

Annual Report
2007/08

A BIG YEAR,
A BRIGHT FUTURE



acmi
australian centre
for the moving image

*Pixar: 20 Years
of Animation*
draws international
record crowd
of 147,256



New records for
ACMI education
programs, engaging
40,000 students
and teachers,
up by 62%

**67% increase
in Exhibitions
attendance**

**Self
generated
revenue
increases
50%**

**36 Australian
or Melbourne
premiere film
screenings**

**ACMI Cinemas
screen 86 foreign
language titles**



**ACMI becomes
the second of
Melbourne's cultural
institutions to join
the prestigious
Melbourne Winter
Masterpieces series**

**A new
international
record for
exhibition
attendance for
Game On with
129,372 visitors**





**84% of
Melburnians
say ACMI is the
best place to
find out about
Australian film
and television**

**ACMI partners with
13 of Melbourne's most
popular and prestigious
film festivals and screen
culture events**

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**Construction
commences
on a new ground
floor gallery**

**ACMI
website scores
over 3,000,000
independent
visits**

ACMI commits to buying 10% green energy to reduce its carbon footprint



“A highlight of 2007–08 has been our shift toward more sustainable business practices in everything we do.”

THE HON. JOHN THWAITES
PRESIDENT

President's Report

It is my absolute pleasure to present my first annual report as President of the ACMI Board.

I was excited to take up the position as President in January 2008 at such a pivotal and exciting stage in ACMI's short life.

It was clear to me that this was an organisation with a deep connection to diverse communities across Victoria, and one that had an immense power to engage audiences of all ages in what is now widely accepted as the most dominant and relevant form of popular culture – the moving image.

ACMI has now firmly established a reputation as one of the world's leading moving image centres. It engages broad audiences in a vibrant and accessible annual program of film, exhibitions, creative workshops, talks, forums, education programs, screen culture events, and festivals.

I have been particularly impressed by the ways in which ACMI's programs are experienced for learning and entertainment by Melburnians, and by those in regional and rural Victoria via our diverse outreach programs. This commitment to reaching out to communities remains a focus of our future as does increasing access to our resources onsite through new and expanded avenues.

A highlight of 2007-08 has been our shift toward more sustainable business practices in everything we do. We share the commitment of the Victorian Government and of our sister agencies to minimising our carbon footprint.

We have been implementing a wide range of measures to use our existing resources more efficiently, and we have an ongoing commitment to reducing our everyday environmental impacts across all areas of our business.

It has been another fantastic year for ACMI culminating in numerous records for attendance and participation.

Our major exhibitions program has achieved outstanding audience attendance, setting new international records for *Pixar: 20 Years of Animation* and *Game On*. Similarly, through our education and public programs, we engaged more people than ever in stimulating and entertaining programming, much of it free of charge. And as you will read, the planning for delivery of our major new gallery has been progressing at an exciting pace.

To the Executive team, staff and volunteers of ACMI, congratulations on what has been our most successful year yet.

To my fellow Board members, my thanks and appreciation for a passionate and dedicated contribution to ACMI's growth in 2007-08. And to Lynne Kosky, MP, the Minister for the Arts, her Cabinet colleagues and the team at Arts Victoria, our sincere thanks for another year of strong support and your ongoing recognition of ACMI as a fundamental part of the Melbourne arts and culture experience.

A handwritten signature in blue ink that reads "John Thwaites". The signature is fluid and cursive, with the first name "John" being more prominent than the last name "Thwaites".

The Hon. John Thwaites
President

Director's Report

The moving image is a source of immense pleasure, learning and entertainment for diverse audiences around the globe. Over one hundred years, it has emerged spectacularly to become the most powerful and pervasive art-form of our time.

Whether in film, television, games or new media, the moving image offers us the chance to share experiences that can crystallise views, galvanise responses, inspire creativity, engender self-knowledge and above all else, move us individually and collectively.

Through it, we explore and understand ourselves, other cultures and societies, experience places and shape our identity. Increasingly so in the YouTube era, we do it as filmmakers and no longer just as audience.

And that is where ACMI is at the heart of the media that move us.

We've had a big year.

Our positioning of major exhibitions as our flagship offer has paid off handsomely with our two biggest single attendances for *Pixar: 20 Years of Animation* and *Game On* recorded in 2007-08. Our commitment to bringing the very best of moving image art to Melbourne continued with the presentation of undoubtedly one of the finest contemporary art exhibitions staged in Australia in 2007 in *Replay: Christian Marclay*.

Our Film Program, combined with partner events and festivals, presented an annual calendar of film without comparison in scope, power and sophistication – from outstanding world cinema to a dedicated exploration of the Australian story.

In 2007-08, we reached more people than ever before in our Public and Education Programs, ensuring we not only maintain but enhance our position as an Australian authority on screen culture, and as a hub for robust and passionate debate, discussion and learning.

One of the most significant outcomes in 2007-08 was the substantial progress made in delivering the goals and objectives of our future growth strategy, *The Way Forward*.

At the heart of our next major phase is the creation of a landmark cultural experience for Melbourne, a gallery for the 21st century that will uniquely, and in a very Australian way, tell the history and future of the moving image over more than a century.

It is an ambitious project that has drawn on the passionate and committed resources of our talented people across the organisation and on completion will be a major cultural drawcard for Melbourne, reinforcing its position as a truly international arts city.

At less than six years old ACMI has achieved an enormous amount and today is internationally recognised as a leading centre for the moving image. I thank the Board, staff, volunteers, supporters and partners for another outstanding year.

And, our best is yet to come.



Tony Sweeney
Director & CEO



“At less than six years old ACMI has achieved an enormous amount and today is internationally recognised as a leading centre for the moving image”

TONY SWEENEY
DIRECTOR & CEO

ACMI annual visitation grows 26% in three years

Introducing ACMI

A globally unique cultural institution, ACMI celebrates, explores and promotes the cultural and creative richness of the moving image in all its forms – film, television, games, new media and art.

We do this through a vibrant annual calendar of special exhibitions, film programs, live events, creative workshops and education programs that provide unsurpassed diversity of ways to engage with the moving image.

As one of Victoria's major cultural, tourism and learning attractions, we reflect popular culture trends, inform contemporary cultural directions and have an exceptional ability to respond to community, professional and policy priorities, and to meaningfully collaborate with commercial partners.

Our Vision and Objectives

As a world-leading cultural centre, ACMI provides diverse audiences with distinctive experiences that explore and shape the moving image in all its forms

To achieve this vision, our Corporate Plan 2007-10 seeks to deliver the following strategic objectives:

- > **World Class:** To cement ACMI as a world-class international culture and tourism destination at which to experience excellence and new ideas in film, television, games, new media and art.
- > **Centre of Excellence:** To position ACMI as a centre of excellence in media literacy and research; which fosters creative skills, new talent, and opportunities for formal and informal learning.
- > **Innovation & Industry Leadership:** To position ACMI as a state-of-the-art centre and catalyst for promoting innovation in screen and digital media content through creative-industry collaborations and professional networks.
- > **Community Engagement:** To build, engage and reach out to diverse audiences, especially Australian communities, in exploring and personally creating the media that drive modern life.
- > **Environmental Sustainability:** To ensure an environmentally sustainable business and position ACMI as a leader in environmental exhibition design.
- > **Financial Sustainability:** To ensure a robust and sustainable business and operating plan, with diverse funding sources.

In successfully delivering these objectives, seven key strategic initiatives have been identified:

- 1 Transform the core visitor experience and service offer to build new and repeat visitation.
- 2 Pursue innovation in the program model, and develop new media and outreach programs, providing a unique, regularly refreshed offer to attract audiences.
- 3 Cement a 'pioneer/leadership' position in the cultural/education/media-industry landscape through stronger communications and alliances.
- 4 Build stronger brand-name identity and profile, with broader recognition and audience reach.
- 5 Develop sound environmentally sustainable business practices and provide leadership in environmental exhibition design.
- 6 Manage resources to ensure an agile organisation with strong creative, planning and delivery capabilities.
- 7 Strengthen performance focus to ensure a robust, sustainable business plan with wider funding sources.

Snapshot of a Big Year

For a cultural organisation that is only six years old, we've achieved a remarkable amount since opening the doors and 2007-08 has been a fantastic year.

Across our program offers we have exceeded targets. We continue to reach new audiences both within our building and across Victoria and our strategy of converting first time visitors into repeat attendees is also producing positive results.

Our flagship exhibitions are integral to driving attendance. In 2007-08, *Pixar: 20 Years of Animation* and *Game On* were so popular during their Melbourne appearance that they achieved record visitation for their respective global tours, proving beyond doubt that Melburnians love a blockbuster.

Our commitment to screening outstanding Australian and world film continued with an unparalleled calendar of cinema, including 36 Australian or Melbourne premieres – double the previous year. We partnered with 13 of Melbourne's most popular festivals, increased overall audiences, and our *Focus On Peter Whitehead* retrospective was hailed by the Age newspaper as the 'Melbourne film event of the year'.

We engaged diverse audiences in a stimulating annual calendar of public and education programming, including talks, forums, workshops and learning programs. We also successfully piloted a program of activities within the building as part of Late Night Thursdays, an initiative of Federation Square supported by the Victorian Government. For *Pixar: 20 Years of Animation* and *Game On*, our program of general public, industry and schools activities achieved record attendance of close to 40,000 people while our screen education programs grew in attendance by 62%.

BELOW

Board President, the Hon. John Thwaites, Head of Exhibitions, Conrad Bodman, and Lynne Kosky MP, Minister for the Arts, at the opening of *Game On*



Our partnership activity remained a core focus in 2007-08 and for our major exhibitions program a diverse line-up of partners, our most substantial ever, supported us in delivering outstanding cultural experiences.

Reflecting our position as a unique and world-leading cultural centre, our people were invited to represent ACMI and Australia at major screen culture events and festivals around the world, from the Whitney Biennale (USA) to the Cannes Film Festival (France).

Rounding out our best year yet, our enhanced on-site visitor offers, the ACMI Lounge and the ACMI Shop, achieved record performance in 2007-08, with the Shop more than doubling the previous year's turnover. Overall, total self generated income increased by more than 50%.

Looking Ahead

We're actively developing new initiatives and content offers to reach and build audiences, strengthen connections with peer organisations, and expand our brand-name recognition on a local, national and international stage.

The past three years have been a key period of transition with a focus on enhancing our physical spaces and improving the visitor experience. At the core of our future strategy is the delivery of a major new gallery, providing a year round free-entry experience that will allow visitors to explore the history and future of the moving image across its diverse forms.

Concept drawing of
ACMI's new ground
floor gallery



The gallery will feature
a new work by artist
Anthony McCall whose
previous works include
"Line Describing a Cone"
(1973). Photograph ©
Henry Graber, 2002.

A 21st Century Gallery

A major highlight of our biggest year yet is the exciting development of our ground floor spaces to create a permanent, world first exhibition, charting the history and future of the moving image.

On opening in 2009, the gallery will be unique among cultural experiences. It will celebrate the pioneers and masters whose work pervades our memories and the newly emerging innovators whose work we're yet to know.

For the first time ever, the rich and powerful contribution of Australia to the world of film and the moving image will also be presented, and in particular, a focus on the contribution of Indigenous Australians to a century of moving image history.

The experience

From cinema's early beginnings to the rise of television, games, the internet, new media and the digital age, each form will be explored through text, photographs, moving image works and interactive displays.

It will focus on the role of the moving image in representing Australia and its national identity and it celebrates the work of Australian makers in bringing diverse and powerful creative visions to the screen, including a focus on Indigenous representation and practice.

Rounding out the experience is an inspiring and entertaining environment of spectacular displays that transform the everyday magic of the moving image into experiences that heighten the power of its beauty and illusion.

Throughout 2007-08, teams across ACMI have been working tirelessly to deliver the gallery concurrently with groups of expert



industry advisors from around Australia contributing to the development of exhibition content.

Visitors will be transported to another world by the fresh and inventive approach of Ab Rogers Design, which is collaborating with leading Melbourne architectural firm Denton Corker Marshall to create the physical spaces.

New spaces for learning and entertainment

Construction commenced on two new distinct studio spaces on Level 1 to create unique media production environments across multiple platforms. The spaces are purpose built for a range of engaging hands-on education workshops and for industry talks, forums, multimedia performances, television broadcasts, launches, events and presentations. Combined, they provide students, teachers, industry and the general public with ways to not only experience the moving image, but to cross the divide to creating it.

The Project Space

A new Project Space is planned to complement the Moving Worlds gallery. This flexible, purpose-built, space will allow us to program a broad range of exciting new temporary installations. By nature and design, it will be responsive in presenting a range of exhibitions, and in particular will showcase Australian and international innovators in moving image art practice. Unfunded in the core deliverables for the new gallery, the Project Space and other components of the project are currently the subject of a capital fundraising campaign being driven by our Development and Partnership team.

A Greener ACMI

We are committed to reducing our environmental and carbon footprint. Sustainable business practice is a key driver and reducing the environmental impact of our day-to-day operations is a cornerstone of our future growth and prosperity.

To drive organisational engagement, the Sustainability Steering Group and ACMI Green Team were established in 2008. Charged with developing individual and operational initiatives in response to strategic goals and objectives, the Green Team is a conduit through which staff and volunteers can directly contribute to a reduction in our environmental impact, while assisting in habit change, positive buy-in and shared ownership.

Here's some of what we've been doing so far.

Energy and resources

- > 10% of our annual electricity is green power
- > Energy efficient lighting systems are being introduced in new spaces
- > Full recycling of bottles, cans, paper and printer cartridges to reduce landfill
- > Our cleaning products are environmentally friendly
- > Bathrooms feature water-saving technology
- > Escalators operate in sleep mode when not in use to reduce energy consumption
- > Use of recycled or recyclable materials in our exhibition spaces, including the new ground floor gallery

Technology

- > Screens and powered technology in our exhibition spaces are programmed for automatic shut down
- > Computers are low wattage, feature low toxicity screens and automatically shut down in the evening to reduce energy use

- > We reduce road and air couriering by using electronic transfer for large digital files
- > Surplus equipment is disposed of in a way to maximise recycling while minimising toxic waste going to landfill

Paper and printing

- > We only use printing suppliers that have world's best practice ISO14001: 2004 Environment Management Systems certification
- > Our What's On guide is posted in Totally Degradable Plastic Wrap, which biodegrades into carbon dioxide, water and biomass with no harmful residues
- > We use FSC (Forestry Stewardship Council) sustainable paper stocks and vegetable based inks for offset printing where possible
- > Office printing is automatically double-sided and on recycled paper stock

Find out more at www.acmi.net.au/green

BELOW

Gallery design,
Replay: Christian Marclay



“Recycling and reuse of resources in our Screen Gallery exhibition builds has seen a 50% reduction in the use of new materials.”

CONRAD BODMAN
HEAD OF EXHIBITIONS

Exhibitions

We've established an international reputation for curating and presenting the very best of moving image art from around the globe in the heart of Melbourne.

Our annual program of major exhibitions spans the true breadth of the moving image across time and form. In 2007-08, we explored the magic, origins and future of digital animation, the melding of music and video as powerful social commentary, and the global rise of videogames.

After a sensational year in 2006-07, our challenge was to build on our successes and continue to collaborate with the world's leading cultural centres to deliver another outstanding Exhibitions program. The results speak for themselves.

Highlights

- > Highest ever exhibition visitation figure for *Pixar: 20 Years of Animation*, with a ticketed attendance of 147,256
- > Audiences to major exhibitions leap by 67% in 2007-08 to 310,163
- > A new world record for ticketed attendance to *Game On* is set by ACMI at 129,372, surpassing the previous record-holder, Chicago
- > *Replay: Christian Marclay* hailed as one of the finest contemporary video art surveys staged in Australia
- > ACMI becomes the second of Melbourne's major cultural centres to join the prestigious Melbourne Winter Masterpieces series





Pixar: 20 Years of Animation

June 28 – October 14 2007

With *Pixar: 20 Years of Animation* we became the second Melbourne cultural agency to present a major exhibition as part of the exclusive Melbourne Winter Masterpieces series.

