

Australian Centre for the Moving Image

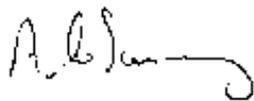
Annual Report 2012/13

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» AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE

Art, Film, & Digital Culture

Accountable Officer's Declaration

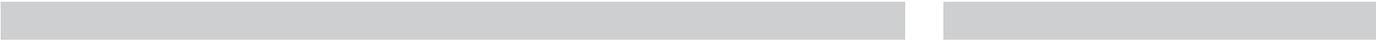
In accordance with the Financial Management Act 1994 I am pleased to present the Report of Operations for the Board of the Australian Centre for the Moving Image (ACMI) for 2012/13.

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

Antony G Sweeney
Chief Executive Officer and Director
30 June 2013

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

Art, Film, & Digital Culture



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Introduction

On opening our doors in 2002, we were a new moving image centre among a growing number of worldwide film and digital art centres launched in the previous 30 years. We aim for the highest interpretive standards in representing the moving image in all its forms, and their evolution in the contemporary digital era.

We are a leading international cultural organisation with a unique content range and powerful capabilities for the contemporary era of digital and creative arts. We richly engage broad audiences and partnership networks through ambitious exhibitions, film screenings, learning and events programs, Collections and online channels. As one of Australia's major cultural, learning and tourism destinations, we contribute strongly to Melbourne's and Victoria's 'world-class' profiles.

Our Vision

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

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

Our Purpose

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

We celebrate excellence in art, film, television, videogames and digital culture, and explore their contemporary dynamics and evolving futures. We support innovation by fostering new ideas and talent, learning, research and collaborations in Australia and worldwide.

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



Our Aims

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

- **Sustainability:** To maintain a robust, entrepreneurial organisation with diverse funding; an energetic, expert, learning culture; and the highest achievable environmental performance.

Our Values

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

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

Above: Egmont, one of our Visitor Services team members



Our Artistic Principles

The moving image is a potent cultural and creative space, rich in aesthetic, expressive and experiential forms. Our sensibility transcends traditional boundaries across the spectrum of art, popular culture and enabling technologies.

To explore new perspectives in our ever-changing field, we promote critical and creative dialogue: across the past and present; the local and the global; the established, the independent, the experimental and the avant-garde.

Our programming, commissioning and collecting activities, centred on creative content, practice and cultural engagement with the moving image, respond to four key perspectives:

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

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

Above: Game Designer Tetsuya Mizuguchi plays *Child of Eden*

Highlights 2012/13

Our best year yet!

- We welcomed more people through our doors than ever before - our highest ever annual attendance with 1.156 Million visitors
- We celebrated our tenth birthday
- We delivered two Australian premiere *Melbourne Winter Masterpieces* exhibitions
- We screened films in 23 languages from 22 countries
- 18 Australian or Melbourne film premieres
- We hosted and supported a record 21 film festival partners
- We commissioned more contemporary artworks by Australian and international artists than ever before
- The ACMI-curated *Game Masters* exhibition tours to New Zealand
- We introduced new and improved public spaces for our visitors, including a new food and beverage offer
- We welcomed over 23,000 visitors to the Australian Mediatheque
- 10,700 hours contributed by our volunteers
- 61% increase in our Facebook likes
- 55% increase in our Twitter followers
- 398 entries in our national schools filmmaking competition, *Screen It*, by 1281 students
- Over 27,000 visitors in 12 hours for the inaugural *White Night* event

Message from the President & CEO

It is with a sense of pride, that as Board President and Director/CEO, we present our 2012/13 Annual Report.

It's been a year of milestones and records, not the least being the commemoration of our 10th birthday. There have been moments of reflection on the many achievements of the past decade, while our focus has been equally on the future as we position ourselves strongly for the next ten years and beyond.

Over our first decade, through a rich program of exhibitions, film screenings, live events, creative workshops and educational programming, we've cemented our status as a leading international cultural institution.

As we enter our second decade, we do so as the highest attended moving image centre in the world with a record 1.156 million visitors through the doors in 2012/13.

This result is cause for celebration, but numbers tell only part of the story. We are just as proud of our contribution to Melbourne's international positioning as we've forged a unique role in commissioning and presenting contemporary moving image art and influential popular culture to Australian audiences. We have an unusual and powerful ability to engage a broad diversity of audiences beyond the traditional gallery and museum demographic, and in particular, in attracting new and highly sought after audience segments to our programs.

The commissioning of new works by contemporary artists was a major focus of our year, with new commissions by Australian artists Ian Burns and Warwick Thornton featuring in our exhibitions program. A highlight of our hugely popular Gallery 1 exhibition, *Candice Breitz: The Character*, was the international debut of a new multi-channel trilogy, *The Woods*, which was co-commissioned with the Peabody Essex Museum, Massachusetts. Our new 10-year partnership with the Ian Potter Cultural Trust for the commissioning of works by mid-career Australian artists delivered its first successful candidate in Angelica Mesiti, whose work will premiere at ACMI in 2014.

It was a year that saw us deliver two Melbourne Winter Masterpieces (MWM) exhibitions – the first, the ACMI-curated, *Game Masters: The Exhibition*, successfully toured to the National Museum of New Zealand, Te Papa Tongarewa, after its popular and critically acclaimed run in Melbourne. As the year drew to a close, audiences flocked to our 2013 MWM exhibition, *Hollywood Costume*, which we brought to Melbourne exclusively, direct from London's Victoria and Albert Museum.

Cinema remains a foundation of our program offer and in 2012/13 we presented a stellar calendar of individual titles and curated seasons across documentary, features, shorts, and animation.



The program featured multiple Melbourne and Australian premieres, stunning restored prints, and a diverse selection of films in a myriad of languages from cultures across the globe. Complementing our own program, our culturally diverse 21 partner festivals drew critical acclaim and bumper audiences.

Our Public and Education programs continued to deliver an outstanding series of talks, live events and workshops in our studios, cinemas, galleries, and via outreach and online. Our regular programs, *Desert Island Flicks*, *Live in the Studio* and *Intermix* together with our holiday and digital programs attracted a passionate, devoted and growing audience. Our *Hothouse* incubator for emerging student filmmakers provided invaluable experiences to participants by connecting them to leading moving image makers across multiple disciplines. We refreshed and expanded our Education programs, strongly aligning them to the roll out of the National Schools Curriculum, and our enduring *Screen It* student filmmaking competition engaged 1281 students nationally, making it the most entered student film competition in the country.

The Australian Mediatheque resource centre, a major collaboration with the National Film and Sound Archive (NFSA), attracted more than 23,000 visitors, who viewed over 39,000 titles from our combined collections. Our reach stretched beyond our physical spaces to communities across Australia through our ACMI In the Region's program, which features our internationally recognised Digital Storytelling program,

community documentary making, and increasingly, through the expansion of video conferencing initiatives.

Our connection to audiences online continued to grow with a 61% increase in Facebook 'Likes' and a 55% increase in followers on Twitter, and we commenced development of a new website as a virtual portal into our programs and resources, designed to give us new and interactive ways to connect with audiences.

We continued to improve the onsite visitor experience with the delivery of new public offers including a refreshed event space – the Cube, improved digital signage, new Schools Briefing Space and Schools Entrance, and a major new food and beverage offer, Optic Kitchen + Bar.

While we celebrate a year of outstanding achievement, we do so in the face of an increasingly challenging environment for the arts and cultural sector nationally and internationally. Along with our peer institutions across the globe, we're facing an ever-changing economic environment and our ability to respond strategically yet rapidly to opportunities and risks will be critical to our continued success.

To ensure that we continue to innovate around our strategic aims into the future, we must balance immediate achievement with the capacity to think, plan and develop for the longer term. We must be organised sustainably, with a focus on effectiveness, efficiency and excellence in our organisational capabilities. We must ensure a robust business plan, balancing our operating expenditure and capital investments with available income from Government grants and self-generated revenue.

The domestic impacts of the global economic crisis are key factors in our current and future activity, as they are across the sector. Most specifically, we face the prospect of a real-terms reduction in the value of our core Government operating grant over the next few years and in a financial climate constraining sponsorship and visitor spending, this affects our future financial projections. Accordingly, in 2013 we introduced significant organisational changes to achieve a balanced budget over the coming 5-year period to ensure our long-term sustainability.

In looking to the future, we recognise the need for constant enrichment, evolution and innovation in our arts and culture practice, as we map out our continuing role as a major Australian cultural institution operating on the world stage.

The achievements of 2012/13, and indeed the past ten years, would not have been possible without the energy, passion and commitment of our Board, staff and volunteers, and our many collaborators, partners, members, donors and supporters, particularly the Victorian Government.

