 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

	2015 $	2014 $
(a) Reconciliation of cash and cash equivalents		
Total cash and deposits disclosed in the balance sheet	5,459,574	4,702,926
Balance as per cash flow statement	5,459,574	4,702,926
(b) Reconciliation of net result for the period to net cash flows from/(used in) operating activities		
Net result for the period	(3,088,216)	(944,287)
Non-cash movements:		
Loss on sale or disposal of non-current assets	28,186	169,658
Depreciation and amortisation of non-current assets	3,353,027	3,175,664
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(770,901)	242,921
(Increase)/decrease in current inventories	(66,472)	34,295
(Increase)/decrease in other current assets	(248,469)	24,686
(Decrease)/increase in current payables	1,904,256	(484,586)
(Decrease)/Increase in unearned Revenue	260,831	-
(Decrease)/increase in current provisions	49,327	136,439
(Decrease)/increase in non-current provisions	71,034	(49,050)
Net cash flows from operating activities	1,492,602	2,305,740

NOTE 16: RESERVES

	2015 $	2014 $
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

ACMI had no ex-gratia payments (2014:Nil)

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 2014 to 4 December 2014
Minister for Creative Industries	Martin Foley MP	4 December 2014 to 30 June 2015
Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2014 to 5 December 2014
	Graham Jephcott, Acting Chief Executive Officer	6 December 2014 to 22 February 2015
	Katrina Sedgwick, Chief Executive Officer	23 February 2015 to 30 June 2015

Governing Board
Mr Peter Lewinsky (Acting President from 01/07/14 to 15/08/15) President from 15 /08/15
Annette Allison
Jan Chapman
Desmond Clark
Sebastian Costello
Joel Pearlman
Andrew Ranger
Ricci Swart
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			
	2015		2014		2015		2014	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
Income band								
$250,000 - 259,999	1.00	0.25	-	-	1.00	0.25	-	-
$260,000 - 269,999	1.00	0.33	-	-	1.00	0.33	-	-
$280,000 - 289,999	-	-	-	-	-	-	1.00	1.00
$300,000 - 309,999	-	-	-	-	1.00	0.42	-	-
$310,000 - 319,999	-	-	1.00	1.00	-	-	-	-
$330,000 - 339,999	1.00	0.42						
Total numbers	3.00	1.00	1.00	1.00	3.00	1.00	1.00	1.00

There were no contractors with managerial responsibilities.

NOTE 18: RESPONSIBLE PERSONS (CONTINUED)

Receipts from related parties

Entity	2015 $	2014 $
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	129,419	131,539
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	**144,419**	**161,539**

Payments to related parties

Entity	2015 $	2014 $
Roadshow films Pty Ltd	3,351	3,659
Joel Pearlman is Managing Director of Roadshow Films Pty Ltd which ACMI made purchases from on normal commercial terms.		
Melbourne International Film Festival	42,748	51,650
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	**46,099**	**55,309**

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			
	2015		2014		2015		2014	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
$200,000 - 209,999	2	2	2	1.2	2	2	2	1.2
Total numbers	2	2	2	1.2	2	2	2	1.2
Total amount	$415,322		$404,226		$415,322		$404,226	

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

NOTE 20: REMUNERATION OF AUDITORS

	2015 $	2014 $
Victorian Auditor-General's Office		
Audit of the financial statements	29,100	28,400
	29,100	28,400

NOTE 21: SUBSEQUENT EVENTS

ACMI has no material or significant events occurring after the reporting date (2014: 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.

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.

CREATIVE VICTORIA

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CENTRE FOR
THE MOVING
IMAGE