It would go on to break all previous ACMI records for attendance, smashing audience targets by 46% and setting a new international record for the show's global tour. Total ticketed exhibition attendance, plus record visitation to education, film and public programs, reached 164,750, with 15,000 of those taking part in free activities.

The exhibition featured over 500 paintings, concept art, sculptures, and an array of digital installations revealing the intricate, hands-on processes behind Pixar's ground-breaking computer-generated films.

Visitors experienced rare and exclusive behind the scenes artwork from *Toy Story*, *Finding Nemo*, *A Bug's Life*, and *Cars* as well as some truly magical interactive installations.

Our Exhibitions Team worked closely with Pixar Animation Studios in California to develop additional Australian-exclusive content for the Melbourne appearance including materials from the then as-yet-to-be-released *Ratatouille* and never before exhibited artworks from *Finding Nemo* and *Cars*.



Our extensive public and education programs set new records for attendance, attracting 12,000 students and teachers from over 200 schools, and sold-out sessions to an engaging, informative and entertaining series of talks featuring Pixar artists.

We commissioned the construction of a giant Luxo Lamp by Melbourne's Mothers Art Productions. The instantly recognised mark of Pixar was a striking entrance

sculpture in Flinders Street. As a symbol of the relationship formed between ACMI and Pixar, the Melbourne-made Luxo Lamp was presented to Pixar founder, John Lasseter, in February 2008 and now takes pride of place in the grounds of Pixar Animation Studios in San Francisco.

“A viewing must for all the family. Leaving the exhibition, I felt the better for having seen it. ACMI has turned the viewing of *Pixar: 20 Years of Animation* into an adventure.”

THE HERALD SUN



LEFT

Gestures
 Replay: Christian Marclay

BELOW

Video Quartet
 Replay: Christian Marclay

“A large and wonderful survey of Christian Marclay at ACMI.”

ROBERT NELSON
 THE AGE



Replay: Christian Marclay

15 November 2007 – 3 February 2008

The groundbreaking artwork of internationally acclaimed video artist, trailblazer and musician, Christian Marclay, featured in this Australian exclusive survey exhibition.

This was the first major Australian exhibition celebrating the work of the New York-based contemporary moving image artist, and the first major solo exhibition to be staged in our Screen Gallery.

Marclay's work draws from a range of influences, from punk rock in the '70s to the tradition of influential avant-garde artists such as John Cage, Laurie Anderson and the Fluxus Group. He re-constructs the space between what we hear and see, exploring the overlapping aural and visual realms in popular culture through a variety of mediums including video, film, sculpture, photography, music and DJ performances.

His installations allowed audiences to experience a world of music, sound and images in ways that challenged us to consider our view of the world. Since Marclay turned to video in the 1980s, his work has featured extensively across the globe including two Venice Biennales and in major projects at the Tate, Centre Pompidou and the Guggenheim.

Replay: Christian Marclay at ACMI featured large-scale projections and dramatic sound, including the Australian premieres *Video Quartet* (2002), a four-screen display of music-related scenes from films, and *Crossfire* (2007), a symphony of gunshots compiled using excerpts from Hollywood films.



“Every time my nephews challenged me to PlayStation or Xbox, they’d kick my bum and think I’m hilarious because I’m so pathetic at videogames. On taking them to *Game On*, my misspent youth in video arcades and pinball parlours came in handy and I crushed the brats on classics like *Pac-Man*, *Space Invaders*, and *Asteroids*.”

CRAIG
SELF-PROCLAIMED ARCADE
GAME KING AND *GAME ON* FAN



Game On

6 March 2008 – 13 July 2008

The world’s largest exhibition dedicated to the history and future of videogames, *Game On* presented our second opportunity to prove that Melburnians love a blockbuster.

In another Australian exclusive exhibition, *Game On* allowed audiences to explore the vibrant history and culture of videogames from 1962 to the present day, through more than 125 playable games in addition to rare exhibits and artefacts.

The exhibition featured classic arcade, console and handheld games including rare favourites from the late ‘70s and early ‘80s including *Space War!* (1962), *Computer Space* (1971), *Pong* (1976), *Space Invaders* (1978), *Asteroids* (1979), and *Donkey Kong* (1982).

Home consoles and the first personal computers including working versions of the Magnavox Odyssey (1972) were a highlight along with the first console devices that made videogames playable on the TV, such as the Commodore 64 and the Sinclair Spectrum.

Our Exhibitions Team curated a special program of the best of Australian designed and produced games for *Game On* to profile the pioneering approach that led to today’s significant national games industry.

After touring the world, the exhibition finished its run at ACMI with a new international ticketed attendance record of 129,372, breaking the previous figure set by Chicago’s Science and Industry Museum.

Game On was originally curated by Conrad Bodman, ACMI Head of Exhibitions, while at the Barbican Art Gallery in London, along with Lucien King.

Future Direction

Forward planning for the Screen Gallery has focussed on how best to continue to build on the large audiences developed for *Pixar* and *Game On*, while ensuring the program continues to explore the breadth of creative practice in the moving image realm. The Team has also been focussed on achieving a mix of home-grown Australian exhibitions.

The creation of a secondary temporary exhibition space (the Project Space) as part of the ground floor redevelopment has opened up new opportunities to program works that provide visitors with a balance of subject across film, television, games and new media, and importantly, a mix of free and paid-entry experiences.

Our Connections

Our team collaborates closely with peer agencies across the world, providing invaluable opportunities to partner on projects, share knowledge, experience and resources, and to further audience engagement with the moving image.

The 2007-08 Exhibitions program involved collaboration with:

- > Pixar Animation Studios, San Francisco
- > The Barbican Art Gallery, London
- > Cité de la Musique, Paris
- > Museum of Modern Art (MOMA), New York

Len Lye

In February 2008, our CEO & Director Tony Sweeney joined New Zealand Prime Minister, the Rt Hon. Helen Clark, to announce that ACMI would co-curate and host a major new exhibition on the work of renowned film artist, Len Lye. The exhibition, to be presented in Melbourne in 2009, is a collaboration between ACMI and the Govett-Brewster Art Gallery in New Plymouth. It will be the most extensive survey of Lye’s work ever presented in Australia.

Voices in the Field

Members of our Exhibitions team were invited to be delegates, assessors, judges, guest speakers, panel members or advisors at forums, festivals, exhibitions, conferences and symposiums around the world including:

- > Whitney Biennale, USA
- > MOMA
- > Sydney Biennale
- > Berlin Biennale of Contemporary Art
- > AGIdeas, Melbourne
- > Making Creative Cities Symposium, Melbourne
- > 2008 NAB Technology Expo, Melbourne
- > Australia Japan Visual Arts Forum, Sydney
- > Jury, 54th International Short Film Festival, Oberhausen
- > Assessment panelists for Australia Council Inter-Arts Office

Film Programs

ACMI serves up the best of Australian and world cinema in an outstanding annual program of features, documentary, and shorts including rare prints, premieres and restorations.

Combined with partner festivals and events and our industry focussed talks and forums, there's no better place in Melbourne to experience screen culture.

For lovers of film, the enduring romance with the screen is best enjoyed with those who share the passion. That's ACMI.

HIGHLIGHTS

- > We delivered 36 Australian, Melbourne or international premiere features, shorts, and documentaries in 2007-08, double the previous year
- > 669 screenings in ACMI Cinemas
- > 86 foreign language titles screened
- > Our film festival partners recorded a bumper year, with box office and attendance in some cases up by as much as 40%
- > An outstanding year of industry talks, forums, debate and discussion



**FOCUS ON
FRANÇOIS OZON**

To celebrate the Melbourne premiere of his new film *Angel*, ACMI pays tribute to the stylish, sexually charged and multifaceted works of François Ozon.

Film Season > ACMI Cinemas
Friday 5 October - Sunday 14 October
Australian Centre for the Moving Image
Federation Square Flinders Street Melbourne
www.acmi.net.au

acmi
australian centre
for the moving image

*An Old Mistress,
Focus On
Catherine Breillat*



Film Program Strands

Focus On

The Focus On series, our flagship cinema strand that profiles directors, actors and genres, saw new release Australian premieres screen alongside rarities, restored prints and shorts from some of cinema's most celebrated practitioners, encouraging the viewer to explore a discerning back catalogue.

Focus On Isabelle Huppert

July 2007

Cool, intense and hypnotic, Isabelle Huppert is France's most daring contemporary actress. We celebrated her career in Focus On Isabelle Huppert, a lush retrospective screening of 20 of her most noteworthy and popular films, including *Ma mere*, and *The Lacemaker*.

Focus On Peter Whitehead

September 2007

Focus On Peter Whitehead presented rare and previously unseen material from the legendary filmmaker, author and activist, whose brief but prolific career documented

sixties counter culture in swinging London. Six Australian premieres featured, including *Peter Whitehead: Pop Films* (1966-69) and *The Fall*.

Focus On Francois Ozon

October 2007

Opening with the Australian premiere of *Angel*, Focus on Francois Ozon presented a collection of the multifaceted works of the director once considered the enfant terrible of French cinema. Displaying his catalogue of features along with many of his shorts, the season featured four films screened as double bills, co-programmed by Ozon himself.

Focus On Catherine Breillat

October / November 2007

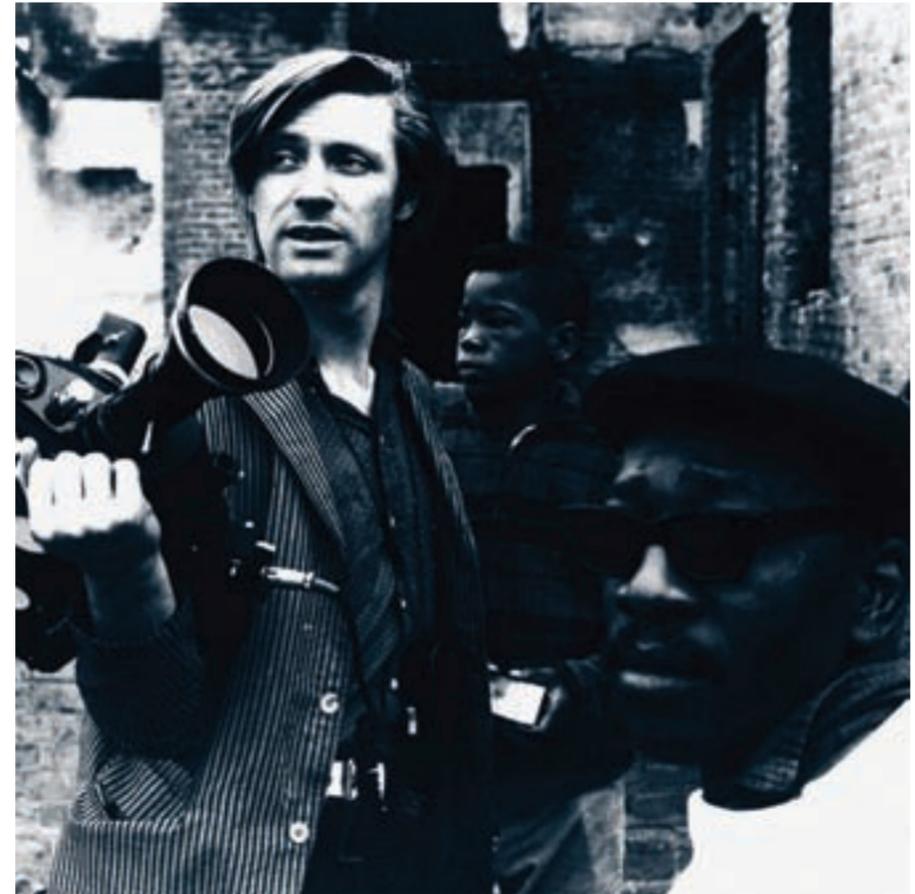
After presenting the Australian premiere of *An Old Mistress*, we compiled a retrospective of works from French director and seasoned provocatrice, Catherine Breillat. Best known for her challenging explorations of sex, relationships and gender politics, Focus On Catherine Breillat featured specially imported prints alongside contentious works such as *Romance* and *Anatomy of Hell*.

Focus On Asia & Dario Argento

December 2007

Here we celebrated the works of cult horror director Dario Argento and his actor/director daughter, Asia. Three premiere Asia Argento films screened as part of the season including the Melbourne premiere of *Boarding Gate*, juxtaposed against the classic Dario Argento horror films *Deep Red*, *Suspiria* and *Inferno*.

*Focus On Peter
Whitehead*



Focus On the Greek Diaspora

January 2008

Sourced direct from the prestigious Thessaloniki International Film Festival's retrospective *Immigration in Greek Cinema* (1956 – 2006), Focus On the Greek Diaspora featured Pantelis Voulgaris' 2004 hit *Brides* and Constantine Giannaris' internationally acclaimed *Hostage*, one of the most talked about films of contemporary Greek Cinema.

Focus On Gus Van Sant

February 2008

Including early works, *Mala Noche*, *Drugstore Cowboy*, and cult classic *My Own Private Idaho*, Focus On Gus Van Sant celebrated the poetic cinematic excursions that became some of the more compelling independent films of the late 1980s and 90s. The season opened with the Australian premiere of *Paranoid Park* and toured to Canberra, Sydney and Brisbane.

Focus On a Century of Russian Cinema

April 2008

In Focus On a Century of Russian Cinema we examined the work of Russia's most important film institution, Mosfilm. Providing a rare chance to see unique or unknown gems such as *Walking the Streets of Moscow* and *The Jolly Fellows*, the season also featured the classic 1925 epic *The Battleship Potemkin* and Andrei Tarkovsky's monumental drama *Stalker*.

Focus On John Cassavetes

May 2008

We celebrated the films of the defining figure of American independent cinema, John Cassavetes. Featuring his directorial debut *Shadows*, *Minnie & Moskowitz*, and the trio considered the crowning glory, *A Woman Under the Influence*, *The Killing of Chinese Bookie* and *Opening Night*, Focus On John Cassevetes was praised by critics and audiences alike. Parts of the season toured to Canberra.

“ACMI's Focus On Peter Whitehead is the Melbourne film event of the year”

THE AGE



“Wattstax is reflective, angry, funny, stirring and brimful of African-American voices... A time capsule treasure”

THE SUNDAY AGE

First Look

A showcase of independent and world cinema releases alongside restorations of timeless classics, First Look consistently delivers a wonderfully rich program of cinema to Melbourne’s discerning cinephiles.

Australian premiere screenings in First Look 2007-08

- > *Distrikted*
- > *Andy Warhol: A Documentary Film*
- > *Annie Leibovitz*
- > *Black White & Grey: A Portrait of Sam Wagstaffe and Robert Mapplethorpe*
- > *Amazing Journey: The Story of the Who*
- > *The Inner Life of Martin Frost*
- > *The Cool School*
- > *Romance and Cigarettes*
- > *Alice Neel*
- > *The Universe of Keith Haring*

First Look classic restorations

- > *In the Shadow of the Light*
- > *Pat Garret & Billy the Kid*
- > *Killer of Sheep*
- > *Reds*

Australian Perspectives

Australian Perspectives gives Australian cinema a voice both on and off screen. It allows audiences to deeply engage with local content in a way unique to ACMI, from forgotten low budget Australian productions of the seventies through to Oscar winning documentaries, alongside talks, forums, panel discussions and Q&A sessions.

Australian Perspectives Talks and Forums 2007-08

We partnered with the following organisations to present a series of talks and forums:

- > The Australian Film Institute (AFI)
- > Australian Film Critics Association
- > World of Women Festival
- > The Midsumma Festival
- > The National Film and Sound Archive (NFSA)
- > Lingari Foundation
- > National Gallery of Victoria (NGV)

Long Play

Long Play gives extended seasons to films of unique curatorial merit that may otherwise be without a voice in the mainstream environment. We kicked off in December 2007 with a restoration of the cult documentary, *Wattstax*, a celebration of the music, people, and pride of the black community in 1970s Los Angeles. *War/Dance* followed *Wattstax* and was a visually stunning and heart-wrenching documentary on the struggle of Ugandan child refugees who find freedom through music.