This report will be my last as Board President following a very rewarding 5 years in the role. It has been an honour to have worked closely with the Board and the senior team over what has been an immensely exciting and prosperous period in ACMI's formative years. Stewardship of the Board is now in the very capable hands of Lorraine Elliott AM, whose life-long commitment to the arts will be of great value as ACMI enters its second decade.

The Hon. John Thwaites,
Board President

Tony Sweeney, Director/CEO

From left to right: Tony Sweeney, John Thwaites

Exhibitions

Permanent Exhibitions

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

Our popular permanent free-entry exhibition, *Screen Worlds*, continued to attract significant audiences in 2012/13, confirming its position as a must-do cultural and learning experience for interstate and international visitors, Victorian schools and Melbournians alike.

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

During the reporting period, work commenced on a content and experience refresh for *Screen Worlds*, the first major review since it was opened by Academy Award®-winning Australian actress Cate Blanchett in 2009.

Temporary Exhibitions Gallery 1

Game Masters: The Exhibition **28 June – 28 October 2012**

Ticketed

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

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

Throughout the exhibition's run, we presented a series of public talks and events featuring high profile videogame designers and industry professionals from Australia and the world. *Game Masters: The Exhibition* toured to New Zealand after its successful Melbourne run, the first Melbourne Winter Masterpieces exhibition to tour internationally.



Candice Breitz: The Character
6 December 2012 - 11 March 2013
Free Entry

Candice Breitz: The Character was the first major solo exhibition in Australia by internationally renowned South African artist Candice Breitz.

Through inventively re-edited interviews, fan performances and montaged cinema sequences, Breitz's work presents a new take on contemporary portraiture by creating compelling narratives to probe and analyse individual experience. From adoring Michael Jackson fans re-performing the *Thriller* album, to in-depth interviews with identical twins, and studied re-performances of popular 'rom-com' scenes, Breitz astutely investigates the extent to which our lives are constructed by parameters dictated by the media, society, and the particular moment in time that we are born into.

At the centre of the exhibition was *The Woods*, a multi-channel trilogy we commissioned in partnership with the Peabody Essex Museum, Massachusetts. Making its international debut at ACMI, *The Woods* focussed on child performers and the performance of childhood to probe aspirations and promises embedded in mainstream cinema.

Hollywood Costume
24 April - 18 August 2013
Ticketed

Presented as part of Melbourne Winter Masterpieces 2013, *Hollywood Costume* explores the central role costume design plays in cinema storytelling, illuminating the costume designer's creative process from script to screen, revealing the collaborative dialogue behind screen characters.

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

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

For its Australian premiere, we worked with prominent filmmakers Jan Chapman, Catherine Martin and Baz Lurhmann, to feature never before exhibited costumes from *Bright Star* (2009) and *The Great Gatsby* (2013) in special displays curated to complement the exhibition.

Above: *Hollywood Costume* exhibition



Temporary Exhibitions Gallery 2

Ian Burns: In the Telling 24 July 2012 - 20 January 2013 **Free Entry**

New York based Australian artist Ian Burns brought his inventive sensibility to bear in his 'meta-cinematic' exhibition, *In the Telling*.

Featuring a network of close-circuit kinetic sculptures that worked together to create live video footage inside the gallery, the exhibition invited audiences to suspend their disbelief and behold a moment of cinematic cliché and excess.

The centrepiece of the exhibition was the five-part sculpture *anywhere and here* (2012), which was commissioned by ACMI.

Ian Burns: In the Telling was presented in partnership with Experimenta Media Arts.

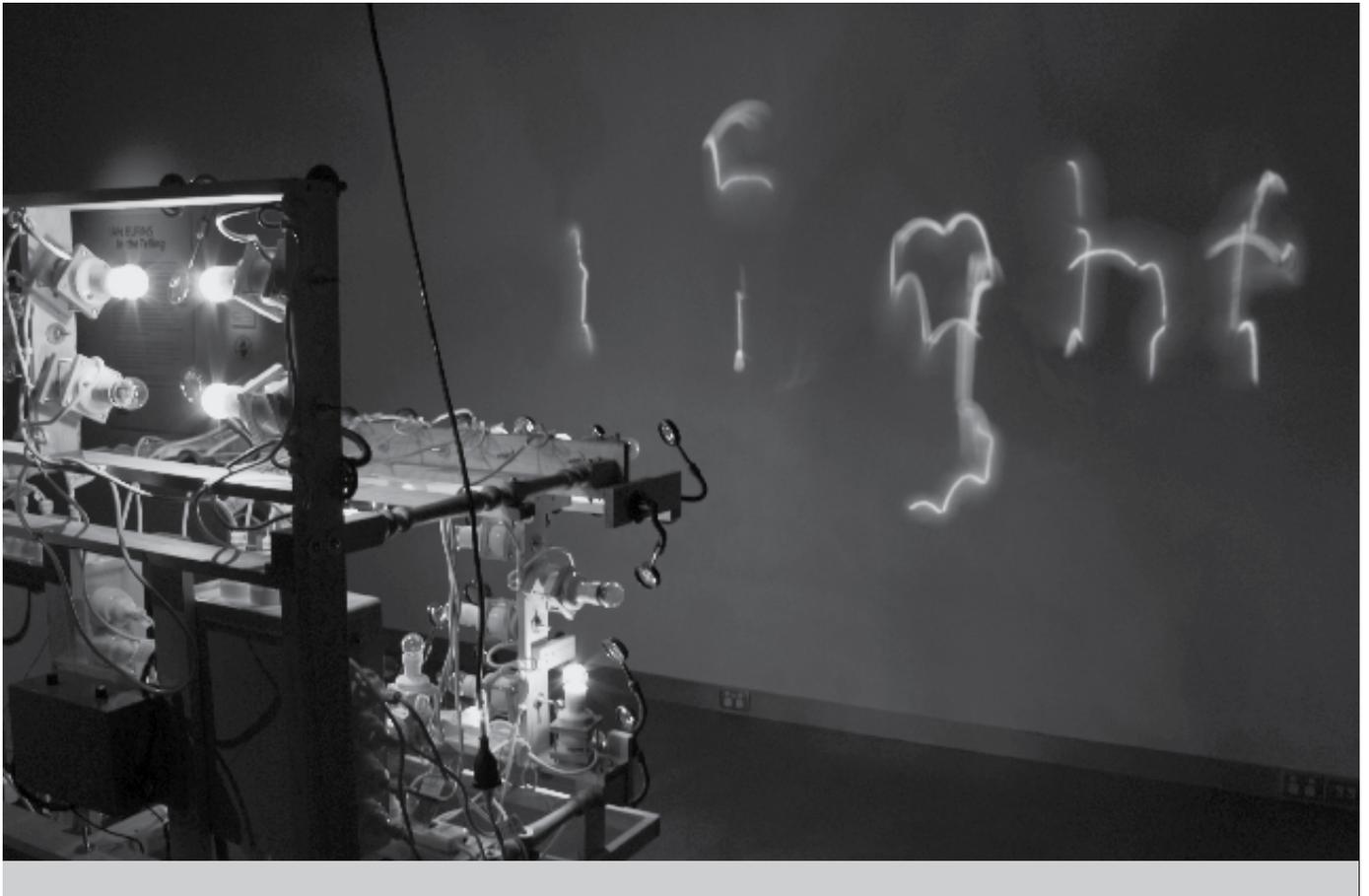
Warwick Thornton: Mother Courage 5 February - 23 June 2013 **Free Entry**

Mother Courage, by acclaimed filmmaker and artist Warwick Thornton, was an immersive film installation that explored cultural displacement and the tensions between contemporary urban and traditional Indigenous lifestyles. Based upon Bertolt Brecht's play *Mother Courage and Her Children*, it offered a striking exploration and poetic perspective of Indigenous life in Australia.

On the final weekend of the exhibition, *Mother Courage* travelled from our Gallery 2 exhibition space, outside the building to the Fed Square Atrium, where it featured as part of *The Light in Winter* festival.

Mother Courage was co-commissioned in partnership with dOCUMENTA 13.

From left to right: Warwick Thornton: *Mother Courage* exhibition, Ian Burns: *In the Telling* exhibition



Video Garden

An exterior exhibition space with curated works presented in a series of viewing 'pods' on Flinders Street.

Clare Rae: Selected Videos

6 December 2012 - 11 March 2013

Free Outdoor Exhibition

Melbourne-based artist Clare Rae's playful stop-motion animations were made from photographic stills in which her own body was her subject. In each work she documented a series of repetitive actions that emphasised her body's occupation of space - its physicality, levity, gravity and motion.