Freaky Fridays

Freaky Fridays celebrates the weird and wonderful side of cinema, from tragic prom-meets-punk comedies to C-grade slasher flicks. Featuring regular screenings of the charming low-budget sci-fi/western oddity *The American Astronaut*, Freaky Fridays served up an array of ghosts, zombies, squealing femmes and the odd femme fatale.

Kids’ Flicks

Kids’ Flicks provides the best in children’s cinema from Australia and around the world every Sunday. From the adventures of Japan’s animated *Komaneko: The Curious Cat*, the lush fantasy world of *Nocturna*, Australian classics including *BMX Bandits*, and rare opportunities to experience films like Shirley Temple’s *Captain January* on the big screen, Kids’ Flicks continued to expand a loyal and passionate young audience.

Seniors’ Cinema

Seniors’ Cinema showcases carefully executed screen adaptations, subtle and challenging dramas, off-beat comedies, dialogue driven stories and engrossing documentaries, in one of our most enduring and popular film programs. Cementing a robust following from passionate and committed audiences in 2007-08, our weekly Seniors’ Cinema program matched to our curation of the annual Seniors’ Film Festival provides excellence in choice for the most discerning of audiences.

Film Partners

We passionately partner with Melbourne's most respected and successful film festivals. Our support ranges from venue hire, program advice and strategic business development, through to support from our Marketing, Communications and Design Team, Events, Facilities, AV, the ACMI Lounge and Visitor Services. It was another outstanding year for our partners in 2007-08 with across the board increases in box office and attendance.

Our partner festivals include:

- > Festival of Jewish Cinema
- > Melbourne International Film Festival
- > Melbourne International Animation Festival
- > La Mirada: Jewels of Spanish Cinema
- > Little Big Shots
- > Melbourne Cinémathèque
- > Melbourne Queer Film Festival
- > Victorian College of the Arts Graduate Screenings
- > Australian Malaysian Film Festival
- > Japanese Film Festival
- > Aphids Reel Music Festival
- > Reeldance Dance on Film Festival
- > Message Stick Indigenous Film Festival

Our Collaborations

Throughout the year, we work closely with a range of organisations to co-program industry-focussed activities and projects to consolidate and complement our programming. In 2007-08 these collaborations included:

- > Academy Film Archive
- > Australian Film Commission (AFC)
- > British Council
- > British Film Institute (BFI)
- > Cineteca di Bologna of Italy
- > D Lux Media Embassy of France
- > Experimenta
- > Gallery of Modern Art (Queensland)
- > Goethe Institute
- > Harvard Film Archive
- > Hong Kong Economic and Trade Office
- > Japan Foundation
- > Media Resource Centre (Adelaide)
- > Mosfilm (Russia)
- > Museum of Modern Art (MOMA)
- > National Film and Sound Archive (NFSA)
- > National Gallery of Victoria (NGV)
- > Seagull Films (New York)
- > Seniors' Week
- > State of Design Festival
- > Swedish Film Institute
- > Women In Film and Television (WIFT)
- > X Media Lab

Voices in the Field

Our team plays an active role in a range of national and international industry activities, forums, festivals and events ensuring ACMI positively contributes to the debate, discussion and future of the global screen culture environment. Members of our Film Program team were delegates, guest speakers or judges at the following events in 2007-08:

- > Cannes International Film Festival
- > Toronto International Film Festival
- > Berlin International Film Festival
- > Rotterdam International Film Festival
- > Melbourne International Film Festival
- > Sydney International Film Festival
- > Revelation Perth International Film Festival
- > St Kilda Film Festival
- > Australian International Documentary Conference
- > IF Awards
- > AFI Awards
- > Semi Permanent Conference Perth
- > Falls Creek Film Festival

BELOW

Spider Lillies, Melbourne Queer Film Festival

Monkeynaut, Melbourne International Animation Festival

BELOW

Thieves, La Mirada: Jewels of Spanish Cinema

The Red Kebaya, Australian Malaysian Film Festival



Public and Education Programs

Public and education programs are at the heart of what ACMI does – engaging people of diverse age, background and skill levels to become active cultural creators of the moving image.

Reflecting the rapidly evolving nature of the moving image and its increasing dominance of our daily lives as an art form – more than any other, it is the literacy of our times.

Through hands-on production based workshops, stimulating and informative talks, forums and discussions, to learning programs for teachers and students that provide a foundation for ongoing future engagement, we deliver award winning and unique experiences for people of all ages.

Highlights

- > A record 67,801 people took part in ACMI Public and Education Programs, the highest ever participation
- > Schools and education programs achieved participation growth of 62%, to 40,368
- > 15,093 people took part in free public and education program activities for *Pixar: 20 Years of Animation*
- > A record 19,479 people participated in public and education programming for *Game On*
- > ACMI expanded its outreach program to deliver workshops and production experiences in regional Victoria





Talks, Forums and Workshops

Pixar: 20 Years of Animation

An engaging program was developed allowing the public and industry to explore animation in its multiple forms through hands-on and immersive activities. Through the inclusion of leading Australian and international practitioners, the program also provided an unbeatable opportunity to gain exposure to artists and share in their knowledge and experience.

Pixar Premier Talks

This Australian exclusive series of sold-out talks and forums featured leading artists, animators, and sculptors from Pixar Animation Studios. With a focus on character, background art, and sculpture, the talks explored the creative processes at Pixar and how the disciplines work seamlessly together to bring characters and stories to life on the big screen.



Open Studio Weekends

Our Screen Pit was turned into a live animation studio for this exciting and popular program where visitors experienced first-hand the award winning and acclaimed work of two of Australia's top animators, Dave Jones and Nick Hilligoss and flash-based animation studio Nectarine. These were large scale and very successful weekend events that drew over 5,000 participants.

Discovering Animation

Inspired by the magic and wonder of the *Pixar: 20 Years of Animation* exhibition, we provided kids of all ages with the opportunity to explore the art and practice of animation, from earliest forms such as flip books and shadow puppets, to immersive experiences in our sophisticated green screen worlds.

Sunday Talks Series and Industry Forum

This program focused on the Australian animation industry through a dynamic and insightful series of free Sunday talks as well as a major industry symposium. The program featured leading Australian animation practitioners in traditional and digital forms across film, television and games.

Replay: Christian Marclay

A series of Public Program activities were created for *Replay: Christian Marclay* drawing on his work, his influences and his inspirations. In particular the program engaged with the nexus of sound and vision, exploring the artists work more broadly through DJ and VJ culture.

Christian Marclay on Replay: Christian Marclay

The artist himself, Christian Marclay conducted an exclusive tour of the Screen Gallery providing a unique opportunity to hear the artist speak to his work and to gain first hand insight into a celebrated contemporary artist and composer.

Scratch and Replay

Scratch and Replay explored how records and turntables transform into musical instruments producing a symphony of

accidental sound. Participants engraved old vinyl records as a way to illustrate sound before a turntablist improvised the revived composition using beat mixing, scratching and beat juggling techniques to create music.

15 Seconds of Fame

Using film stock, participants individually contributed to a collaborative abstract film in a technique involving painting and scratching images onto celluloid. The short film sections produced during the workshop are spliced together and projected on screen.

Mix It

Featuring live sound and screen remixes by musician Dale Nason, *Mix It* demonstrated how audio-visual performances are formed. Participants contributed to the creation of video clips and sound effects that were then mixed together to create a new work resulting from their collaboration.

Exhibition Education Programs attracted 20,000 students in 2007-08



Game On

Our team devised a series of events and activities for *Game On* to engage with distinct audiences – families, seniors or first time gamers, and enthusiasts familiar with current formats but who may not have experienced the arcade classics.

8 Bit

We presented the Australian premiere screening of the award winning documentary about art and videogames, *8 Bit*. The film's director Marcin Ramocki was our guest, discussing his work with audiences post-screening.

Game Girls

The inaugural Game Girls day championed videogame development as a creative career path for young women. Successful female videogame developers discussed their

experiences in the largely male-dominated industry, through talks, forums and presentations. The program was run in partnership with Multimedia Victoria (MMV), Department of Education and Early Childhood Development (DEECD), Academy of Interactive Entertainment (AIE), Tantalus and the not for profit group Women In Games.

A Yahtzee phenomenon

Australian cultural critic, Ben 'Yahtzee' Crowshaw was the subject of frenzied scenes as crowds were turned away from sold out talks in ACMI Cinemas. Tickets to his appearance sold out within forty minutes.

Game-O-Rama

Taking a calculated punt that there would be many Australian gamers with their own private stash of games-related paraphernalia, we developed a program inviting people to submit photos of their

collection online before a final selection were chosen for exhibition. An astonishing array of classic and videogames memorabilia was assembled, amusing and amazing over 650 people during a presentation and panel discussion.

Gamerthon

Streamed live online from the Screen Pit alongside drop in game play in the Function Space, Gamerthon was a week long professional e-sports tournament that drew massive crowds to ACMI. Teams from Melbourne, Sydney, Brisbane and Singapore competed in a range of games including *Halo 3*, *Counter Strike Source* and *Call of Duty 4*. Gamerthon was a co-presentation with Anything Interactive.

Game On Talks

We programmed a fascinating series of talks and panel discussions on Thursday evenings and Sundays throughout *Game On*. Issues and topics ranging from violence in video games, the legal and ethical issues arising from virtual actions, and the merits of intergeneration game playing were at the forefront of discussion by industry experts.

Kids Activity Centre

The Kids Activity Centre provided a change of pace from the frenetic energy of the Screen Gallery for those wanting some respite from the sounds of 125+ playable games in full flight. Visitors were able to engage with the history, culture and themes of games through drawing activities, memory boxes and video games.

Creator of *Pong*, Alan Alcorn, featured in *Game On* Public Programs



BELOW

Hidden Inside Mountains,
Laurie Anderson

Melbourne International Film Festival (MIFF)

Talking Pictures

Collaborating with the Melbourne International Film Festival for the first time in a public program context, we developed a series of talks featuring festival guests, filmmakers and industry specialists discussing a range of issues including the renaissance of exploitation cinema, music on screen and Australian cinema from the outside looking in. Our Screen Education Team also developed a teacher's kit for the young people's film program as part of the collaboration.

In Conversation with Tom Kalin

Based on our successful model for talks and panel discussions, we presented Tom Kalin, the director of *Savage Grace* and the cult classic *Swoon* in a Q&A.

An Introduction to Shohei Imamura

Freda Freiberg, film critic, lecturer and author introduced the films of Shohei Imamura as part of the MIFF retrospective of the 45 year career of the Japanese filmmaker that produced 19 feature films that often delved into taboo themes.



Melbourne International Arts Festival (MIAF)

The Living Archive Screening and Forum

We presented a screening and forum program as a tribute to one of the progenitors of the Post Modern art movement. Dipping into the Merce Cunningham 'Living Archive' our program explored some of his significant collaborations and his pioneering work in video and film.

Laurie Anderson – Hidden Inside Mountains

Laurie Anderson performed live at the MIAF presenting an opportunity for a second collaboration between ACMI and the festival by screening her celebrated film, *Hidden Inside Mountains* – a series of short stories about nature, artifice and dreams.

Screen Education

Our Screen Education team delivers truly unique learning programs that encourage dynamic thinking, interaction and purposeful screen literacy activities. Throughout 2007-08 we reached 40,368 students and educators, our highest ever result.

Teacher Seminars

These dynamic educator programs are designed to actively engage teachers with emergent media forms such as video games, new media and video art in ways that reflect current curriculum practice and encourage them to embrace new literacy's in the classroom.

Student Screenings and Lectures

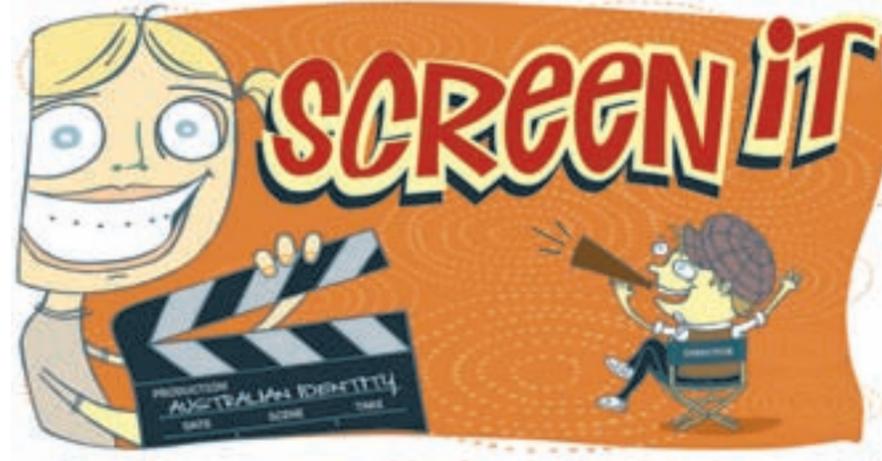
This program assists students to use and understand screen language as a foundation for social learning utilising both traditional and moving image texts linked to the curriculum. The Student Screening and Lectures program engaged 9,794 primary and secondary students from across the state in 2007-08.

Student Workshops

These intensive full-day experiences act as powerful instigators for creative production. Our capacity to provide a full educational arc, from theory to production, to exhibition and back to theory, provides a meaningful experience for students in a creative context. The program engaged 2816 primary and secondary students in hands on production programs in 2007-08.

BELOW

ACMI's national student filmmaking competition, Screen It



myStory Digital Storytelling in the Classroom

As a flagship professional development program for educators, myStory Digital Storytelling in the Classroom was devised to empower teachers to develop skills in digital storytelling via a two-day workshop, which is then transferred to classroom. The number of teachers taking part in this program tripled the projected target. Funded through the Department of Education Early Childhood Development Strategic Partnerships program.

Exhibition Education Programs

Our Education Team devises specific programs of activity for the education sector to add value to the major exhibition programs. Activities range from talks, guided tours, audio tours, curator talks and education kits and in 2007-08 our exhibition specific programs attracted record crowds of more than 20,000 students and teachers.

Screen It

Our unique national student filmmaking competition, Screen It, is an Australian first, designed to engage young people in the art and practice of creating moving image content in diverse forms. Screen It draws entries from hundreds of metropolitan and regional areas across Australia - from Bunbury to Newcastle, Riverland to Alice Springs – and beyond. It achieved growth in entries in 2007 and was expanded into 2008 encouraging broader participation from individual school aged entrants.

LOOP: New Australian Video Art

In collaboration with NETS Victoria, we provided practical production and education programs for teachers and students in support of the Victorian regional tour of the contemporary video art exhibition, *LOOP: New Australian Video Art* Exhibition. The survey of Australian video art toured to regional galleries at Hamilton, Warrnambool, Morwell and Ararat, exposing more than 5,000 people to contemporary moving image art.

“This moved me far beyond what I would have thought was achievable for me - I'm thrilled”

TEACHER
WORKSHOP PARTICIPANT

Arts2Go Regional Arts Victoria

In Collaboration with the Arts2Go program we provided teacher and student film as text programs in regional Victorian schools. The program supported teacher and student to develop the ability to speak and understand the language of the screen in the context of current and emerging curriculum.

Arts about MEdia

Collaborating with the NGV we piloted the Arts about MEdia Program. Designed specifically for year 9 students it provides comprehensive visual analysis of significant Indigenous visual art works and moving image content facilitated by an Indigenous artist and elder alongside ACMI and NGV educators, to raise and explore social, cultural and educational issues.



LEFT

Digital Storytelling project with the Foundation for Young Australians

Digital Storytelling

Our internationally recognised Digital Storytelling (DST) Program is dedicated to examining the intersection of the storytelling arts for personal stories through the range of digital media technologies. Workshops are delivered through a range of community and educational contexts for individuals and groups, and via train the trainer programs for those wishing to take the process back to their communities or workplaces.

Western Chances

Through our long-term partner Western Chances, young people from schools across Melbourne's west learn the skills of Digital Storytelling and through workshops produce personal digital stories. *Western Stories: Expressions for the Future* is an inspirational collection of works by young people that have embraced the chance to learn the skills of digital media to produce compelling stories that connect people, places and experiences.

Foundation for Young Australians

For the second year in a row ACMI worked with the Foundation to develop digital storytelling projects for its Indigenous Youth Leadership Program. Scholars from the Program from all over Australia including remote areas converged on ACMI to make digital stories, which were screened at the 2007 National Conference for Indigenous Youth Leaders.

BELOW

Digital Storytelling project with Mensline

Straight Arrows

ACMI teamed up with Straight Arrows, a support service run by and for HIV+ heterosexuals and their families, to create a powerful collection of stories about people living with HIV/AIDS – *Journey's into the Unknown*.

Men's Voices

In 2007, ACMI worked closely with Mensline Australia to develop a DST project with three specific community groups – Arabic men (onsite at ACMI), Indigenous men (at the Victorian Aboriginal Health Service in Fitzroy), and Vietnamese men in Cabramatta Sydney. The *Male Voices Digital Storytelling Project* allowed participants to share stories about family within their respective cultural groups.

East Reservoir Neighbourhood Renewal Project

Celebrations of people and place are often at the heart of DST projects and were central to a diverse group of residents taking part in the East Reservoir Neighbourhood Renewal project. Neighbourhood Renewal is a Victorian Government initiative developed to reduce inequality and improve community well-being for areas with a high proportion of public housing.

Crossenvale Community Digital Stories

Working closely with the Crossenvale Community House and local filmmaker Kate Toll, we guided 8 residents through the process of constructing and documenting their individual stories. The project culminated in a public screening of the digital stories to raise the profile of Crossenvale in the broader Echuca community.



“I can't say enough about how easy the ACMI team were to work with and the way they treated and worked with the participants – respectful and dignity just doesn't capture the working relationship that developed between us. It was an experience that has touched me and will stay with me”

RAYMOND LENTON,
PROJECT OFFICER, MENSLINE

Digital Storytelling project with Western Chances



“It was a privilege to be involved and was great for emotional healing”

STEFANIE, DIGITAL STORYTELLING PARTICIPANT

International Day for Sharing Life Stories

In 2008 we shared in an international exercise to engage with the DST process. Schools from across Melbourne experienced six story circles in an exploration of national projects followed by a panel discussion chaired by Helen Simondson (Screen Events Manager, ACMI), which examined projects that demonstrated the strength, diversity, political and personal affects of digital storytelling. The event concluded with a screening of digital stories from ACMI, the Film and Television Institute (WA), State Library of Queensland, Media Resource Centre (SA) and Tuggeranong Arts Centre (ACT).

Memory Grid



ACMI in the Regions

Stories from Birchip and Lockington

ACMI introduced a pilot digital storytelling and community archiving project in 2007, working with the people of Birchip to examine and document the history of their township through short documentary stories on film. In partnership with the Municipal Association of Victoria, 11 films were produced and screened as part of the Small Towns Summit. The entire collection then premiered at a town gathering with hundreds in attendance, exposing the local community to engaging screen culture practice and self-generated content. A follow up program produced 5 films in Lockington in 2008.

Mapping a piece of local cinematic history

As a means of preserving the architectural, historical or social importance of cinemas to communities, we produced documentary style films of the Lorne Theatre, a 1937 Art Deco Picture Palace; the Capitol 3 cinema in Warrnambool, one of the few remaining Spanish style cinemas in the country and the Portland Star, an independent cinema that remains operational. The works were screened in the townships and were made available online via the ACMI website.

Memory Grid

Hundreds of short films and self-generated content can be viewed on demand in the free pods and lounges in our Memory Grid exhibition space. This space and components of the existing content within it will be absorbed into the new ground floor Moving Worlds gallery into 2009. Content highlights in 2007-08 include:

- > Discovering Animation Technique – Coinciding with *Pixar: 20 Years of Animation*, this collection of independent and student shorts demonstrated the breadth of animation technique and the strength of the Australian industry

- > Celebrating Indigenous Talent – Award winning student works from the Australian Film, Television and Radio School (AFTRS) Indigenous program
- > Student shorts collected from 2007 graduates in some of Australia’s top courses
- > Screen It Finalist entries from ACMI’s national schools filmmaking competition
- > The best short films from VCE media students in Top Screen 2008
- > Stories from the Gippsland Bushfires – Digital Storytelling special feature

Samorost 2, Best of the Independent Games Festival



Games

Best of the Independent Games Festival

Best of the Independent Games Festival (IGF) returned to ACMI in 2007 with an exciting new curated showcase of festival highlights exhibited in our Games Lab. The IGF encourages innovation in videogame development and recognises the work of independent designers.

Machinima

Machinima is a revolutionary new breed of animated filmmaking that uses popular video games like *Halo 2* and *The Sims 2* as source material for entirely new and often subversive works. Held annually, the Machinima Film Festival brings together the world's leading practitioners and features many of the genre's best known names at ACMI for talks and screenings.

Project Joystick

In 2007, ACMI joined forces with BigPond to launch an Australian first competition, Project Joystick, to discover the next big thing in videogames. Almost two thousand entries were received from across Australia with Sherele Moody's concept of a Dung Beetle called Dudley, who embarks on a quest to navigate his way through the world while protecting his ever-growing ball of dung, winning the inaugural competition.

Don's Party, image from Cinema Papers, ACMI Collection



ACMI Collection

The ACMI Collection is a rich repository of Australian and International moving image history dating back more than 60-years, including rare and unique titles, objects and reference materials.

Nationally recognised as a screen culture resource, it features:

- > An archive of Australian documentaries with particular strength in Victorian moving image heritage titles
- > A significant catalogue of early experimental films, both Australian and international
- > Victoria's most cohesive collection of indigenous moving image works
- > A substantial holding in size and value, of animation films containing many classic titles, with strength in international as well as Australian and Victorian creations.
- > An outstanding selection of video art
- > A collection of world cinema dating back to 1896
- > Every copy of Cinema Papers, the definitive journal of Australian cinema
- > ACMI Digital Storytelling Collection

As part of our commitment to provide broad community access to the Collection, a new resource centre will be built onsite in 2009 to provide access to a wealth of Australian and international works, including animation, feature films, documentaries, video art and self generated content.

Voices in the Field

Our Public Programs team is regularly invited to present at conferences, adjudicate screen culture or school-based competitions, and to participate in seminars and forums as experts in the realm of moving image art, including in 2007-08:

- > Victorian Association for the Teaching of English conference
- > Australian Literacy Educators Association
- > National Conference for Teachers of English and Literacy 2008
- > ACSA Conference

- > Hit Lab Consortium
- > Independent Games Festival (San Francisco)
- > Federation of International Film Archives (Paris)
- > Museums Australia
- > Third International conference UNESCO

Our Audiences

In 2007-08 we've seen a number of significant positive steps in the development of our audiences and our understanding of who they are, and how we reach them.

Highlights:

- > Awareness of ACMI among Melburnians increased from 54% in 2007 to 63% in 2008 while among those living within 15 kilometres of the CBD, this recognition increases to 81%
- > Our Federation Square location also attracts a large number of visitors from outside Melbourne, totalling more than 30% of total visitation
- > 49% of visitors to *Pixar: 20 Years of Animation* were experiencing ACMI for the first time
- > 59% of visitors to *Game On* were experiencing ACMI for the first time
- > We secured major media partnerships with Herald Sun and Channel Nine, for *Pixar: 20 Years of Animation* and *Game On*, more than tripling our mass media presence in the marketplace
- > We implemented annual media partnerships to increase our advertising presence including Melbourne's Child (for Kids' Flicks), Leader Newspapers (for Screen It) and we expanded our successful relationship with The Senior (for Seniors' Cinema)

- > Research shows we're very good at attracting audiences between 18-29 years old, with almost 3/4 of our visitors under 40 years old
- > For the third consecutive year, web visitation surpasses the 3,000,000 mark
- > More than 200 streaming videos are now on the ACMI website - more than any other Australian cultural centre
- > Subscription to our weekly e-newsletter reaches the 40,000 milestone

Design

For each of the three major exhibitions presented in 2007-08, we developed a visual identity that reflected the key messages of the campaign and the identified target market. While brands sometimes make use of existing identity tools developed for touring exhibitions, they are substantially new identity systems, designed for the local context and to work across the widest range of outlets and formats. The success of our exhibition visual identities has been reflected by their ongoing application at other exhibition venues, and our acknowledgement in the Arts Portfolio Leadership Awards, Museum Australia Publication and Design Awards and the Desktop Magazine Create Awards.

Communications

Media coverage continues to be a key communication channel for us to connect with audiences. Profiling and promoting corporate and program specific activities across ACMI, the Communications Team increased the editorial presence in print and online media in 2007-08 by 8%, resulting in an average daily rate of 5 mentions across the year. Significantly, the percentage of favourable coverage rated at more than 99%.





LEFT

The world's biggest *Mario*, commissioned by ACMI for *Game On*

Our Partners

Through donations, funding from trusts and foundations, government grants, corporate partnerships and collaborations, our partnership activities in 2007-08 enhanced our capacity to deliver world-class cultural and learning experiences for Victorians and visitors alike.

This was evidenced in the phenomenal success of major exhibitions such as *Pixar: 20 Years of Animation* and *Game On*, which attracted an impressive suite of national and international partners.

So too in our Public Programs, with successful partnerships delivering innovative programs such as *Birchip Stories*, a collaboration with the Municipal Association of Victoria to produce mini documentaries and community archiving in the township of Birchip.

From popular art to progressive new media, our partners experienced enhanced access to diverse audiences, the best in local and international arts practice, cultural debate and education, special events, networking and business development, plus staff rewards and professional and creative development opportunities.

Throughout 2007-08, with a focus on continuously improving our activities, we sought collaborative partnerships with clear and shared goals and an exchange of benefits that delivered mutual reward.

ACMI's 2007-08 partners included:

- > Accor Hotel Group – Novotel Melbourne on Collins
- > Arts Victoria
- > Australian Film Commission (AFC)
- > Australian Film Institute (AFI)
- > Barbican Art Gallery, London
- > British Council
- > Cite de la Musique, Paris
- > City of Melbourne
- > Crayola
- > Department of Education and Early Childhood Development
- > Disney / Buena Vista International
- > GTV Channel 9
- > Herald Sun
- > Melbourne Airport
- > Municipal Association of Victoria
- > National Film and Sound Archive
- > Nintendo Australia
- > Pixar Animation Studios
- > Porsche Cars
- > Qantm College
- > Schenker Logistics
- > BigPond
- > Terry Moran Fund
- > The Westin Melbourne
- > US Embassy (Australia)
- > Victorian Major Events Company
- > Yarra Trams

Our acknowledgement and thanks to each of our partners and donors for their wonderful support and vision.

A New World of Partnerships

The redevelopment of our ground floor spaces and the introduction of the Moving Worlds gallery is a once-in-a-lifetime opportunity to partner with a world-leading cultural centre in the creation of a new must-see Melbourne experience.

The gallery project is being substantially funded by the State Government with our Development and Partnership team concurrently raising additional funds through a major Capital Campaign to help realise unfunded components of the project.

ACMI is offering partners a broad range of innovative, business, marketing and entertainment benefits. Find out more or how to be involved in our future at www.acmi.net.au

BELOW

Visitor Services staff

Our Spaces, Places and Resources

Visitor Services/Volunteers

Our Visitor Services Officers (VSO) and our volunteers provide invaluable assistance, guidance and support to visitors across our program day in and day out. They are an integral part of the visitor experience.

With significantly increased exhibition attendance in 2007-08, our team faced several challenges, but relished the opportunity to manage significant crowd numbers efficiently and effectively while ensuring the visitor experience was an enjoyable one. Reflecting the commitment and dedication of our VSOs, Aaliya Pasha won the Federation Square Customer Service Excellence Award in 2008.

Volunteers are an important and valuable part of any cultural organisation and in 2007-08, ACMI volunteers made a significant positive contribution to the overall visitor experience. Over the year more than 150 volunteers contributed close to 8000 hours of service, assisting in program delivery, administration support, management of school visits, and briefing and escorting group visits to exhibitions.

It was a big year for our volunteers in terms of awards and recognition with Wendy McNabb reaching 1000 hours of volunteer service, Nola Weetman was awarded a Certificate of Appreciation at the Arts Victoria Arts Portfolio Leadership Awards and Robert Brodie and Connie Gale received Federation Square Customer Service Excellence Awards.



Events

Events are a big part of what we do at ACMI, especially as we offer a truly unique experience for corporate hirers and partners that adds value to the use of our physical spaces.

During 2007-08 we produced 174 events for a range of private clients, such as Walt Disney International, Nike Australia, 3 Mobile, AON Risk, the National Geographic Channel, the Australian Curriculum Studies Association, Sustainability Victoria, the Geelong Football Club, and the Department of Communications, IT and the Arts.

Many independent filmmakers and film production companies use ACMI Cinemas for premieres, cast and crew screenings and post-production test screenings, further reinforcing our reputation as Melbourne's home of film.

We continued to be a preferred destination for academic and industry awards ceremonies and presentations with many of Melbourne's institutions now calling ACMI home for their end of semester and end of financial year awards nights.

In addition, the Events team collaborated with many of Melbourne's signature arts and cultural festivals, including the Melbourne Food and Wine Festival, Midsumma, Melbourne International Arts Festival, Top Screen (part of the VCAA Top Design program), the Sustainable Living Festival and the Nextwave Festival.

BELOW

ACMI Shop



ACMI Shop

The ACMI Shop is the place for cinephiles to source specialist film books, DVDs and moving image resource materials. For screen culture lovers, it is a paradise, complemented by exhibition specific catalogues and merchandise as well as a distinct and diverse range of film-focussed product including art-house and foreign titles and arguably the best range of Australian moving image material on offer in Melbourne. After a successful trading year in 2006-07, the Shop had a bumper year in 2007-08, more than doubling its revenue.

ACMI Lounge

At the heart of any cultural institution is a meeting place – a location to gather with friends' pre-or-post cinema, to drop in for coffee or a drink after an exhibition, or to dissect a talk or forum over a glass of wine. Family friendly, but relaxed enough for a casual bite to eat, the ACMI Lounge continues to achieve success as a Federation Square eatery and bar. Its distinctive identity and prime location ensures the Lounge achieves a high level of spontaneous traffic, while a substantial amount of its business (26%) is in catering for partner festivals and events, corporate hire and in-house functions.

Diversity

We reach and engage audiences through a myriad of culturally diverse programming that allows visitors to enrich their view of, and connection to, other cultures and societies, while celebrating what is uniquely Australian.

We do this through screening Australian and international moving image content, and through our public and education programming, including talks, forums and workshops that educate, inform and engage audiences in debate, discussion and moving image practice.

We empower people through partnership projects that allow women, Indigenous and young people to share and archive personal and community stories through our Digital Storytelling program, and we advance the role of women as moving image practitioners through our Film, Public and Education Programs.

We screened films in 86 different languages in 2007-08 and through our film festival partners this number increased significantly, exploring cultures including:

- > Malaysia
- > Latin America
- > Spain
- > Japan
- > Greece
- > Poland
- > Italy
- > France
- > Russia
- > USA
- > UK



In 2007-08 we featured dedicated programs to showcase the talents of women filmmakers and artists working both in Australia and internationally, including:

- > Focus On Catherine Breillat
- > Focus On Asia Argento
- > World of Women Film Festival
- > Focus On Isabelle Huppert

For our new ground floor gallery, we've worked closely with the Indigenous community in developing a specific section of the Moving Worlds exhibition dedicated to exploring the role and representation of Indigenous Australians through moving image history.