Pursuing herself in infinite circles around a pole, across a couch and over and under a table, Rae explored the challenge of female self-representation, as well as the possibilities and limitations of video to articulate her individual perspective.

This exhibition was programmed to complement *Candice Breitz: The Character*.

The Ian Potter Moving Image Commissions at ACMI

Applications for the inaugural Ian Potter Moving Image Commission, a joint initiative of The Ian Potter Cultural Trust and ACMI, opened in July 2012, attracting a strong and diverse range of submissions by mid-career artists from across Australia.

Applications were assessed by a panel of industry experts chaired by ACMI Director, Tony Sweeney, and comprising Annette Blonski, freelance script editor; Lucy Guerin, Artistic Director of Melbourne-based dance company Lucy Guerin Inc; Victoria Lynn, Director of Tarrawarra Museum of Art; David Rosetzky, artist; and Katrina Sedgwick, Head of Arts for ABC TV. Lady Potter AC acted as special advisor to the judges.

In December 2012 Sydney and Paris based Australian artist Angelica Mesiti was announced as the inaugural commissioned artist, receiving \$100,000 to produce a world premiere multi-channel installation, *The Calling*, which will debut in Gallery 2 at ACMI in February 2014.

Film Programs

Highlights

- 18 Australian or Melbourne premiere screenings
- 64 foreign films screened in 23 different languages from 22 different countries including Argentina, Czech Republic, Denmark, Iran, Israel, Philippines, The Netherlands, Thailand, Samoa, South Africa and Spain
- 23 Australian films featured in our Australian Perspectives strand, accompanied by 7 Q&A's featuring Australian filmmakers, producers, screenwriters, actors and prominent film journalists
- 34 documentaries screened from across the globe
- 19 restored prints screened
- We introduced a new program strand spotlighting the great directors, *Directed By*
- New session times added for our popular *Kids' Flicks* and *Seniors' Cinema* programs

Focus On

In our respected and much-loved flagship film program, we shine a spotlight on the auteurs of cinema, legendary actors, genres and themes.

Honey, I'm Home: Visions Beyond the White Picket Fence **October 2012**

Presented in association with Melbourne Architecture Annual, this season explored cinematic representations of home across a range of genres, from comedy and satire, to psychological horror and absurdist fable.

Films featured:

The Wizard of Oz (1939)
The Grapes of Wrath (1940)
The Fountainhead (1949)
Mon Oncle (1958)
The Shining (1980)
My Own Private Idaho (1991)
Home (2008)
Momma's Man (2008)
Detropia (2011)
Medianeras (2011)
The Queen of Versailles (2012)

Top right: Kids' Flicks audience



**Focus On Jeanne Moreau
February 2013**

The season followed French actress Jean Moreau's rise to stardom over a single, intense decade.

Films featured:

- Elevator to the Gallows (Ascenseur pour l'échafaud)* (1958)
- The Lovers (Les amants)* (1958)
- Dangerous Liaisons (Les liaisons dangereuses)* (1959)
- The Night (La notte)* (1961)
- Jules and Jim (Jules et Jim)* (1962)
- The Bay of Angels (La baie des anges)* (1963)
- Diary of a Chambermaid (Le journal d'une femme de chambre)* (1964)
- The Bride Wore Black (La mariée était en noir)* (1968)

**Gowns By Adrian: Dressing MGM's
Leading Ladies
May 2013**

This season showcased one of the busiest and successful costume designers of Hollywood's Golden Age, Adrian, whose stunning designs adorned Metro-Goldwyn-Mayer's most glamorous stars.

Gowns by Adrian screened as a companion to the *Hollywood Costume* exhibition.

Films featured:

- The Divorcee* (1930)
- Mata Hari* (1931)
- Queen Christina* (1933)
- Dancing Lady* (1933)
- Chained* (1934)
- Camille* (1936)
- No More Ladies* (1937)
- Marie Antoinette* (1938)
- Idiot's Delight* (1939)
- The Women* (1939)

**Nocturnal Transmissions:
The Cinema Of Guy Maddin
July 2012**

Guy Maddin has been described as "the most eccentric of mainstream filmmakers (or the most accessible of the avant-gardists)". His films celebrate the tactility of the medium and pay homage to cinema of a bygone era, drawing on influences as varied as Homer's *Odyssey* and ice hockey.

Films featured:

- Tales from the Gimli Hospital* (1989)
- Archangel* (1990)
- Careful* (1992)
- Guy Maddin: Waiting for Twilight* (1997)
- Twilight of the Ice Nymphs* (1997)
- Dracula: Pages from a Virgin's Diary* (2002)
- Cowards Bend the Knee* (2002)
- The Saddest Music in the World* (2004)
- Brand Upon the Brain!* (2006)
- My Winnipeg* (2007)
- Keyhole* (2011)

As an extension of this program, *Guy Maddin Selects*, was a series of titles nominated by the director as either an inspiration for his own career, or an ideal screening companion for his films.

Films included:

- Vampyr* (1931)
- White Zombie* (1932)
- The Furies* (1950)
- Vertigo* (1958)
- This Night I Will Possess Your Corpse (Esta noite encarnarei no teu cadáver)* (1967)
- House (Hausu)* (1977)

First Look

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

***Under Control (Unter Kontrolle)* (2011) July 2012**

A highlight of the 2011 Berlinale, Volker Sattel's deft cinematic examination of the German and Austrian nuclear industry positioned the viewer firmly in the driver's seat.

***Hamilton* (2006) July 2012**

Set over the course of two days in a blue collar suburb of Baltimore, new mother Lena tries to reconnect with her baby's father before she leaves town for the summer. The film is an engaging and unsentimental portrait of contemporary life and the challenges of being a new and unexpected parent.

***Putty Hill* (2011) July 2012**

For *Putty Hill*, Matthew Porterfield returns to his native Baltimore to explore a community bound together by the death of a young man. Their intersecting lives are unveiled in the days leading up to the wake through a series of considered and understated vignettes.

***The Story Of Film: An Odyssey* (2011) September - November 2012**

Fifteen hours, six continents, countless cinema masters and a trove of discoveries, Mark Cousins' passionate ode to cinema was a wild ride from the silent era to the digital age. This epic screened in five parts.

***Sexy Baby* (2012) January 2013**

Ronna Gradus and Jill Bauer's compelling documentary focused on three very different women all navigating the rise of raunch culture and the cyber age in staggeringly different ways.

***Helvetica* (2007) January 2013**

A film that has become synonymous with design, *Helvetica* traces the history of the famous typeface on its 50th anniversary.

***Objectified* (2009) January 2013**

In the second of his design film trilogy, director Gary Hustwit's focus turns industrial, from the humble toothbrush to the car you drive.

***Casa De Mi Padre* (2012) March 2013**

A comedy boasting more *Saturday Night Live* luminaries than you can swing an animatronic panther at, *Casa de mi Padre* starred Will Ferrell in his first Spanish-language role.

***American Masters: Inventing David Geffen* (2012) March 2013**

A rags-to-riches tale in classic Hollywood style, David Geffen's career is almost unrivalled in the contemporary media landscape, by award-winning *American Masters* series producer and director Susan Lacy.

***Bonjour Tristesse* (1958) April 2013**

Otto Preminger's adaptation of Françoise Sagan's cult novel returned to the big screen in a stunning digital restoration.

***Play It Like Godard (J.c. Comme Jésus Christ)* (2011) April 2013**

After winning the Palme d'Or at 15 and a César at 16, protagonist Jean-Christophe Kern - J.C. to his friends - navigates the trials and tribulations of adolescence in this hilarious feature debut by Jonathan Zaccai.

***Me And You (Io E Te)* (2012) April 2013**

Bernardo Bertolucci returned to form with this intimate two-hander, shot and set in his native Italy, with echoes of his former films *Besieged* and *La Luna*.

***In April The Following Year, There Was A Fire (Sinmaysar Font Ok Ma Proi Proi)* (2012)**

May 2013

Wichanon Somumjarn's absorbing feature marked another bold addition to the exciting wave of independent cinema from Thailand.

***Thy Womb (Sinapupunan)* (2012) May 2013**

Award-winning director Brillante Mendoza, a national treasure in the Philippines, returned with *Thy Womb*, a lyrical tale of love and the lengths that people go to secure the life they seek.

***The We And The I* (2012) June 2013**

French maverick Michel Gondry returns with a rowdy and heartfelt film about adolescence through a focus on a group of Bronx teens.



Long Play

Our series of extended run new release titles.