And through specific marketing materials and advertising, we were able to reach diverse audiences, communicating details of our programming in their respective languages, further enhanced by working with media partners such as Neos Kosmos, and community groups to reach culturally and linguistically diverse (CALD) audiences.

Our Technology

Our Media Technology team provides the foundation for all our visitor engagement, whether in the equipment that screens films in our Cinemas (and for our partner festivals), to the AV in our gallery spaces for major exhibitions, broadcast technology in our studios or via the web or telephone. Media Technology provides the infrastructure and support to sustain our business.

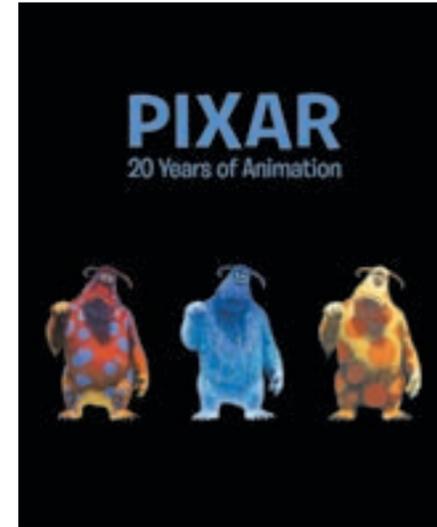
Highlights:

- > The purchase of a new state-of-the-art high definition digital projector for our Cinemas, allowing playback in HD, including digital content
- > Installation and commissioning of a suite of new computers in our Digital Classroom
- > Renewal of our ICT infrastructure, providing greater efficiency and performance
- > Design and planning for the fit out of our new 1st floor studio spaces

Publications

We annually produce a series of program specific publications ranging from exhibition catalogues, to marketing collateral and screen culture study guides for schools. In 2007-08, the following publications were produced:

- > Pixar: 20 Years of Animation (exhibition catalogue)
- > Replay: Christian Marclay (exhibition catalogue)
- > Game On: The history and culture of videogames (exhibition catalogue)
- > Parents, Kids and Videogames - What's The Score? (A parent's guide to videogames)
- > What's On (bi-monthly guide to ACMI programs, activities and events)



and how young people engage with them. It will use this knowledge to strengthen the teaching of print and multimodal literacies.

New Literacy New Audiences

This ARC Linkage project led by Queensland University of Technology in conjunction with six Australian cultural institutions including ACMI, explored a number of issues related to user-generated content in the context of traditional forms of communication. The project concluded with a major international conference and series of master classes for international cultural agencies to discuss and debate best practice in current and emergent fields of user-generated content.

Research

As a leading authority on screen culture, we're a key contributor to a series of national research projects.

Cultural Collections, Creators and Copyright: Museums, Galleries, Libraries and Archives and Australia's Digital Heritage

This project is investigating current and emerging ways of using digital collections in museums, galleries, libraries and archives, in light of copyright law and the interests of the content creators. It will assist the cultural sector in responding to the challenges of dealing with digital collections, and to balance the interests of creators, institutions and public accessibility.

Literacy in the digital world of the twenty-first century: learning from computer games

We're industry partner in this Australian Research Council (ARC) Industry Linkage Project headed by Deakin University. The project aims to improve our understanding of new forms of literacy such as videogames

ACMI Board

The Hon. John Thwaites (President)

A former Deputy Premier of Victoria and State Member for Albert Park for 15 years, John Thwaites is nationally recognised for his commitment to public service. During his time in Government, he served as Minister in a range of portfolios including Planning, Health, Water, Environment, Climate Change and Victorian Communities. A lawyer, John also served as a Councillor and Mayor for the City of South Melbourne prior to entering State Parliament.

Peter Doughty

Peter is Principal of Strategic Assurance Services, specialises in governance, policy development, risk management, performance improvement, research and analysis, due diligence and internal auditing services. Peter was Acting President of the Board until January 1, 2008.

Dan Pearce

Dan is a Partner with Holding Redlich Solicitors, practising in film and television, new media, intellectual property, information technology, contract, companies and securities and trade practices law.

Annette Blonski

Annette is a well recognised and respected freelance script editor, writer and consultant who has worked in the Australian film industry for many years. She has a background in the tertiary education sector as a lecturer in film studies.

Natalie Miller OAM

Natalie is Principal of Sharmill Films, a successful film distribution company that was first established in 1967. Nationally recognised for her leadership role in the industry, Natalie was awarded the OAM in 2001 for services to film.

Dion Appel

Dion is Founder and Director of Lifelounge, an Internet destination specialising in providing original content in the burgeoning areas of extreme sports and associated youth lifestyle. Dion has extensive experience in marketing to youth.

Ricci Swart

Founder of Ricci Swart Multimedia, Ricci has 20 years experience in film and multimedia development and production, and extensive experience in the education sector.

Rhonda O'Donnell

Rhonda is Chief Executive Officer of Freshtel Holdings, an internet telephony provider, and is a member of the Victorian Government's Innovation Economy Board. A former winner of the Victorian Business Woman of the Year, Rhonda is also chair of the VIC ICT for Women network.

The Hon. Dr Race Matthews

Race Matthews has a distinguished career in public service. He has served as a federal MP, a state MP and minister, and municipal councillor. His Victorian Government ministerial portfolios have included the Arts, Police and Emergency Services, Community Services.

Tony Phillips

Tony is a highly experienced and recognised marketing consultant with an extensive background in the advertising industry, specialising in the entertainment and retail fields.



Board Team 2007-08

Top Row:

The Hon. John Thwaites (President)
Peter Doughty
Dan Pearce

Middle Row:

Annette Blonski
Natalie Miller OAM
Dion Appel

Bottom Row:

Ricci Swart
Rhonda O'Donnell
The Hon. Dr Race Matthews

Absent:

Tony Phillips



Executive Team 2007-08

From left to right:

- Richard Sowada
Head of Film Programs
- Michael Parry
Head of Media Technology
- Gael McIndoe
Head of Public Programs
- Tony Sweeney
Director & CEO

- Elly Bloom
Marketing & Communications Director
- Lucy Roffey
Commercial & Planning Director
- Richard Zimmerman
Development & Partnerships Director
- Janet Riley
Head of Human Resources
- Conrad Bodman
Head of Exhibitions

Organisational Chart



Performance Summary

Key Performance Indicators

Key Performance Indicators

	30-Jun-08	30-Jun-07	30 Jun 2006	30 Jun 2005
Active visitation	531,012	506,635	509,558	422,505
Online visitation	3,281,285	3,680,202	3,657,973	1,682,794

Notes

> For the third consecutive year, ACMI has recorded an annual audience in excess of half a million people. In the 2007-08 financial year ACMI engaged 531,012 people in a diverse range of on-site programs across film, exhibitions, public and education programming.

> Access to ACMI programs and resources via the web continues to be a primary point of engagement for visitors with a significant 3.3 million independent visits in the 2007-08 reporting period.

Financial Summary of Results

	30-Jun-2008	30-Jun-2007	30 June 2006	30 June 2005	30 June 2004
	\$	\$	\$	\$	\$
Revenue from Government	17,753,000	17,377,908	16,995,000	16,674,887	15,843,228
Depreciation equivalent funding (capital funding)	3,612,978	2,192,358	4,345,000	700,000	532,000
Capital asset charge	1,716,000	1,675,000	1,634,000	1,113,165	1,416,534
Self generated revenue	7,991,070	5,326,089	3,562,130	2,450,255	2,974,517
Total revenue	31,073,048	26,571,355	26,536,130	20,938,307	20,766,279
Operating surplus/ (deficit) before depreciation & capital funding	1,926,805	576,326	452,049	733,633	779,340
Result from operating activities after depreciation & capital funding	2,924,118	(418,135)	394,108	(3,898,852)	(4,079,098)
Cash flow from operating activities	5,375,854	3,374,394	4,684,193	2,351,556	(282,043)
Total assets	32,047,452	29,430,493	29,408,416	28,189,843	31,472,172
Total liabilities	2,745,525	3,052,684	2,621,400	2,151,257	1,534,734

Notes

> ACMI received \$3.6M capital funding in the 2007-08 financial year. The majority of this funding was put toward the development of ACMI's new permanent exhibition on the ground floor. In addition, ACMI received capital funds for the purchase of IT equipment for the delivery of the digital storytelling and classroom innovation project; the purchase of a new digital projector and to improve accessibility to the disabled toilets.

> Self generated revenue increased significantly from the previous financial year mainly as a result of the success of the *Pixar* and *Game On* exhibitions.

> The operating result before depreciation expense and capital funding (depreciation equivalent funding) is a more accurate measure of ACMI's financial performance as ACMI does not receive full funding of its depreciation expense annually. Consequently, ACMI may report an operating loss equivalent to its depreciation expense in any year this

funding is not received. The result before depreciation and capital funding shows a surplus of \$1,926,805. The result after depreciation expense and capital funding of \$2,924,118 is the net result of depreciation equivalent funding received of \$3.6M offset by ACMI's depreciation expense for the year of \$2.6M (refer operating statement Page 80).

Administrative Reporting Requirements

Establishment, Functions and Powers

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

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 as 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 devise made to it and act as trustee of money or other property vested in it on trust;
- h) provide consultancy and project management services;
- i) acquire, or enter into agreements or arrangements with respect to the acquisition of, the copyright, or an interest in the copyright, in any film, television or multimedia program;
- j) make available for public use items from the collection of moving images.

Freedom of Information

Contact

Principal Officer:
Antony Sweeney (Chief Executive Officer)

Freedom of Information Officer:
Jillian McGarry (Corporate Affairs Coordinator)

Access to information under the *Freedom of Information Act 1982* may be made in writing to:

Freedom of Information Officer
Australian Centre for the Moving Image
PO Box 14
Flinders Lane, VIC 8009
Telephone: (03) 8663 2252
Fax: (03) 8663 2275

This section of the report contains information that is required to be published annually under Part II of the *Freedom of Information Act 1982 (Fol Act)*. Further information on Fol can be obtained from the *Fol Act*, the various regulations made under that Act and www.foi.vic.gov.au

Freedom of Information (Fol) Services

ACMI met its responsibilities for implementing the Government's Freedom of Information policy. ACMI received no requests during 2007-08.

Making a Request

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

Documents that are maintained in the possession of ACM include:

- > Internal working papers of ACMI
- > Correspondence from ministers and members of Parliament, government departments and agencies, members of the public and the private sector
- > Records relating to accounts
- > Personnel and salary records
- > Organisation and accommodation records.

Requests for Access to Documents

Access to documents (as defined in section 5 of the *Fol Act*) may only be obtained through a request in writing (under section 17 of the *Fol Act*) addressed to ACMI's Fol Officer.

Applications should be as specific as possible to enable the Fol Officer to identify relevant documents as quickly and efficiently as possible. A \$22.00 Fol application fee,

(to be increased to \$22.70 from 1 July 2008), should accompany each request. The application fee may be waived in cases where payment would cause an applicant financial hardship. When an applicant seeks a waiver of this fee, the request should indicate the grounds on which a waiver is being sought (for example, low income).

Assistance in determining the categories of documents relevant to a request can be provided by the Fol Officer. It should be noted that certain documents are destroyed or transferred to the Public Records Office in accordance with the *Public Records Act 1973*.

An applicant may request photocopies of documents and/or inspect specific documents at ACMI by arrangement, or by other access arrangements as may be appropriate to the application.

Section 21 of the *Fol Act* requires that all reasonable steps be taken to enable an applicant to be notified of a decision concerning the release of documents as soon as practicable. It must be no later than 45 days after the day on which the request is received by ACMI.

What information is released?

ACMI can refuse to release a document if it contains information that is exempt under the *Fol Act*. Documents can be exempt in full or exempt parts can be deleted with the remainder of the document released. ACMI will notify the applicant of his or her appeal rights if access is denied to a document or to part of a document.

The *FoI Act* outlines general categories of information that are exempt. This includes: information relating to the personal affairs of third parties; information provided in confidence; information that if released might endanger the lives or physical safety of individuals; Cabinet documents; commercial-in-confidence information; and internal working documents the release of which would be contrary to the public interest.

Decisions are made under *FoI Act* by the Chief Executive Officer or in line with sections 26 and 51 of the *FoI Act*.

Charges Under the FoI Act

Section 22 of the *FoI Act* outlines the principles for the levy or waiver of charges required to be paid by an applicant to ACMI, before access to a document is given. Charges are:

Photocopy fee - \$0.20 per A4 page

Search fee - \$20 per hour or part thereof

Supervision fee - \$5 per 15 minutes or part thereof (where a document is inspected by an applicant).

Deposits – a deposit of \$25 may be required if the calculated charge does not exceed \$100 or a deposit of 50 per cent of the calculated charge, where that charge exceeds \$100.

Some charges may be waived in certain circumstances. An example might be where the applicant is impecunious and the request concerns access to a document relating to his or her personal affairs.

Whistleblowers Protection Act 2001

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

ACMI does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment. ACMI will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

Reporting procedures

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

Protected Disclosure Co-ordinator

Wei-Lynn Lum
Telephone: 9651 0037

Protected Disclosure Officers

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

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

Correspondence to:

Australian Centre for the Moving Image
PO Box 14 Flinders Lane VIC 8009

All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the Protected Disclosure Co-ordinator. Where a person is contemplating making a disclosure and is concerned about approaching the protected disclosure co-ordinator or a protected disclosure officer in the workplace, he or she can call the relevant officer and request a meeting in a discreet location away from the workplace. Alternatively, disclosures of improper conduct or detrimental action by ACMI or its employees may also be made directly to the Ombudsman:

The Ombudsman Victoria
Level 3, 459 Collins Street (North Tower)
Melbourne VIC 3000 (DX 210174)
Internet: www.ombudsman.vic.gov.net.au
Email: ombudvic@ombudsman.vic.gov.au
Telephone: (03) 9613 6222
Toll Free: 1800 806 314

Further information

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

Disclosures under the Whistleblowers Protection Act

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

	2007-08 Number	2006-07 Number
The number and types of disclosures made to public bodies during the year:		
Public Interest Disclosures	0	0
Protected Disclosures	0	0
The number of disclosures referred during the year by the public body to the Ombudsman for determination as to whether they are public interest disclosures	0	0
The number and types of disclosed matters referred to the public body by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the public body to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the public body by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the public body	0	0
The number and types of disclosed matters that the public body has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0

Any recommendations made by the Ombudsman that relate to the public body:

Recommendation regarding file security and management	0	0
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Attestation on compliance with the Australian/New Zealand Risk Management Standard

I, John Thwaites, Chair, ACMI Board, certify that the Australian Centre for the Moving Image (ACMI) has risk management processes in place consistent with the Australian/New Zealand Risk Management Standard and an internal control system is in place that enables the Executive to understand, manage and satisfactorily control risk exposures. The ACMI Board verifies this assurance and that the risk profile of ACMI has been critically reviewed within the last 12 months.



John Thwaites
President
Australian Centre for the Moving Image
10 September 2008

National Competition Policy

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

Implementation of the Victorian Industry Participation Policy (VIPP)

In October 2003, the Victorian Parliament passed the *Victorian Industry Participation Policy Act 2003*. The Act requires public bodies and Departments to report on the implementation of the Victorian Industry Participation Policy (VIPP). The Act applies to tenders above \$3 million for metropolitan and \$1 million for country areas. ACMI did not commence or complete any contracts during 2007-08 to which the VIPP applies.

Consultancies

During the reported period ACMI entered into 8 consultancies each costing less than \$100,000 (excluding GST). The total cost of these consultancies was \$58,028.

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

Building Act 1993

ACMI does not have any land or buildings and thus has no responsibilities under the *Building Act 1993*.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2007-08.

Additional information available on request

The following information relating to ACMI, relevant to the 2007-08 financial year, has been prepared and is available to the Minister, Members of Parliament and the public on request (subject to Freedom of Information requirements, if applicable). Details about some of the following matters have already been disclosed within this Report of Operations.

- > Declarations of pecuniary interests duly completed by all relevant officers
- > Details of publications produced by ACMI about the activities of ACMI and where they can be obtained
- > Details of changes in prices, fees, charges, rates and levies charged by ACMI for its services
- > Details of any research and development activities undertaken by ACMI that are not otherwise covered either in the Report of Operation or in a document which contains the financial report and Report of Operations
- > Details of overseas visits undertaken including a summary of the objectives and outcomes of each visit
- > Details of major promotional, public relations and marketing activities undertaken by ACMI to develop community awareness of the services provided by ACMI

- > Details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the Report of Operations
- > A general statement on industrial relations within ACMI and details of time lost through industrial accidents and disputes, which is not otherwise detailed in the Report of Operations
- > A list of major committees sponsored by ACMI, the purposes of each committee and the extent to which the purposes have been achieved

There were no major external reviews carried out on the entity in the 2007-08 financial year.

Declaration of Pecuniary Interests

All relevant staff completed declarations of interest applicable to 2007-08.

Public Administration Act 2004

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

- > Employment decisions are based on merit
- > Employees are treated fairly and reasonably
- > Equal Employment Opportunity is provided and
- > Employees have a reasonable avenue of redress against unfair or unreasonable treatment

Workforce Data

Ongoing staffing	At 30 June 2007			At 30 June 2008			EFT
	Male	Female	Total	Male	Female	Total	
Executive staff	1	2	3	2	1	3	3.0
Non-Executive Ongoing staff	49	68	117	47	68	115	99.87
Total Ongoing	50	70	120	49	69	118	102.87

Variable staffing	At 30 June 2007			At 30 June 2008			EFT
	Male	Female	Total	Male	Female	Total	
Fixed Term	12	23	35	13	30	43	33.08
Casual	18	20	38	30	30	60*	16.9
Total Variable	30	43	73	43	60	103	49.98

Ongoing staffing remains stable whilst the number of fixed term and casual staff fluctuate throughout the year due to the changing nature of ACMI's dynamic program of new exhibitions and other programs.

As at the end of the reporting period, 5 ongoing staff were on leave without pay having accessed ACMI's Flexible Working Arrangement Policy and there were 10 vacant positions.

Project based positions increased during the year with the redevelopment of the Ground Floor in preparation for ACMI's new permanent exhibition space.

* As at 30 June 2008, ACMI employed staff in the ACMI Lounge during a one month period of transition to operation under the management of Peter Rowland Catering. These staff transferred to the employment of Peter Rowland Catering as of 1 July 2008.

Executive Staff and Executive Vacancies

EO Level	30 June 2007				30 June 2008			
	Male	Female	Vacant	Total	Male	Female	Vacant	Total
EO2	1	-	-	1	1	-	-	1
EO3	-	2	-	2	1	1	-	2
Total	1	2	-	3	2	1	-	3

ACMI is committed to professionally developing staff and to providing learning opportunities to develop organisational capabilities. In addition to a Coaching Program for senior management, a major focus during the year was on software training and customer service, in line with objectives to transform the visitor experience and build new and repeat visitation.

Highlights

- > The launch of new organisational values of Warm Welcome, Sense of Theatre, Creative Tension and Passion and Depth. They express our personality, define who we are and demonstrate what we stand for. They capture our promise to audiences and stakeholders and they are at the heart of everything we do
- > Staff undertook 1,735 hours of formal training, while taking advantage of our Study Leave program and successfully completed a range of post graduate courses
- > Privacy Victoria conducted 2 onsite training sessions for ACMI staff in Privacy Awareness
- > ACMI's Performance, Management and Development (PDP) system continued to be refined to strengthen the alignment of individual goals to achievement of the organisational goals of Business Plan
- > We have in place policies and procedures to support Merit and Equity in employment and diversity in the workplace and have a trained Equal Opportunity contact officer to assist staff with queries and concerns about equal opportunity, harassment, discrimination and our complaints process
- > To assist staff in maintaining a good work/life balance, we have a range of Flexible Working Arrangements
- > We offer an Employee Assistance Program to provide counselling and support to staff where required
- > Seminars on Superannuation and Will Making were offered to staff
- > Flu injections were provided free of charge
- > The Occupational Health, Safety & Environment Committee continued the process of reviewing OHS&E practices across the organisation and overseeing the implementation of a risk management program whilst continuing to facilitate consultation on OHS&E matters. ACMI set a target of a 10% reduction in accidents for the 2007-2008 reporting period. This target was exceeded by 20% in respect of accidents to ACMI staff, There was an increase of 21% in visitor accidents however with the increase in visitors to ACMI, the incident per visitor decreased
- > The ACMI Consultative Committee met regularly throughout the reporting period and there were no days lost as a result of an industrial dispute and there were no formal grievances lodged
- > ACMI applies the Code of Conduct for Victorian Public Sector Employees to its staff, which Code provides guidance for addressing ethical issues such as conflict of interest

Audit Committee Members

The Audit Committee consisted of the following non-executive directors:

Peter Doughty (Chair)
Rhonda O'Donnell
Dan Pearce

Disclosure Index

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

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Financial Statements

Financial Statements 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 and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes to and forming part of the financial statements, presents fairly the financial transactions during the year ended 30 June 2008 and financial position of ACMI at 30 June 2008.

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



John Thwaites
President
Melbourne
6 September 2008



Antony Sweeney
Chief Executive Officer
Melbourne
6 September 2008



Lucy Roffey
Commercial and Planning Director
Melbourne
6 September 2008

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 2008 of the Australian Centre for the Moving Image which comprises an operating statement, balance sheet, statement of change in equity, cash flow statement, a summary of significant accounting policies and other explanatory notes to and forming part of the financial report, and the accountable officer's and chief finance and accounting officer's declaration has been audited.

The Board Members' Responsibility for the Financial Report

The Board Members of the Australian Centre for the Moving Image are responsible for the preparation and the fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the financial reporting requirements of the *Financial Management Act 1994*. This responsibility includes:

- establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error
- selecting and applying appropriate accounting policies
- making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. These Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to 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 obtained is sufficient and appropriate to provide a basis for my audit opinion.

Level 24, 35 Collins Street, Melbourne Vic. 3000
Telephone 61 3 8601 7000 Facsimile 61 3 8601 7010 Email comments@audit.vic.gov.au Website www.audit.vic.gov.au

Auditing in the Public Interest

VAGO

Victorian Auditor-General's Office

Independent Auditor's Report (continued)

Matters Relating to the Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial statements published in both the annual report and on the website of the Australian Centre for the Moving Image for the year ended 30 June 2008. The Board Members of the Australian Centre for the Moving Image are responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The auditor's report refers only to the statements named above. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications, they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on the Australian Centre for the Moving Image web site.

Independence

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Australian Centre for the Moving Image as at 30 June 2008 and its financial performance and cash flows for the year then ended in accordance with applicable Australian Accounting Standards (including the Australian Accounting Interpretations), and the financial reporting requirements of the *Financial Management Act 1994*.

MELBOURNE
12 September 2008



Level 24, 35 Collins Street, Melbourne Vic. 3000
Telephone 61 3 8601 7000 Facsimile 61 3 8601 7010 Email comments@audit.vic.gov.au Website www.audit.vic.gov.au

Auditing in the Public Interest

Operating Statement for the financial year ended 30 June 2008

	Note	2008 \$	2007 \$
INCOME			
Revenue	2(b)	6,645,408	3,976,885
Government grants	2(a)	23,081,978	21,245,266
Sponsorship	2(c)	1,032,487	359,110
Other income	2(d)	313,175	990,094
TOTAL INCOME		31,073,048	26,571,355
EXPENSES			
Employee benefits	3(a)	(10,564,205)	(9,347,698)
Rental and associated outgoings	3(b)	(4,312,186)	(3,990,316)
Operating costs		(8,551,157)	(8,618,410)
Cost of goods for resale		(389,717)	(171,247)
Capital asset charge		(1,716,000)	(1,675,000)
Depreciation and amortisation	3(c)	(2,615,665)	(3,186,819)
TOTAL EXPENSES		(28,148,930)	(26,989,490)
NET RESULT FOR THE PERIOD		2,924,118	(418,135)

The above Operating Statement should be read in conjunction with the accompanying notes included on pages 83 - 110.

Balance Sheet as at 30 June 2008

	Note	2008 \$	2007 \$
CURRENT ASSETS			
Cash and cash equivalents	16(a)	8,404,491	4,977,116
Receivables	5	431,540	498,196
Inventories	6	122,201	185,938
Prepayments	7	111,726	124,839
TOTAL CURRENT ASSETS		9,069,958	5,786,089
NON-CURRENT ASSETS			
Property, plant and equipment	8	11,796,634	12,442,113
Collections	8	9,247,606	9,232,200
Intangible assets	9	1,933,254	1,970,091
TOTAL NON-CURRENT ASSETS		22,977,494	23,644,404
TOTAL ASSETS		32,047,452	29,430,493
CURRENT LIABILITIES			
Payables	10	1,505,574	2,067,694
Provisions	11	1,040,384	837,090
TOTAL CURRENT LIABILITIES		2,545,958	2,904,784
NON-CURRENT LIABILITIES			
Provisions	11	199,567	147,900
TOTAL NON-CURRENT LIABILITIES		199,567	147,900
TOTAL LIABILITIES		2,745,525	3,052,684
NET ASSETS		29,301,927	26,377,809
EQUITY			
Contributed capital	17(b)	28,241,185	28,241,185
Asset revaluation reserve	17(a)	4,682,922	4,682,922
Accumulated losses	17(c)	(3,622,180)	(6,546,298)
TOTAL EQUITY		29,301,927	26,377,809
Commitments for expenditure	13		
Contingent assets and contingent liabilities	14		

The above Balance Sheet should be read in conjunction with the accompanying notes included on pages 83 - 110.

Statement of Changes in Equity for the financial year ended 30 June 2008

	Note	2008 \$	2007 \$
TOTAL EQUITY AT THE BEGINNING OF THE FINANCIAL YEAR		26,377,809	26,795,944
Net result for the period	17(c)	2,924,118	(418,135)
TOTAL EQUITY AT THE END OF THE FINANCIAL YEAR		29,301,927	26,377,809

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes included on pages 83 – 110.

Cash Flow Statement for the financial year ended 30 June 2008

	Note	2008 \$	2007 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Government grants		19,469,000	19,052,908
State - depreciation equivalent funding		3,612,978	2,192,358
Interest received		418,437	267,553
Goods and Services Tax recovered from the ATO		254,020	858,406
Other receipts		5,078,711	3,249,221
Total receipts		28,833,146	25,620,446
Payments			
Salaries and associated costs		(10,364,450)	(9,192,866)
Operations		(13,092,842)	(13,053,186)
Total payments		(23,457,292)	(22,246,052)
Net cash flows from operating activities	16(b)	5,375,854	3,374,394
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for property, plant & equipment and collections		(1,949,450)	(2,345,001)
Proceeds from sale of property, plant and equipment		972	51,428
Payment for intangible assets		0	(35,132)
Net cash flows used in investing activities		(1,948,478)	(2,328,705)
Net increase in cash and cash equivalents		3,427,376	1,045,689
Cash and cash equivalents at the beginning of the financial year		4,977,115	3,931,427
Cash and cash equivalents at the end of the financial year	16(a)	8,404,491	4,977,116

The above Cash Flow Statement should be read in conjunction with the accompanying notes included on pages 83 – 110.

Notes to the financial statements for the financial year ended 30 June 2008

Note 1: Summary of Accounting Policies

(a) Statement of compliance

The financial report is a general purpose financial report which has been prepared on an accrual basis in accordance with the *Financial Management Act 1994*, applicable *Australian Accounting Standards (AAS)*, which includes the Australian accounting standards issued by 'the *Australian Accounting Standards Board (AASB)*, *AAS 29 Financial Reporting by Government Departments*, Interpretations and other mandatory professional requirements.

The financial report also complies with relevant Financial Reporting Directions (FRDs) issued by the Department of Treasury and Finance, and relevant Standing Directions (SD) authorised by the Minister for Finance.

(b) Basis of preparation

The financial report has been prepared on a historical cost basis, except for the revaluation of certain non-current assets and financial instruments. Cost is based on the fair values of the consideration given in exchange for assets.

In the application of AAS, management is required to make judgments, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstance, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision, and future periods if the revision affects both current and future periods.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2008 and the comparative information presented for the year ended 30 June 2007.

(c) Reporting entity

The financial report covers the Australian Centre For The Moving Image (ACMI) as an individual reporting entity. ACMI is an agency 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

ACMI is an administrative agency acting on behalf of the Crown.

The financial statements include all the controlled activities of ACMI. ACMI has no controlled entities.

A description of the nature of the Agency's operations and its principal activities is included in the Report of Operations on pages 1 – 61, which does not form part of this financial report.

Note 1: Summary of Accounting Policies (continued)

(d) Objectives and funding

ACMI was established under the *Film Act 2001* with the objectives to promote, educate, and exhibit the moving image in all its forms, and is predominantly funded by accrual based Parliamentary appropriations for the provision of outputs. Appropriations are received by the Department of Premier and Cabinet who provide them to ACMI in the form of grants.

(e) Events after 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 balance date. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting date and before the date the statements are authorised for issue, where those events provide information about conditions which existed at the reporting date. Note disclosure is made about events between the balance date and the date the statements are authorised for issue where the events relate to condition which arose after the reporting date and which may have a material impact on the results of subsequent years.

(f) 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.

(g) Income recognition

Amounts disclosed as revenue are, where applicable, net of returns, allowances, duties and taxes. Revenue is recognised for each of ACMI's major activities as follows:

Revenue

Revenue from the sale of goods is recognised when:

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

Note 1: Summary of Accounting Policies (continued)

(g) Income recognition (continued)

Revenue from the provision of services for memberships, venue hire, cinema screenings, exhibition programs and other public programs is recognised when the service has been delivered.

Sponsorship is recognised when services are delivered.

Interest revenue

Interest revenue includes interest received on bank term deposits, interest from investments and other interest received. Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial asset.

In-kind revenue

Resources received free of charge or for nominal consideration are recognised at their fair value.

Grant income

Grants are recognised as income when ACMI gains control of the underlying assets. This is generally upon receipt.

Other income

Other income consists of sponsorship, in-kind revenue, grant and project funding, gains/losses on disposal of property, plant and equipment and sundry income. Any gain or loss on disposal is recognised at the date 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.

(h) Expenses

Employee benefits

Employee benefits expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions. These are recognised when incurred, except for contributions in respect of defined benefit plans.

Superannuation

Defined contribution plans

Contributions to defined contribution superannuation plans are expensed when incurred.

Defined benefit plans

The amount charged to the operating statement in respect of defined benefit plan superannuation represents the contributions made by ACMI to the superannuation plan in respect to the current services of current ACMI staff. Superannuation contributions are made to the plans based on the relevant rules of each plan.

ACMI does not recognise any defined benefit liability in respect of the superannuation plan because ACMI has no legal or constructive obligation to pay future benefits relating to its employees; its only obligation is to pay superannuation contributions as they fall due. The Department of Treasury and Finance administers and discloses the State's defined benefit liabilities in its financial report.

Note 1: Summary of Accounting Policies (continued)

(h) Expenses (continued)

Depreciation

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is generally calculated on a straight line basis so as to write off the net cost other revalued amount of each asset over its expected useful life to its estimated residual value. 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 and equipment.

The depreciation rates used for each class of assets were as follows:

Class of fixed asset	2008 Depreciation rate (p.a.)	2007 Depreciation rate (p.a.)
Audio visual equipment	25.00%	25.00%
Computers	33.33%	33.33%
Furniture and fittings	20.00%	20.00%
Office equipment	20.00%	20.00%

Given the unique nature of the Collections, depreciation is not recognised as the service potential of these cultural assets cannot be estimated reliably, however their impairment is assessed annually as at the reporting date.