Surviving Progress (2011) **July 2012**

Inspired by Ronald Wright's best-selling book, *A Short History Of Progress*, *Surviving Progress* questioned the speed of our evolution. In a beautifully cinematic and striking feature, it proposes that humans are running on 50,000 year-old hardware that is yet to be upgraded.

Dreams of a Life (2011) **September 2012**

Award-winning filmmaker Carol Morley brought us one of the year's most captivating and unforgettable films about the discovery of a woman's body in a UK apartment some three years after her death. *Dreams of a Life* asked how a person can get so lost in a world where we are seemingly bombarded with surveillance and technological connectivity.

The Giants (Les Géants) (2011) **November 2012**

Set over the course of a long languid summer, *The Giants*, tells the story of teenage brothers Zak and Seth, left to fend for themselves in a small mountain town, in a big screen fairytale boasting some very modern twists.

Wonder Women! The Untold Story of American Superheroines (2011) **December 2012**

The world's greatest comic book heroine, Wonder Woman, provided a launch pad for this vibrant documentary examination of super heroines on and off the screen.

Berberian Sound Studio (2012) **December 2012**

Award-winning director Peter Strickland's mind-bending film set in the seedy world of a 1970s Italian giallo-style horror.

Laurence Anyways (2012) **January 2013**

Laurence Anyways saw Canadian wunderkind Xavier Dolan return to ACMI cinemas, with his most ambitious and visually sumptuous film to date - an epic love story between Laurence and Fred.

Urbanized (2011) **January 2013**

The final instalment in Gary Hustwit's design film trilogy (also featuring *Helvetica* and *Objectified*, which screened in our First Look program), *Urbanized* was a compelling exploration of urban design.

About Elly (2009) **March 2013**

Winner of numerous international awards including the Silver Bear at the 2009 Berlin Film Festival, *About Elly* is a taut psychological drama set on the picturesque Caspian Sea - from the director of the Academy Award®-winning *A Separation*, Asghar Farhadi.

Like Someone in Love (2012) **May 2013**

Contemporary Tokyo provided the backdrop for this triangular relationship drama; an alluring exploration of modern life and love by master filmmaker Abbas Kiarostami.

Big Star: Nothing Can Hurt Me (2012) **May 2013**

Drew DeNicola's documentary shined a light on Big Star, one of rock's first true cult bands.

The Human Scale (2013) **June 2013**

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

From left to right: *The Giants*, *Wonder Women! The Untold Story of American Superheroines*, *La Notte (The Night)*



On Film

Short run mini-focus seasons including features, shorts and documentaries that you shouldn't miss.

Of Paupers And Gentlemen: Charles Dickens on Film August 2012

A season featuring five distinct screen adaptations based on the literature of Charles Dickens, the most adapted novelist in the history of film. Presented in association with the Melbourne International Film Festival (MIFF), the Wheeler Centre, MIFF 37°South Market and the Melbourne Writers' Festival.

Films featured:

A Tale of Two Cities (1935)
Mystery of Edwin Drood (1935)
Great Expectations (1946)
The Life and Adventures of Nicholas Nickleby (1947)
Great Expectations (1998)

Deep In Vogue: Fashion on Film September 2012

As part of the cultural program of the City of Melbourne's Melbourne Spring Fashion Week, we presented this collection of Australian premiere documentaries.

Films featured:

Visionaries: Inside the Creative Mind of Tom Ford (2011)
Fashion Pack: Golden Eighties + Anti Fashion + Go Global (2012)



Dressed for Winter 2012/2013 (Habillées pour l'hiver 2012/2013) (2012)

The Day Before: Isabel Marant + Lanvin (2012)

First Peoples Cinema January 2013

This selection of films, drawn from a large-scale retrospective staged at TIFF Bell Lightbox, Canada, traced the development of Indigenous cinema, drawing connections between the works and the nations involved.

Films featured:

Patu! (1983)
Kanehsatake: 270 Years of Resistance (1993)
Atanarjuat: The Fast Runner (2001)
Busong (2011)
The Orator (O le tulafale) (2011)
On the Ice (2011)

Deeper In Vogue: Fashion on Film March 2013

Presented as part of the cultural program of the L'Oreal Melbourne Fashion Festival, this collection of fashion documentaries, including three Australian premieres, were screened alongside works by the finalists of the inaugural LMFF Fashion Film Series short film competition.

Films featured:

Diana Vreeland: The Eye Has to Travel (2011)
God Save My Shoes (2011)
Dressed for Summer 2013 (Habillé(e)s pour l'été 2013) (2012)
Versailles '73: American Runway Revolution (2012)



Jazz On Film June 2013

Our 2013 Jazz on Film program celebrated the unsung heroes of the musical genre.

Films featured:

Deconstructing Dad: The Music, Machines and Mystery of Raymond Scott (2010)
Michel Petrucciani (2011)
The Girls in the Band (2011)
The Man with the Jazz Guitar (2012)

Directed By

A new program for 2013 which spotlights the oeuvre of established directors.

Directed By Asghar Farhadi March 2013

Over the relatively short course of five feature films, Asghar Farhadi has become recognised as a master filmmaker both internationally and within his native Iran. We presented this collection of urban tales, alongside screenings of his most critically acclaimed films, in *Seniors' Cinema* the Academy Award®-winning *A Separation* (2011), and psychological drama *About Elly* (2009) in our *Long Play* program.

Films included:

Dancing in the Dust (Raghs dar ghobar) (2003)
Beautiful City (Shah-re ziba) (2004)
Fireworks Wednesday (Chaharshanbe-soori) (2006)

From left to right: *Like Someone in Love*, *Chained*, *A Monster in Paris*

Directed By Marco Bellocchio

April 2013

A mini-spotlight on Italian auteur Marco Bellocchio, one of Italy's most stylistically inventive and politically attuned filmmakers. This season included the Australian premiere screening of his latest film following its world premiere at the Venice International Film Festival.

Films featured:

Good Morning, Night
(*Buongiorno, notte*) (2004)

Vincere (2009)

In the name of the Father
(*Nel nome del padre*) (1971/2011)

Dormant Beauty
(*Bella addormentata*) (2012)

Kids' Flicks

This ever-popular weekly film program delivered a sensational year of live action films and animations from around the globe, delighting kids and adults alike. In 2012/13, we added a regular Saturday matinee, as well as new afternoon sessions to our public holiday and school holiday schedules. In January, we presented the exclusive Australian season of *Kooky*, a mix of live action and puppetry directed by award-winning Czech director, Jan Sverák.

Seniors' Cinema

Our hugely popular program of international narrative and documentary cinema added Tuesday matinees to its regular roster of weekend early bird and Monday matinee screenings. Highlights included Fred Schepisi's Australian-produced feature, *The Eye of the Storm* (2011), award-winning documentary *Bill Cunningham New York* (2010) and the Melbourne premiere season of the digitally restored Oscar-winning classic, *The Quiet Man* (1952). Seniors' Cinema also featured screenings of *Breakfast at Tiffany's* (1961) and *Alfred Hitchcock's The Birds* (1963) to complement films featured in *Hollywood Costume*.

In October 2012, the Seniors' Film Festival, presented as part of the Victorian Government's annual Seniors' Festival, celebrated films by directors

Stanley Donen, Alfred Hitchcock and Vincente Minnelli, as well as a spotlight on the inimitable Cary Grant.

Australian Perspectives

Australian Perspectives frames contemporary Australian filmmaking alongside archival classics and special presentations, including Q&A sessions with local filmmakers and critics.

In 2012/13, 23 films screened in the program, with seven Q&A events. Program highlights included; the Melbourne premiere of *Mongolian Bling* (2012), a record of the incredibly vibrant hip hop scene in Mongolia by Melbourne filmmaker Benj Binks; *Kathleen Ferrier* (2012), a fascinating documentary shedding new light on the British singer's remarkable life, directed by Melbourne Diane Perelsztejn; a spotlight on acclaimed Australian director David Hannay via four of his feature films including *Mapantsula* (1987); and a spotlight on Australian-born Oscar-winning costume designer Orry-Kelly, famed for designing Marilyn Monroe's show-stopping wardrobe in *Some Like It Hot* (1959), which screened in celebration of *Hollywood Costume*.

Special Events & Screenings

Game Masters' Choice **July to September 2012**

A program of films that inspired and fuelled the fevered imaginations of some of the world's leading game designers, presented in conjunction with the *Game Masters* exhibition. Films featured:

Game Master: Hideo Kojima
Escape From New York (1981)
Akira (1988)

Game Master: Tim Schafer
Heavy Metal (1981)
Mad Max 2: The Road Warrior (1981)

Game Master: Rob Pardo, Blizzard Entertainment
Highlander (1986), *Gladiator* (2000)

Game Master: Rob Murray, Firemint
The Fifth Element (1997)

Game Master: Warren Spector
Sleeping Beauty (1959)

Ecstasy Of Order: The Tetris Masters **(2011)**

September 2012

A feature documentary charting the journey of the greatest world-record holding Tetris players as they prepare for the Tetris World Videogame Championship.

Indie Game: The Movie (2012)

A documentary shining a light on the new breed of struggling independent artists, *Indie Game: The Movie* follows the emotional journey of four independent game developers as they struggle to create innovative interactive experiences against the tide of the major studios.

Philip Brophy: Kissed (1964-2008) **October 2012**

Philip Brophy performed *Kissed*, a live score accompaniment to Andy Warhol's silent film series *Kiss* (1964), presented by ACMI as part of *Experimenta Speak to Me*.

Melbourne Music Week **November 2012**

Cinemix: Nick Huggins Plays **I Am Eleven**

Nick Huggins and band provided a rare experience playing a live score to the engrossing documentary, *I Am Eleven* (2011), followed by a Q&A with director Genevieve Bailey.

Cinemix: Goblin Play Suspiria

For the first time in 35 years, the original creators of the classic score to Dario Argento's masterwork, *Suspiria* (1977), performed the score live, with an extra performance added by popular demand.

Playing Under The Influence

Three of Melbourne's best-known and best-loved musicians selected and discussed the film's that had the greatest influence on their music.

McCabe & Mrs Miller (1971)
(+ Q&A with Tex Perkins)

High Tide (1987)
(+ Q&A with Clare Bowditch)

Tales of Terror (1971)
(+ Q&A with Chris Bailey)

Public & Education Programs

Highlights

- The debut of our hugely popular *Classic Screen Tests* interactive event at the inaugural *White Night* all-night festival
- A new regular program dedicated to gaming and videogame development, *Re:Play*
- A second highly successful year of the *Hothouse* program – an intensive workshop designed to develop the creative talents of secondary students
- 398 entries in our *Screen It* national schools filmmaking competition, engaging 1281 students nationwide
- Live streaming of the annual *Screen It Awards Ceremony* via video conferencing to four states
- We launched *Story Monster*, a free educational online literacy game to promote student learning



Public Programs

Desert Island Flicks

Since 2010, our *Desert Island Flicks* program has provided loyal and passionate audiences with an incredible diversity of fascinating 'castaways'. Each individual reveals the personal stories behind their top five flicks – the only films they could pack if banished to a desert island. In doing so, they provide us with a rare, intimate and personal insight into their lives.

2012/13 castaways and their top five films:

Dan Sultan - Award-winning musician (Male Artist of the Year, ARIA Awards)
Fear and Loathing in Las Vegas

La Bamba

The Big Lebowski

Misery

Scarface

David McAllister AM - Artistic Director of The Australian Ballet
That's Dancing
Million Dollar Mermaid
Gone with the Wind
Waterloo Bridge
The Turning Point

Neville Page - Award-winning designer, illustrator and creature designer (Avatar, Prometheus, Star Trek)

Jaws

My Dinner with Andre

Star Wars

Alien

That's Entertainment

Paul Capsis – Award-winning Australian singer, actor and cabaret star

A Star Is Born

Apocalypse Now

Cabaret

Rebecca

All About Eve

Live In The Studio

Live in the Studio is a popular program celebrating and probing the cult of television for an audience of passionate and fanatical devotees. Audiences join industry experts and aficionados for a series of entertaining and stimulating live talks, screenings and performances all about television and those who create it.

In 2012/13, the program covered:

Game Of Thrones – Let The Games Begin July 2012

As the second season of TV's newest runaway hit came to a close, we took a look back at two seasons of violence, sex and dragons. Author and comedian, Luke Ryan, presided over a panel of guests including academic Dr Djoymi Baker, journalist Clementine Ford and author George Ivanoff, to discuss just how HBO's brutal series, *Game of Thrones*, fast became one of the most enthralling shows on the box.

Boxcutters present: When TV Goes Wrong August 2012

Television has a long history of getting it wrong. From crazy concepts to over the top soaps, risky remakes to unsuccessful cast changes, script re-writes to spin-offs, the slightest misstep can spell

the end for a series. We invited TV critics, Josh Kinal and John Richards, also known as the Boxcutters, to examine how TV shows can go so horribly wrong and the ingenious ways in which networks have been able to turn potential flops into ratings gold.

'It' Girls November 2012

Debuting to the kind of hype that most new shows would kill for, *Girls*, has polarised audiences with its refreshingly blunt social commentary, frank take on sex and sexuality, and its exploration of distinctly female experiences. With debate about the series at fever pitch, we assembled a panel of commentators for a lively discussion hosted by writer and broadcaster Jess McGuire. Cultural commentator Clementine Ford, editor and publisher of *The Lifted Brow* Sam Cooney, co-curator and host of Women of Letters, Michaela McGuire, and freelance writer Byron Bache, debated the series, with accompanying live music by Kikuyu.

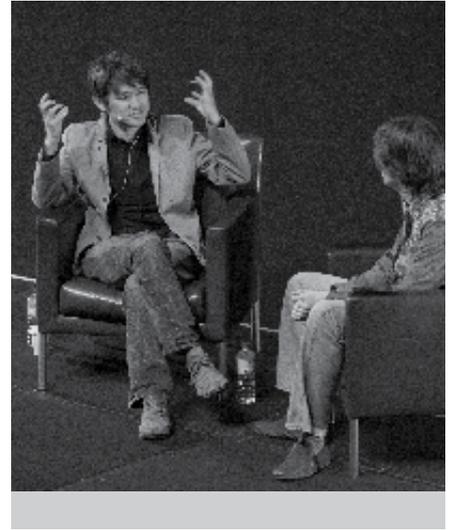
Not-So-Live in the Studio: Examining The Walking Dead February 2013

In the lead up to the season three finale, we dissected the post-apocalyptic zombie drama *The Walking Dead*. A spirited panel including Jess McGuire, Luke Ryan, broadcaster and comedian Paul Verhoeven, and Melbourne University's Angela Ndalians, examined why a world overrun with the undead remains such a popular concept today.

Queering the Small Screen Pt II March 2013

After the success of the inaugural 2012 event, *Queering the Small Screen*, we again joined forces with the Melbourne Queer Film Festival to take a deeper look at the evolving face of queer television. A panel including social commentator Catherine Deveny, popular culture journalists Tim Hunter and John Richards, and *Cherrie* magazine editor, Rachel Cook, discussed the current slate of queer-focused TV and gay/lesbian/bisexual/transgender-identifying characters, examining the evolution of queer representations on the small screen.

Above: Classic Screen Tests



Workshops

Intermix

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

In 2012/13, *Intermix* presented a diverse range of events, engaging young people with multiple disciplines of creative practice including;

- **Meet Candice Breitz** – a chance for aspiring young creatives to meet with, and be inspired by, internationally acclaimed contemporary artist Candice Breitz in an intimate workshop setting.
- **Pixelated Pop** – as part of the public programs for *Candice Breitz: The Character*, this three-day production workshop utilised light, video, scanners and software in the creation of vintage film effects and original moving images.
- **Anything is Pozible** – explored the world of crowd funding for young people with unique creative ideas.

- **Hitchcock with Hindsight** – a screening of the Hitchcock classic *Vertigo*, followed by a discussion led by film critic Philippa Hawker, comparing and contrasting the film against contemporary perspectives, to help participants to critically respond.
- **Digital Ideas Lab** – designer and illustrator Isobel Knowles took participants through developmental techniques including sketching, prototyping, troubleshooting and scheduling to help them bring their ideas to life on the screen.
- **Let There Be Light** – cinematographer Ryan Alexander Lloyd demonstrated why lighting is the key to creating exceptional images on screen.
- **Melbourne Indie** - local independent filmmakers shared behind-the-scenes tales and crucial technical details of their craft.
- **The Event Team** – an experience in event management where participants were given the opportunity to work with real arts industry professionals to produce an event for the City of Yarra's Refugee Week Film Festival.
- **25 Factual Frames** – clips from the world's best documentaries were screened in this workshop, hosted and curated by film critic Philippa Hawker, which was followed by a discussion about factual filmmaking.

- **Refugee Week Film Festival Screening** – as part of the City of Yarra's Refugee Week Film Festival, *Intermix* hosted a screening of films created by six of the municipality's schools capturing and exploring the refugee experience, along with live musical performances.