Amortisation

Intangible assets with finite useful lives are amortised on a systematic (typically straight-line) basis over the asset's useful life. Amortisation begins when the asset is available for use, that is, when it is in the location and condition necessary for it to be capable of operating in the manner intended by management. The amortisation period and the amortisation method for an intangible asset with a finite useful life are reviewed at least at the end of each annual reporting period. In addition, an assessment is made at each reporting date to 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.

In-kind expenditure

Resources provided free of charge or for nominal consideration are recognised at their fair value.

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

Note 1: Summary of Accounting Policies (continued)

(h) Expenses (continued)

Impairment of 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 (refer note 1(i));
- financial assets (refer note 1(i));

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 by a charge to the operating statement except to the extent that the write-down can be debited to an asset revaluation reserve 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.

Leases

Lease payments for operating leases, where substantially all the risks and benefits of ownership remain with the lessor, are charged as expenses in the periods in which they are incurred.

Operating costs

Operating costs generally represent the day-to-day running costs, including maintenance costs, incurred in the normal operations of ACMI. These items are recognised as an expense in the reporting period in which they are incurred. The carrying amount of any inventories held for distribution is expensed when distributed.

(i) Assets

All non-current assets controlled by ACMI are reported in the balance sheet.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and cash at bank, and investments in money market instruments with an original maturity of 2 months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

Receivables

Receivables consist predominantly of debtors in relation to goods and services, accrued investment income and GST input tax credits recoverable.

All ACMI's debtors and other receivables are recorded at amortised cost less impairment.

A provision for doubtful receivables is made when there is objective evidence that the debts will not be collected. Bad debts are written off when identified.

Note 1: Summary of Accounting Policies (continued)

(i) Assets (continued)

Inventories

Inventories are measured on an item-by-item basis 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.

Financial assets

Financial assets at fair value through profit or loss

Investments in money market instruments, are stated at fair value, with any resultant gain or loss recognised in the operating statement, incorporating interest earned.

Intangible assets

Intangible assets represent identifiable non-monetary assets without physical substance. ACMI currently has two types of intangible assets, namely, software and the Exhibition Collection, which is a digital moving image collection.

Intangible assets are initially recognised at cost. Subsequently, intangible assets with finite useful lives are carried at cost less accumulated amortisation and accumulated impairment losses, and are amortised on a straight-line basis over their useful lives. Costs incurred subsequent to initial acquisition are capitalised when it is expected that additional future economic benefits will flow to ACMI.

Software has a finite useful life and is amortised over its useful life as follows:

Software: 2.5 years

The Exhibition Collection has an indefinite useful life and therefore is not amortised, but is reviewed each reporting period to determine whether events and circumstances continue to support an indefinite useful life assessment, in addition to assessment of impairment.

The Collection was independently revalued as at 30 June 2006. The valuation was undertaken by Graeme Addicott (FAPI, FRICS, MPIA), Principal Valuer of Australian Valuation Office in the Federal Government.

Property, plant and equipment

Leasehold improvements, plant and equipment are measured at cost less accumulated depreciation and impairment.

Revaluations of non-current physical assets

Non-current physical assets measured at fair value are revalued in accordance with FRD 103C. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. Revaluation increments or decrements arise from differences between carrying value and fair value.

Cultural assets of Film, Object and Lending Collections are measured at fair value and revalued in accordance with FRD 103C. Valuations of the Film Collection and the Object Collection were undertaken as at 30 June 2006 and based on market value by independent valuers approved under the Federal Government's Cultural Gifts Program and checked by Graeme Addicott (FAPI, FRICS, MPIA), Principal Valuer of Australian Valuation Office in the Federal Government, who also revalued the Lending Collection on the basis of Depreciated Replacement Cost.

Note 1: Summary of Accounting Policies (continued)

(i) Assets (continued)

Revaluations of non-current physical assets (continued)

Revaluation increments are credited directly to equity in the revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised as income in determining the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the revaluation reserve in respect of the same class of assets, they are debited to the revaluation reserve.

Revaluation increases and revaluation decreases relating to individual assets within an asset class are offset against one another within that class but are not offset in respect of assets in different classes.

Revaluation reserves are not normally transferred to accumulated surplus on de-recognition of the relevant asset.

(j) Liabilities

Payables

Payables consist predominantly of creditors and other sundry liabilities.

Payables are recognised when ACMI becomes obliged to make future payments resulting from the purchase of goods and services.

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

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

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave expected to be settled within 12 months of the reporting date are recognised in the provision for employee benefits in respect of employee services up to the reporting date, classified as current liabilities and measured at their nominal values.

Those liabilities that are not expected to be settled within 12 months are recognised in the provision for employee benefits as current liabilities, measured at present value of the amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

Note 1: Summary of Accounting Policies (continued)

(j) Liabilities (continued)

Employee benefits (continued)

(ii) Long service leave

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

- Current liability - unconditional LSL (representing 7 or more years of continuous service for VPS staff and 10 and more years of continuous service for executives) is disclosed 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:
 - present value – the component that ACMI does not expect to settle within 12 months; and
 - nominal value - component that ACMI expects to settle within 12 months.
- Non-current liability – conditional LSL (representing less than 7 years of continuous service for VPS staff and 10 and more years of continuous service for executives) 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.

Employee benefits on-costs

Employee benefits on-costs (payroll tax, workers compensation, superannuation, annual leave and LSL accrued while on LSL taken in service) are recognised separately from the provision for employee benefits.

(k) Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources and are disclosed at their nominal value.

(l) 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.

(m) Equity

Contributions by owners

Additions to net assets which have been designated as contributions by owners are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

(n) Cash flow statement

For the purposes of the cash flow statement, cash comprises cash on hand, cash at bank and highly liquid investments with short periods to maturity that are readily convertible to cash on hand and are subject to an insignificant risk of changes in value.

Note 1: Summary of Accounting Policies (continued)

(o) Foreign currency

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction. Foreign monetary items at reporting date are translated at the exchange rate existing at reporting date. Non-monetary assets and liabilities carried at fair value that are denominated in foreign currencies are translated at the rates prevailing at the date when the fair value was determined.

Exchange differences are recognised in the operating statement in the period in which they arise.

(p) Functional and presentation currency

The functional and presentation currency of ACMI is the Australian dollar.

(q) Rounding of amounts

Amounts in the financial report have been rounded to the nearest dollar, unless otherwise stated.

(r) New accounting standards and interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for the 30 June 2008 reporting period. The Department of Treasury and Finance assesses the impact of these new standards and advises ACMI and other entities of their applicability and early adoption where applicable. As at 30 June 2008, the following standards and interpretations had been issued but were not mandatory for financial year ended 30 June 2008. ACMI has not, and does not intend to, adopt these standards early.

Standard / Interpretation	Summary	Applicable for annual reporting periods beginning or ending on	Impact on ACMI's financial statements
Interpretation 12 <i>Service Concession Arrangements</i> .	AASB approved an Australian Interpretation 12, equivalent to IFRIC 12, applying to private sector operators, but explicitly excludes accounting for public sector grantors.	Beginning 1-Jul-08	The impact of any changes that may be required cannot be reliably estimated and is not disclosed in the financial report.
AASB 2007-2 <i>Amendments to Australian Accounting Standards arising from AASB Interpretation 12</i> .	Amendments arise from the release in February 2007 of Interpretation 12 Service Concession Arrangements.	Beginning 1-Jul-08	As above.

Note 1: Summary of Accounting Policies (continued)

(r) New accounting standards and interpretations (continued)

Standard / Interpretation	Summary	Applicable for annual reporting periods beginning or ending on	Impact on ACMI's financial statements
Revised AASB 1004 <i>Contributions</i>	AASB decided to relocate requirements on contributions from AAS 27, 29 and 31, substantively unamended, into AASB 1004 as part of its short term review of AAS 27, AAS 29, and AAS 31	Beginning 1-Jul-08	Impact expected to be insignificant.
AASB 1050 <i>Administered Items</i>	As part of the short-term review of AAS 27, AAS29, and 31, AASB decided to relocate the requirements for the disclosure of administered items from AAS 29, substantively unamended (with some exception as noted in Appendix A) into a new topic based standard AASB 1050.	Beginning 1-Jul-08	Impact expected to be insignificant.
AASB 1052 <i>Disaggregated Disclosures</i>	AASB decided to relocate requirements relating to reporting of disaggregated information from AAS27 and AAS 29 into AASB 1052, a new topic-based standard, as part of its short-term review of AAS 27, AAS29 and AAS 31.	Beginning 1-Jul-08	Impact expected to be insignificant.
AASB 2007-09 <i>Amendments to Australian Accounting Standards arising from the review of AAS 27, AAS 29 and AAS 31</i>	An accompanying amendment standard to amend existing accounting standards as part of the short term review of AAS 27, AAS 29 and AAS 31 in December 2007.	Beginning 1-Jul-08	Impact expected to be insignificant.
Revised Interpretation 1038 <i>Contributions by Owners made to Wholly-Owned Public Sector entities</i>	Editorial amendments to Interpretation 1038 due to changes to AASB 1004.	Beginning 1-Jul-08	Impact expected to be insignificant.
AASB 2007-8 <i>Amendments to Australian Accounting Standards arising from AASB 101</i>	Editorial amendments to Australian Accounting Standards to align with IFRS terminology.	Beginning 1-Jul-08	Impact expected to be insignificant.

Note 1: Summary of Accounting Policies (continued)

(s) Prospective accounting changes

GAAP-GFS Convergence

The AASB has recently approved AASB 1049 Whole of Government and General Government Sector Financial Reporting, which will apply to future financial reports of the Victorian general government sector. In October 2007, the AASB extended AASB 1049 to also apply to financial reports of the Whole of Government economic entity. The standard, which will be applicable for annual reporting periods beginning on or after 1 July 2008, converges Australian Generally Accepted Accounting Principles (GAAP) and Government Finance Statistics (GFS) reporting. It also includes additional disclosure requirements. The effect of any changes to recognition or measurement requirements as a result of this new standard is being evaluated.

Service Concessions

In February 2007, the AASB approved Australian Interpretation 12 Service Concession Arrangements, applicable only to private sector operators from the 2008-09 reporting period, and AASB 2007-2 that made consequential reference changes to affected standards. In December 2007, the AASB decided that the requirements of Interpretation 12 are not obligatory for public sector grantors. The AASB is still to consider how public sector grantors should account for service concession arrangements, and is monitoring the emerging development of an international public sector accounting standard for service concessions.

Due to the lack of applicable accounting guidance on the recognition and measurement by the State of assets arising from certain service concession arrangements, there has been no change in policy and those assets are currently not recognised.

The impact of any changes that may be required cannot be reliably estimated and is not accounted for in the Financial Statements.

Note 2: Income

	2008	2007
	\$	\$
(a) Revenue from government		
Government grants:		
Government grants - Department of Premier and Cabinet	17,753,000	17,377,908
State - capital asset charge	1,716,000	1,675,000
	19,469,000	19,052,908
State - Depreciation Equivalent Funding	3,612,978	2,192,358
Total revenue from government	23,081,978	21,245,266
(b) Other revenue		
Interest from Financial Institutions	418,437	267,553
Memberships	124,102	133,393
Venue Hire - Screen Culture, Corporate and Government	834,042	913,694
Programming - Box Office Receipts	3,514,621	1,237,365
Commercial Operations	1,754,206	1,424,880
Total other revenue	6,645,408	3,976,885
(c) Sponsorship		
Sponsorship	378,118	99,207
In-Kind Revenue	654,369	259,903
Total sponsorship	1,032,487	359,110
(d) Other income		
Grants and project funding	214,215	882,155
Gain/(loss) on disposal of property, plant and equipment	975	51,428
Other income	97,985	56,511
Total other income	313,175	990,094

Note 3: Expenses

	2008	2007
	\$	\$
(a) Employee benefits:		
Post employment benefits:		
Defined contribution plans	(726,778)	(639,089)
Defined benefit expense	(35,367)	(32,661)
	(762,145)	(671,750)
Termination benefits	0	0
Salaries and Wages	(9,802,060)	(8,675,948)
Total employee benefits	(10,564,205)	(9,347,698)
(b) Operating lease rental:		
Minimum lease payments	(2,666,456)	(2,577,084)
Equipment rental	(240,558)	(139,198)
Outgoings	(1,405,172)	(1,274,034)
Total operating lease rental	(4,312,186)	(3,990,316)
(c) Depreciation and amortisation		
Audio visual equipment	(203,529)	(754,726)
Computer equipment	(151,153)	(292,416)
Office equipment	(73,931)	(50,986)
Furniture and fittings	(117,940)	(105,226)
Lending collection	(707)	0
Total depreciation	(547,260)	(1,203,354)
Amortisation		
Leasehold improvements	(2,031,568)	(1,887,346)
Software	(36,837)	(96,119)
Total amortisation	(2,068,405)	(1,983,465)
Total depreciation and amortisation	(2,615,665)	(3,186,819)

Note 4: Correction of prior period error

Due to the disclosure of equity in payables in previous financial years, the ACMI opening balance of retained earnings and therefore, equity, for the year ended 30 June 2007 was incorrect. This error had the effect of understating equity by \$8,928.91 and overstating the current payables by \$8,928.91.

The error as described above has been corrected by restating each of the affected financial statement line items for the prior year.

Note 5: Receivables

	2008	2007
	\$	\$
Current receivables		
Trade debtors (i)	341,777	356,066
Allowance for doubtful debts (i)	(14,545)	(2,086)
	327,232	353,980
GST input tax credit receivable	0	139,284
Interest receivable	35,730	4,932
Other receivables	68,578	0
	104,308	144,216
Total receivables	431,540	498,196

(i) The average credit period on sales of goods is 30 days. An allowance has been made for estimated irrecoverable amounts from the sale of goods, determined by reference to past default experience. The movement in the allowance of \$12,459 was recognised in the operating statement for the current financial year.

(a) Movement in the allowance for doubtful debts

	2008	2007
	\$	\$
Balance at the beginning of the year	2,086	9,225
Amounts written off during the year	(1,246)	(818)
Amounts recovered during the year	(700)	(4,354)
Increase/(decrease) in allowance recognised in the operating statement	14,405	(1,967)
Balance at the end of the year	14,545	2,086

(b) Ageing analysis of receivables

Please refer to Table 15.2 in Note 15 for the ageing analysis of receivables.

(c) Nature and extent of risk arising from receivables

Please refer to Note 15(c) for the nature and extent of credit risk arising from receivables.

Note 6: Inventories

	2008	2007
	\$	\$
Current		
ACMI shop inventory & publications at cost	122,201	185,938
Total Inventories	122,201	185,938

Note 7: Other Assets

	2008	2007
	\$	\$
Current		
Prepayments	111,726	124,839
Total other assets	111,726	124,839

Note 8: Property, Plant, Equipment And Collections

Classification by 'Purpose Groups' (a) - Carrying amounts

	2008	2007
	\$	\$
Sub-classification by Nature (a)		
Plant and equipment		
Leasehold improvements - at cost	18,896,347	17,376,294
Less: accumulated amortisation	(8,216,960)	(6,185,382)
	16,442,894	16,342,125
Plant and Equipment - at cost	16,442,894	16,342,125
Less: accumulated depreciation	(15,325,648)	(15,090,924)
	1,117,246	1,251,201
Collections		
Collections - at fair value	9,248,313	9,232,200
Less: accumulated depreciation	(707)	0
	9,247,606	9,232,200
Total property, plant and equipment	21,044,240	21,674,313

Note:

(a) Property, plant and equipment are classified primarily by the 'purpose' for which the assets are used, according to one of five 'Purpose Groups' based upon Government Purpose Classifications (GPC). All assets within a 'Purpose Group' are further subcategorised according to the asset's nature' (i.e. buildings, plant and equipment, etc), with each subcategory being classified as a separate class of asset for financial reporting purposes.