Complementing the *Game Masters* exhibition, *Intermix* provided unique opportunities to engage with young creatives interested in gaming and aspiring to careers in videogame development. From July to September *Intermix* presented:

- *Reformat the Planet*
- *Chiptune Workshop*
- *Remix to the Max*
- *How Game Collectives Work*
- *Girls in Games*
- *Meet Tetsuya Mizuguchi*

From left to right: Talks, *An Evening with Tetsuya Mizuguchi*, ACMI Hothouse



Kids in the Studio

Our enormously popular *Kids in the Studio* workshops continued to provide fun and enriching activities for children and youth. Often based on themes that connect with our major exhibitions, highlights in 2012/13 included:

- *Wacky Contraptions*
Invention Workshop
- *Disney Epic Mickey 2*
Gameplay Workshop
- *Screen Adventures*
Filmmaking Workshop
- *Summer Lights*
Light Workshop
- *Crazy Claymation*
Clay Animation Workshop
- *Flip It*
Animation Workshop

Make a Movie

To actively engage the next generation of filmmakers and media artists, we presented four hands-on technical workshops for 9 to 12 year olds as part of the *Make a Movie* program. The three-day intensive workshops culminate in a screening of finished works for participants and their families.

ACMI Hothouse – Tall Poppies Grow Here

A four-year initiative of the Victorian Government, *ACMI Hothouse* develops the creative talents of promising Victorian students in years 10 to 12.

Successful applicants spent a week of the April school holidays in a fast-paced production studio environment at ACMI, gaining invaluable hands-on experience, industry contact and lifelong career inspiration. Fifty-two students applied for the program by submitting creative pitches, which were reviewed by an industry and education panel who selected the final ten participants. The group were an even split of male and female; six were from regional Victoria, with representation from both government and independent schools.

In 2012/13 the *Hothouse* theme was Narrative Filmmaking, designed to coincide with the *Hollywood Costume* exhibition. The students were given a rare opportunity to make films working with real actors and work-shopping their ideas with industry professionals. Mentors across the week included, AFI Award-winning editor Steve Robinson, producer Joe Connor of Renegade Films, directors

Nicholas Verso and Paola Morabito, and many more. The group produced two high-quality short films across the week long intensive workshop.

Parents, principals and teachers who attended the *Hothouse* wrap session and screening at the week's end offered overwhelmingly positive feedback. The opportunity to work with other equally talented creatives their own age was cited as a highlight among the participants.

Public Programs for Exhibitions

Game Masters Public Programs

Game Masters Curator Talks

The *Game Masters* Curator Talks program featured three different themed lectures, each aligned with a section of the exhibition; *Arcade Heroes*, on early videogame designers; *Game Changers*, the industry heavyweights who revolutionised the way we understand and play games; and *The Indies*, the passionate independent designers creating games that radically break with tradition and introduce new forms of play.

An Evening with Tetsuya Mizuguchi

We hosted music gaming legend, artist and auteur, Tetsuya Mizuguchi, in a rare one-night-only appearance, in which he played his seminal games, including classic *Space Channel 5* and *Child of Eden*, and spoke about his signatory fusion of sound and vision, his unique philosophy on gaming, his career and inspirations, as well as his vision for the future of interactive entertainment.

An Evening with Robin Hunicke

An influential, innovative and inspiring figure on the US indie gaming scene, Robin Hunicke provides an enthusiastic, youthful voice for female game developers. Robin appeared live at ACMI to share fascinating insights into her career and the development of such powerful and acclaimed titles as *Journey*, accompanied by an emotional live gameplay presentation.

Freeplay Developer Program

As part of the *Freeplay Independent Games Festival*, the Freeplay Developer Program looked at the point where art and the business of independent game development meet. This event brought together emerging practitioners and start-ups with industry professionals to hear about the essentials required to set up a successful development studio.

Re:Play

Curated in collaboration with *Freeplay* and co-presented by Film Victoria, *Re:Play* covered a diverse range of topics in its inaugural year. Launching alongside the *Game Masters* exhibition, the program featured panel discussions with key gaming industry representatives, academics and media, on topical issues. *Re:Play* continued in 2013 after joining our regular suite of public programs. 2012/13 highlights included:

- *Thorin Sings About Gold* – adapting comic books to games and vice versa
- *Someone Else's Skin* – playing characters in a game
- *Postcards from Imaginary Worlds* – production design in games
- *The Stuff of Nightmares* – brutality in video games
- *Indie Development: Exploring the Fringe* – independent game development

Late Bit

Late Bit was a weekly evening program of live entertainment to accompany the extended hours of *Game Masters* on Thursday nights. Monthly *Levelled Up* nights provided a full program of live music and performances around a specific theme, with DJs in residency the alternate Thursdays. Artists who appeared at Late Bit included DJs Two Bright Lakes, DJ Zeal, DJ Whiskey Houston and Comeback Kid DJs, as well as Mintendo, Oscar + Martin, Space Cactus, Guerre, Seja, Pikelet, Galapagoose, Kikuyu and Sez Wilks.

Games: A Family Affair

Games: A Family Affair was a day of free activities bringing together our *Adventures in a Videogame* green screen workshop and live game play on site within ACMI and on the big screen in Federation Square. This event coincided with both the closing weekend of *Game Masters* and the *ACMI is 10!* celebration weekend.

Game Collector's Roadshow

The Game Collector's Roadshow was a special event for those with a passion for playing, collecting or learning about retro videogames, hardware and paraphernalia. The day consisted of playoffs, music by chiptune artists, opportunities to meet professional collectors, and a panel discussion chaired by Adrian Franklin of ABC TV's *The Collectors*.

Build Your Own Mobile Game App

This program introduced participants to the basics of how to create and publish a mobile game or app. Using supplied templates, participants developed their own graphics to create a fully functional game application over an intensive two-day workshop.

Make a Videogame In A Weekend With The Voxel Agents

Melbourne's award-winning game developers, the *Voxel Agents*, took on the challenge of creating a game from beginning to end over just one weekend, with the input of the public who dropped in over the course of the day. The team provided updates on the game's evolution at intervals and visitors were able to play the final prototype.

Top right: *Intermix: Meet Candice Breitz*



Candice Breitz: The Character Public Programs

In Conversation with Candice Breitz

Internationally renowned artist Candice Breitz provided insight into her large-scale video installations and her career in a conversation hosted by Monash University's Dr Daniel Palmer. The pair reflected upon Breitz's vast catalogue of work and the unique methodologies she employs in the creation of playful yet astute works that may be read either as critiquing or celebrating our fascination with celebrity and pop culture.

Candice Breitz Curator Tours

Our Exhibition curators offered guided tours of the first major solo exhibition in Australia of works by internationally renowned contemporary artist Candice Breitz.

Digital Portraits

Using their own images and those from our library, visitors learnt how to shoot a video portrait on the green screen, then use compositing techniques, image manipulation and sound design to create a video artwork.

Profile Me

Profile Me was a digital portrait initiative that combined the work of Australian artists with rich online public engagement via a bespoke website and social media. Inspired by *Candice Breitz: The Character*, the project explored the idea of identity and portraiture speaking to both the exhibition and the world of social media and online profiling. *Profile Me* featured four Australian artists –

Eugenia Lim, Lara Thoms, Danae Valenza and The Sisters Hayes. Participants answered the questions posed by their chosen artist, shared their answers via social networking and, if selected, had the artist create a digital portrait of them to keep and share. *Profile Me* was made possible with the generous support of Naomi Milgrom AO.

Hollywood Costume Public Programs

Inside the Wardrobe

Inside the Wardrobe was a two-part event commencing with a panel discussion, *Character, Collaboration and the Art of Dressing for the Screen*, featuring leading Australian film and television costumers Anna Borghesi (*Mao's Last Dancer, Ned Kelly, Romper Stomper*), Edie Kurzer (*South Solitary, Look Both Ways, Matching Jack*), Cappi Ireland (*I Frankenstein, Animal Kingdom, The Slap*) and NIDA's Head of Costume, Fiona Reilly. Following the panel session, distinguished Hollywood costume designer and curator of *Hollywood Costume*, Professor Deborah Nadoolman Landis, presented a sold-out keynote lecture detailing the art of costume design and its role in cinematic storytelling, followed by a Q&A.

The Icons

Our *Icons* series of talks kicked off with *Dressed to Kill: The James Bond Chronograph*. The discussion delved into the style and precision given to Bond costumes by a cavalcade of designers over decades – costumes now worshipped for their definition of

masculinity on film. *Elizabeth Taylor: The Dressing of a Screen Icon*, unstitched the impact the actress had on fashion as the poster girl for glamour in the 1950s and 60s, both on and off the screen. *Hepburn vs Hepburn* contrasted the wardrobes of two Hepburns – Katharine and Audrey – in a sartorial showdown between two Hollywood icons with distinctly different styles.

Hollywood Costume: Sunday Talks

Our *Sunday Talks* series commenced with *The Emperor's New Clothes*, an examination of the influence of costume on the evolution of characters, physically and psychologically. The talk featured costume designer, Katie Graham (*Wilfred, Small Time Gangster*), journalist and author, Mel Campbell, and media studies academic, Dr Terrie Waddell.

Hollywood Costume: Up Late

Throughout *Hollywood Costume*, this eclectic series of free 'up late' events harked back to the Golden Age of Hollywood, providing a glamorous concoction of music, talks, workshops and demonstrations. The first event, *Bond, Shaken not Stirred*, was a sophisticated event featuring live music, debate, and cocktail mixing demonstrations in celebration of 50-years of the world's most famous and devilish spy. The second event, *Hard Boiled*, was inspired by Martin Scorsese's classic gangster films, where visitors could hear about Melbourne's gang subculture from the 1970s to today, explore forensic techniques, create their own criminal record complete with finger prints, and sew a Scorsese-inspired costume in a workshop by Melbourne's Thread Den.

Cinema Fiasco presents Breakin'

Accompanied by Geoff Wallis and Janet A. McLeod's wonderfully eccentric live commentary, this screening of '80s cult classic *Breakin'* offered a live analysis of over-the-top Hollywood costumes in a hilarious and unique film-going experience.

Future Costume Designs

Inspired by *Daft Punk* and *Tron*, *Future Costume Designs* was a full-day workshop created to teach new skills in design, physical computing and clothing construction. Facilitated by Cake Industries, the program guided participants in creating their own programmable futuristic LED-infused costumes.

Special Events

A Conversation About the Story of Film

Radio National's movie critic Julie Rigg, host of Triple R's *Film Buff's Forecast* Paul Harris, and Professor and Chair of Media and Communication at Deakin University, Deb Verhoven, dissected Mark Cousins' 15 hour epic, *The Story of Film: An Odyssey*, during the film's season at ACMI.

Co-Creative Communities: Forum And Lab

In *Co-Creative Communities*, local and international experts explored the storytelling future of community arts and media. This two-day forum included sessions covering the challenges faced in public and community media; models and best practice principles for community storytelling; the way arts and media organisations are connecting with communities across new platforms; the importance of community-based storytelling; and the role of the storyteller and storytelling institutions in a changing media landscape. A half-day lab offered selected participants the opportunity to workshop new projects, participate in peer-to-peer mentoring, make new connections, and receive feedback and advice from national and international keynote speakers.

Mumbai Movies: Panel Discussion

Filmmakers and commentators from one of the world's most influential and prolific cinema industries converged to discuss the incredible diversity and current trends in contemporary filmmaking in Mumbai. Presented as part of the 6th annual Asia Pacific Screen Awards.

AFTRS Insider Series

In 2012/13 we joined forces with the Australian Film Television and Radio School (AFTRS) to present a new monthly series of in-depth, one-day seminars with high profile and influential industry insiders. Since starting in November 2012, the program has featured a broad range of prominent, established practitioners who have shared their knowledge and insights into what's really going on in the screen arts and broadcast industry. In 2012/13 the program included:

- **Introduction to Television** with AFTRS Head of Television, Wendy Gray
- **John Collee: Writing for Hollywood** with the screenwriter of *Happy Feet*
- **Introduction to Producing** with Martin Brown (*Romeo + Juliet*, *Moulin Rouge*)
- **Introduction to Television Directing** with Jon Olb (*Tonight with Steve Vizard*, *Fast Forward*)
- **Introduction to Television Drama** with Andrew Knight (co-writer *SeaChange*, *Rake*)
- **Introduction to Documentary** with Helen Gaynor (director *The First Fagin*)
- **Multiplatform Masterclass** with Tracey Robertson and Nathan Mayfield of Hoodlum
- **Editing Masterclass** with Jill Bilcock (*Muriel's Wedding*, *Red Dog*)

ACMI is 10!

For our tenth birthday we presented a free program of events on the weekend of 27 and 28 October, 2012. Coinciding with the closing weekend of *Game Masters*, we offered a vibrant array of free family-friendly activities, including the *Adventures in a Videogame* green screen workshop, screenings of the Australian classic *Storm Boy*, a program of 10 of the best student short films from the last 10 years of Swinburne University and Victorian College of the Arts graduates, and a series of archival curios centred on the artistic community of Carlton in the 1960s and 1970s called *Architecture*,

Film & Music: Carlton in the Sixties, which screened in the Australian Mediatheque.

Additionally, the community were invited to go online and sign our Memories Card, a virtual birthday card allowing visitors to post messages expressing what ACMI means to them today and over our first ten years.

White Night

The centre of Melbourne came alive for the inaugural 24-hour *White Night* festival on Saturday 23 February 2013 and our dusk 'til dawn program of events and screenings drew a whopping 27,144 visitors through the doors. As well as an opportunity to see our regular exhibitions after dark, our *White Night* program included:

- **Classic Screen Tests**
After choosing a script from one of 12 iconic films, and stopping in at our wardrobe department, visitors performed a classic script monologue to camera under professional direction. Screen tests were filmed for broadcast around Federation Square on the night and added to YouTube for participants to share with family and friends.
- **101 Zombie Kills (*Cent une tueries de zombies*) (2012)** – screening on the hour was this appropriation of almost the entire international zombie film catalogue, a shocking and hilarious journey through horror films and our fascination with the un-dead.
- **Andy Warhol's 13 Most Beautiful (2001)** - Part of Warhol's famous *Screen Test* series, these nostalgic three-minute video portraits featuring a who's who of the '60s Factory scene, including Dennis Hopper, Edie Sedgwick, Lou Reed and Nico, played on a continuous loop from sunset to sunrise.
- **The Secret History of Everything**
Screening in a pop-up cinema in the Federation Square Loading Bay, we presented an entertaining, eclectic collection of rare information and educational films from the '50s, '60s and '70s, compiled from the ACMI Collection.



Education

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

Throughout 2012/13 the team conducted a review of our education programs to ensure they provide relevant support for teachers as they commence implementation of the new Australian Curriculum. The team has also engaged in a number of trials to establish the most effective ways to engage with education audiences, both locally, nationally and internationally, using video-conferencing and other digital tools.

Screenings, Lectures and Seminars

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

This year we offered more than 100 film and talk programs in our cinemas. In addition to frequently-booked regular VCE programs, a number of new programs were launched including *Epic Trailer*, *Be Kind Rewind*, *The Evolution of Celebrity*, *The Birds*, and *Strange Worlds and Magical Inventions*.

Media And Studio Arts VCE Programs

These programs target the specific needs of the VCE Art, Studio Arts and Media Arts curriculums. A new program introduced this year focused on the film *American Beauty* to explore screen narrative and the construction of meaning.



Student Workshops

Our student workshops help participants develop skills in applying knowledge, creating new ideas and problem solving, and building general competencies related to being flexible, working in teams and communicating effectively through the moving image.

In a new workshop, students were introduced to iPhone and Android app development through hands-on experience with design and programming concepts.

Another successful new workshop focused on the interactive website *15 Second Place* and mobile phone technology as a way to introduce students to the basic codes and conventions of filmmaking. As well as promoting creativity and resourcefulness, this program highlights digital responsibility and ethical online engagement.

Above: ACMI Hothouse

Arts Connect 9

In 2012/13 the *Arts Connect 9* program continued to enable regional Year 9 students to experience the arts through subsidised travel to the city's arts precinct. We offer a variety of activities including our *Set the Scene* workshop, which aims to develop confidence and team building. Students engage with technology and each other in improvised scenes on the green screen that encourage them to think, create and respond spontaneously to a challenge: create an advertisement in a particular style and present it 'live' in the studio. Designed to demystify the filmmaking process, the new *Fast Forward* workshop involves small teams of students, storyboarding ideas before racing around Federation Square to locate, perform in, direct and shoot a short film, using in-camera editing.

Education Week

Education Week features opportunities for students to participate in specially produced programs free of charge, thanks to support from the Department of Education and Early Childhood Development (DEECD). This year we collaborated with the *Little Big Shots Film Festival* to offer two short film programs and the creation of a teacher resource. Over 300 students and teachers attended. The Education Week program for secondary students, a screening of Alfred Hitchcock's *The Birds*, was supported by an introduction focusing on screen literacy and the role of costume in film. An education resource was also developed to support teachers in exploring the film as text in the classroom.