Movements in carrying amounts

	Leasehold Improvements		Plant and Equipment		Collections		Total	
	At Cost		At Cost		At Fair Value			
	\$		\$		\$		\$	
	2008	2007	2008	2007	2008	2007	2008	2007
Opening balance	11,190,912	11,252,446	1,251,201	1,943,495	9,232,200	9,232,200	21,674,314	22,428,141
Additions	1,520,042	1,825,812	413,295	519,189	16,113	0	1,949,450	2,345,001
Disposals	0	0	(697)	(8,129)	0	0	(697)	(8,129)
Net revaluation increments / decrements	0	0	0	0	0	0	0	0
Depreciation and amortisation expense	(2,031,567)	(1,887,346)	(546,553)	(1,203,354)	(707)	0	(2,578,827)	(3,090,700)
Impairment loss	0	0	0	0	0	0	0	0
Closing balance	10,679,387	11,190,912	1,117,246	1,251,201	9,247,606	9,232,200	21,044,240	21,674,313

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

Leasehold improvements	6.25 - 9.75 years
Plant and equipment	3 - 5 years

	2008	2007
	\$	\$
Aggregate depreciation and amortisation allocated, recognised as an expense during the year:		
Leasehold improvements	2,031,567	1,887,346
Plant and equipment	546,553	1,203,354
Collections	707	0
	2,578,827	3,090,700

Cultural assets carried at fair value

An independent valuation of ACMI's collections was performed by valuers approved under the Cultural Gifts Program and Australian Valuation Office to determine the fair value of the collections as discussed in note 1(h) and 1(i). The valuation, which conforms to Australian Valuation Standards, was determined by reference to the amounts for which assets could be exchanged between knowledgeable willing parties in an arm's length transaction, or based on depreciated replacement cost. The valuation was based on independent assessments. The effective date of the valuation was 30 June 2006.

Note 9: Intangible Assets

	Capitalised Software Development		Exhibition Collection		Total	
	\$		\$		\$	
	2008	2007	2008	2007	2008	2007
Gross carrying amount						
Opening balance	555,306	520,174	1,912,176	1,912,176	2,467,482	2,432,350
Additions	0	35,132	0	0	0	35,132
Disposals	0	0	0	0	0	0
Impairment losses charged to net result	0	0	0	0	0	0
Closing balance	555,306	555,306	1,912,176	1,912,176	2,467,482	2,467,482
Accumulated amortisation and impairment						
Opening balance	(497,391)	(401,272)	0	0	(497,391)	(401,272)
Amortisation expense (i)	(36,837)	(96,119)	0	0	(36,837)	(96,119)
Disposals	0	0	0	0	0	0
Impairment losses charged to net result	0	0	0	0	0	0
Closing balance	(534,228)	(497,391)	0	0	(534,228)	(497,391)
Net book value at the end of the financial year	21,078	57,915	1,912,176	1,912,176	1,933,254	1,970,091

Note:

(i) Amortisation expense is included in the line item 'depreciation and amortisation expense' in the operating statement.

Significant intangible assets

ACMI has a cultural asset, Exhibition Collection, which is a digital moving image collection and was revalued at 30 June 2006. The collection has an indefinite useful life and is therefore not amortised, but is reviewed each reporting period to determine whether events and circumstances continue to support this assessment, in addition to the assessment of impairment.

Note 10: Payables

	2008	2007
	\$	\$
Current payables		
Trade creditors (i)	787,675	1,512,750
Accrued expenses	550,343	516,592
Customer deposits	23,830	8,578
GST input tax credit payable	96,871	0
Other	46,855	29,774
Total payables	1,505,574	2,067,694

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

(a) Maturity analysis of payables

Please refer to Table 15.3 in Note 15 for the ageing analysis of payables.

(b) Nature and extent of risk arising from payables

Please refer to Note 15 for the nature and extent of risks arising from payables.

Note 11: Provisions

	2008	2007
	\$	\$
Current		
Employee benefits (note 11(a))		
Unconditional and expected to be settled within 12 months (b)	523,212	397,292
Unconditional and expected to be settled after 12 months (c)	378,023	322,187
	901,235	719,479
Provisions related to employee benefit on-costs		
Unconditional and expected to be settled within 12 months (b)	77,355	64,944
Unconditional and expected to be settled after 12 months (c)	61,794	52,667
	139,149	117,611
Total current provisions	1,040,384	837,090
Non-current		
Employee benefits (note 11(a))	171,528	127,120
Provisions related to employee benefit on-costs	28,039	20,780
Total non-current provisions	199,567	147,900
Total provisions	1,239,951	984,990

(a) Employee benefits and related on-costs

	2008	2007
	\$	\$
Current employee benefits:		
Provision for maternity leave	50,000	0
Annual leave entitlements	421,664	361,494
Unconditional long service leave entitlements	429,571	357,985
	901,235	719,479
Non-current employee benefits:		
Conditional long service leave entitlements	171,528	127,120
	171,528	127,120
Total employee benefits	1,072,763	846,599
Current on-costs	139,149	117,611
Non-current on-costs	28,039	20,780
Total on-costs	167,188	138,391
Total employee benefits and related on-costs	1,239,951	984,990

Note:

- (a) Provisions for employee benefits consist of amounts for annual leave and long service leave accrued by employees, not including on-costs.
- (b) The amounts disclosed are nominal amounts.
- (c) The amounts disclosed are discounted to present values.

Note 12: Leases

Leasing arrangements

Operating leases relate to the rental of premises, computer equipment and storage with lease terms of between 3 to 10 years, with an option to extend. 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.

	2008	2007
	\$	\$
Non-cancellable operating leases payable		
Not longer than 1 year	2,914,426	2,922,652
Longer than 1 year and not longer than 5 years (i)	9,538,624	11,353,687
Longer than 5 years (i)	1,535,291	2,549,444
	13,988,341	16,825,783

Note:

(i) An adjustment of \$1,014,156 was made in the 2007 financial year to correct an error in disclosure of the timing of the leasing commitments that was made in the previous financial year. This error had no financial effect on the 2007 nor the 2008 financial statements.

Note 13: Commitments for Expenditure

The following commitments have not been recognised as liabilities in the financial statements:

Capital and other commitments predominantly relate to Federation Square building alterations and future contracted exhibitions.

	2008	2007
	\$	\$
(a) Capital expenditure commitments		
Plant and equipment:		
Payable		
Not later than one year	2,405,098	989,943
Later than one year but not later than five years	0	245,986
	2,405,098	1,235,929
Other commitments		
Not longer than 1 year	760,963	516,063
Longer than 1 year and not longer than 5 years	654,538	101,274
	1,415,501	617,337
Total commitments for expenditure	3,820,599	1,853,266
Total commitments for expenditure (inclusive of GST)	3,820,599	1,853,266
Less GST recoverable from the Australian Taxation Office	(347,327)	(168,479)
Total commitments for expenditure (exclusive of GST)	3,473,272	1,684,787

All amounts shown in the commitments are nominal amounts inclusive of GST.

Note 14: Contingent Assets and Contingent Liabilities

	2008	2007
	\$	\$
Contingent assets	0	0
	0	0
Contingent liabilities		
Notice of dispute (a)	0	72,000
Duty on Imports (b)	42,708	0
	42,708	72,000

Note:

(a) A notice of dispute was received in relation to capital works that were completed in 2006. However, the dispute has since been resolved and no amount was payable.

(b) Duty on Imports is contingent on the shipment, out of Australia, of the *Game On* Exhibition by a specified date.

Note 15: Financial Instruments

(a) Significant accounting policies

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, in respect to each class of financial asset, financial liability and equity instruments are disclosed in Note 1 to the financial statements.

(b) Table 15.1: Categorisation of financial instruments

Financial assets	Note	Category	Carrying Amount	
			2008	2007
Cash and cash equivalents	15(a)		8,404,491	4,977,116
Receivables (a)	4	Loans and receivables (at amortised cost)	431,540	358,912
Financial liabilities			Carrying Amount	
			2008	2007
Payables (b)	9	Financial liabilities measured at amortised cost.	1,408,704	2,067,694

Note:

(a) The amount of receivables disclosed here exclude GST input tax credit receivable.

(b) The amount of payables disclosed here exclude GST output payable.

(c) Credit risk

Credit risk arises from the financial assets of ACMI, which comprise cash and cash equivalents, 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.

Note 15: Financial Instruments (continued)

(c) Credit risk (continued)

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 Report, 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.

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:

Table 15.2: Interest rate exposure and ageing analysis of financial assets

	Carrying amount	Interest rate exposure	Not past due and not impaired	Past due but not impaired				Impaired financial assets
				Less than 1 month	1-3 months	3 months -1 year	1-5 years	
2008		Non-interest bearing						
Receivables:								
Trade Debtors	327,232	327,232	170,447	49,661	80,562	12,017	0	14,545
Other receivables	104,308	104,308	62,328	0	0	41,980	0	0
	431,540	431,540	232,775	49,661	80,562	53,997	0	14,545
2007								
Receivables:								
Trade Debtors	353,980	353,980	314,188	20,512	8,017	9,177	0	2,086
Other receivables (a)	4,932	4,932	4,932	0	0	0	0	0
	358,912	358,912	319,120	20,512	8,017	9,177	0	2,086

Note:

(a) Ageing analysis of financial assets excludes the types of statutory financial assets (eg.GST input tax credit recoverable)

(d) 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. 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 liquidation of money market investments. Maximum exposure to liquidity risk is the carrying amounts of financial liabilities.

Note 15: Financial Instruments (continued)

(d) Liquidity risk (continued)

Table 15.3: Interest rate exposure and ageing analysis of financial liabilities

	Carrying amount	Interest rate exposure		Maturity dates (a)		
		Non-interest bearing	Less than 1 month	1-3 months	3 months - 1 year	1-5 years
2008						
Payables:						
Trade creditors	1,338,018	1,338,018	1,320,797	16,807	414	0
Other payables (b)	70,686	70,686	41,146	(3,722)	33,262	0
	1,408,704	1,408,704	1,361,943	13,085	33,676	0
2007						
Payables:						
Trade creditors	2,029,342	2,029,342	2,027,985	1,357	0	0
Other payables	38,352	38,352	18,914	6,029	13,408	0
	2,067,694	2,067,694	2,046,899	7,386	13,408	0

Note:

(a) The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities

(b) Ageing analysis of financial liabilities excludes the types of statutory financial liabilities (eg.GST output payable)

(e) Market risk

ACMI's exposures to market risk are primarily through interest rate risk with only insignificant exposure to foreign currency and other price risks. Objectives, policies and processes used to manage each of these risks are disclosed in the paragraphs below.

Foreign currency risk

ACMI is exposed to insignificant foreign currency risk through its payables relating to purchases of supplies and consumables from overseas. This is because of a limited amount of purchases denominated in foreign currencies and a short timeframe between commitment and settlement.

ACMI manages its risk through continuous monitoring of movements in exchange rates against other currencies and ensures availability of funds through rigorous cash flow planning and monitoring. Based on past and current assessment of economic outlook, it is deemed unnecessary for ACMI to enter into any hedging arrangements to manage the risk.

Interest rate risk

Exposure to interest rate risk is insignificant.

(f) Fair value

ACMI considers that the carrying amount of financial assets and financial liabilities recorded in the financial report 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: Financial Instruments (continued)

(g) Financial risk management objectives

ACMI's activities expose it primarily to the financial risks in changes in foreign currency exchange rates and interest rates. ACMI does not enter into derivative financial instruments to manage its exposure to interest rate and foreign currency risk.

ACMI does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes. The use of financial derivatives is governed by the ACMI's policies approved by the board of directors, which provide written principles on the use of financial derivatives.

(h) Credit card facility

ACMI uses Westpac Visa Card facilities.

Amount of facility \$200,000

Currency: AUD

Amount of facility unused as at 30 June 2008 was \$165,000.

Note 16: Cash Flow Information

	2008	2007
	\$	\$
(a) Reconciliation of cash and cash equivalents		
Total cash and cash equivalents disclosed in the balance sheet	8,404,491	4,977,116
Balance as per cash flow statement	8,404,491	4,977,116
(b) Reconciliation of net result for the period to net cash flows from operating activities		
Net result for the period	2,924,118	(418,135)
Non-cash movements:		
(Gain)/Loss on sale or disposal of non-current assets	(275)	(43,299)
Depreciation and amortisation of non-current assets	2,615,665	3,186,819
Impairment of non-current assets	0	0
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	66,656	103,864
(Increase)/decrease in current inventories	63,737	(137,296)
(Increase)/decrease in other current assets	13,113	242,228
(Decrease)/increase in current payables	(562,120)	286,312
(Decrease)/increase in current provisions	203,294	143,256
(Decrease)/increase in non-current provisions	51,667	10,644
Net cash flows from operating activities	5,375,854	3,374,394

Note 17: Movements in Equity

	2008	2007
	\$	\$
(a) Reserves		
Asset revaluation	4,682,922	4,682,922
Balance at end of financial year	4,682,922	4,682,922
(b) Contribution by owners		
Balance at the beginning of financial year	28,241,185	28,241,185
Balance at end of financial year	28,241,185	28,241,185
(c) Accumulated losses		
Balance at the beginning of the financial year	(6,546,298)	(6,128,162)
Restated balance at beginning of financial year	(6,546,298)	(6,128,162)
Net Result	2,924,118	(418,135)
Balance at end of financial year	(3,622,180)	(6,546,298)
Total equity at the end of the financial year	29,301,927	26,377,809

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 Arts	The Honourable Lynne Kosky, MP	1 July 2007 to 30 June 2008
Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2007 to 30 June 2008

Governing Board

Mr John Thwaites (President), appointed to the governing body on 1 January 2008.

Mr Dan Pearce

Mr Peter Doughty

Mr Dion Appel

Ms Annette Blonski

Ms Natalie Miller OAM

Mr Tony Phillips

The Hon Dr Race Mathews

Ms Rhonda O'Donnell

Ms Ricci Swart

Note 18: Responsible Persons (continued)

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 transaction references 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:

\$260,000 - \$269,999 (\$250,000 - \$259,999)

	2008	2007
	No.	No.
Total remuneration of responsible persons		
Income band		
\$250,000 - 259,999 (i)	0	1
\$260,000 - 269,999	1	0
Total numbers	1	1

Note:

(i) The Accountable Officer's remuneration was incorrectly disclosed in the \$260,000-\$269,999 band in 2007.

This error had no financial impact, but it has since been corrected.

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

Related party transactions included in the reconciliation amount:

Payments to related parties

Entity	Transaction details	30 June 2008	30 June 2007
		\$	\$
Holding Redlich (Dan Pearce)	Legal fees	6,490	15,274
Melbourne International Film Festival (Dan Pearce)	Tickets & promotional items Reimbursement	672 23,564	600 20,194
Sharmill Films (Natalie Miller)	Film hire	720	1,227
Nova Cinemas Pty Ltd (Natalie Miller)	Tickets	450	0
Total		31,896	37,295

Note 18: Responsible Persons (continued)

Receipts from related parties

Entity	Transaction details	30 June 2008 \$	30 June 2007 \$
Melbourne International Film Festival (Dan Pearce)	Venue Hire	50,885	37,668
Total		50,885	37,668

The above transactions with related parties were carried on 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	
	2008	2007	2008	2007
	No.	No.	No.	No.
\$140,000 - 149,999	0	0	0	1
\$150,000 - 159,999	0	0	1	0
\$160,000 - 169,999	1	1	0	0
Total numbers	1	1	1	1

Note 20: Remuneration of Auditors

	2008 \$	2007 \$
Victorian Auditor-General's Office		
Audit of the financial report	25,190	24,420
Other non-audit services	0	0
	25,190	24,420

Note 21: Subsequent Events

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

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