Children's Week

With the support of the DEECD, *Telling Stories: From Page to Screen*, is a screening and talk program, developed to commemorate the Year of Reading. Over the course of the week, the program attracted over 850 students and teachers. Teachers were provided with an Education Resource with suggested activities to prepare students for the session, along with follow-up and extension activities for the return to school. Each session began with a short presentation focusing on the way images tell a story and exploring the concept of adaptation.

Languages Other Than English (LOTE)

As part of our expanded LOTE program for schools, we introduced *Exploring French Animation* in November. This new program, exploring the long and venerable tradition of French animation, was fully booked only days after bookings opened. In 2013 our Education Team begun working more closely with our Events Team to extend support of languages education in Victorian schools through opportunities leveraged via our foreign language film festival partners. As well as our regular program, which has so far focused on Japanese, French and German, foreign language film festivals offer another way of supporting languages being studied in Victorian schools. Working with the Indonesian Film Festival, we screened *Bidadari Bidadari Surga*, an appropriate and thought-provoking film for students of the Indonesian language. In addition to the screening, we developed a classroom resource to support teacher's future integration of the film in the classroom context.

English Language Program

The English Language program developed and presented in conjunction with Monash University linguistics lecturer, Dr Louisa Willoughby, continues to be a great success with 8 separate schools booking in to the two programs. VCE students taking English Language study form, meaning and context in a dynamic lecture program featuring examples from Australian film and television.

G.A.T.EWAYS

This program features workshops specifically developed for students identified as gifted and/or talented in collaboration with G.A.T.EWAYS (Gifted and Talented Education, Extension and Enrichment). In 2012/13, workshops focused on live action filmmaking and animation with a new digital storytelling workshop developed for year 3 and 4 students. *My Story* is a two-day program that explores narrative and identity and is designed to develop a range of skills. During the workshop, students wrote scripts and created digital backgrounds, then performed their scripts on the green screen.

Royal Children's Hospital

In its December 2012 report on the collaborative *Movin' In* filmmaking project undertaken with ACMI, the Royal Children's Hospital Institute highlighted the project's successful outcome of inspiring enthusiasm and commitment in students identified as being at risk of becoming disengaged from learning. As well as developing technical filmmaking skills, students were motivated to reconnect with broader educational pathways.

Aboriginal and Torres Strait Islander Histories and Cultures

In 2012/13 we continued to strengthen our programming in relation to Aboriginal and Torres Strait Islander histories and cultures. Through intense collaborative planning with staff from the Koorie Heritage Trust (KHT), along with Indigenous education staff from Bunjilaka Aboriginal Cultural Centre, State Library of Victoria, Royal Botanic Gardens and the National Gallery of Victoria, we programmed a special education program, *Ngarnga Yumarrala!*, which means 'to Hear, Understand, Share'. This professional learning program provided cultural awareness training for primary and secondary teachers, and highly valued opportunities for them to share experiences and build networks and potential collaborations with peers. We also offered a professional learning opportunity to teachers supporting Indigenous students within their school community.

Teachers were introduced to the wealth of ACMI-produced online and onsite education resources that specifically explore Indigenous life, and were encouraged to harness the range and diversity of moving image material that provides an insight or connection to Indigenous cultures.

Koorie Transition Work Experience Placement

Through Youth Connect's Workplace Learning Coordinators Program (WLCP) and DEECD Koorie Transition, we developed and presented a one-week work placement program for a local student who identifies as Koorie. The program was nominated for a Structured Workplace Learning Employer Award for a youth placement program At the Applied Learning Awards.

Teacher Professional Learning

In 2012/13, our Education Team continued to deliver highly regarded onsite programs including talks, seminars and workshops, and in December we presented a comprehensive week of professional learning programs focused on screen literacy, digital tools for teachers and practical film making skills. In addition to our ongoing professional learning programs for educators, in 2012/13;

- We began intensive trials exploring new ways to communicate and deliver professional learning to educators, including via video conferencing
- We continued supporting teachers in their implementation of the Australian Curriculum
- We contributed to the programming and delivery of the 2012 Australian Literacy Educators' Association (ALEA) State Conference
- Worked with pre-service teachers from Deakin and RMIT who were introduced to multiple ways of incorporating moving image into the curriculum
- Introduced free teacher introductory visits to ACMI to showcase the excellence of our education program and the strength of learning opportunities linked to our exhibitions
- Supported the Community Education & Engagement team at the Victorian Electoral Commission in delivering the *Young Citizens in Action* professional development workshop for teachers. Two sessions were run in Greater Shepparton and the Western Suburbs of Melbourne focusing on practical ways for teachers to engage their students in active citizenship.

Education Programs Exhibitions

Each year we develop specialist education programming and resources for our exhibitions. The resources provide a vehicle through which our team can assist teachers to motivate students to engage deeply with exhibition content. During 2012/13 resources were developed to support the following exhibitions:

Ian Burns: In the Telling

Game Masters: The Exhibition

Candice Breitz: The Character

Warwick Thornton: Mother Courage

Hollywood Costume

In 2012/13, the Education team introduced an educator-led introduction to support the *Game Masters* education program. Delivered prior to visiting the exhibition space, this program introduced students to key themes and ideas to give deeper and clearer context for their visit. As a result of the success of this program, educator-led introductions were developed for all major exhibitions in the reporting period.

Hollywood Costume Education Programs

Hollywood Costume attracted students from subject areas not typically associated with the moving image, such as Textiles, Design and Theatre Studies, giving our Education team opportunity to engage with new audiences. A unique suite of education programs were developed for *Hollywood Costume*.

Highlights included;

- **Careers By Design**
a forum introducing secondary and tertiary students to a range of design careers through insightful words from industry professionals
- **Costume, Character and Collaboration**
a program focusing on the collaborative relationships between costume designer and director, via a lecture illustrated with videos and a visit to the exhibition. The program focused on either Edith Head and Alfred Hitchcock or Colleen Atwood and Tim Burton.
- **Characters in Costume**
an opportunity for visitors to create a character through costume in the Lightwell and submit it for display on screens within ACMI and on our Flickr page

Screen Worlds Visits and Talks

This past year has seen a continuing interest in *Screen Worlds: The Story of Film Television and Digital Culture* by the education sector. The number of groups visiting *Screen Worlds* was sustained in 2012/13 with 23,500 visits from school students in years from Prep through to Year 12, VCAL, specialised alternative programs, TAFEs and Universities. The range of content showcased in *Screen Worlds* provides teachers and students with countless possibilities for using the exhibition to incorporate moving image into the curriculum.

During 2012/13, the Education team worked with an ACMI Volunteer to develop draft guides for students of Japanese, French and German language programs to explore *Screen Worlds* in their chosen language. Designed as a scavenger hunt, these trails reveal another dimension to *Screen Worlds*, leading Japanese students, for instance, towards the spotlight on Australian artist and filmmaker Tracey Moffatt who has worked extensively in Japan.

Screen It

Screen It remains Australia's largest national film, animation and videogame making competition for primary and secondary students. Designed to encourage imagination and inventiveness, *Screen It* fosters a new generation of young media makers. It differs from other moving image competitions as it provides rich education outcomes for participants, including comprehensive education packs to assist in the production process and learning outcomes.

The 2012 competition received 398 entries, engaging 1281 students nationwide, across the categories live-action films, computer games and animations. Students are required to incorporate the annual theme, which in 2012 was 'belonging'. Special prizes were offered for those who also addressed the issue of bullying.

Screen It is a constantly developing program with significant opportunities for us to extend our national reach and engage meaningfully with students on an annual basis. The 2012 competition achieved:

- The introduction of an online registration and entry process, streamlining systems and improving communication with schools
- Utilising our video conferencing capability to allow students and teachers in four states to take part in the Award Ceremony live
- 300 students attended the red carpet Award Ceremony in December, including students from regional Victoria and interstate
- An expanded judging panel of industry professionals including those in specialised fields such as game development
- A significant increase in partnerships allowing the competition to extend its reach, resources and sustainability



Research

We're directly involved in a number of important national research projects through Australian Research Council (ARC) Linkage grants. There are two current research projects that explore co-creative media making through digital storytelling practice, which further cements our reputation as an international leader in co-creative practice.

With Queensland University of Technology, Swinburne University of Technology, Curtin University via Distinguished Professor John Hartley, Australia Council, Goolarri Media Broome and the Community Broadcasting Association of Australia (CBAA), we are a partner investigator on the research project *Digital Storytelling and Co-creative Media: The Role of Community Arts and Media in Propagating and Coordinating Population-wide Creative Practice*.

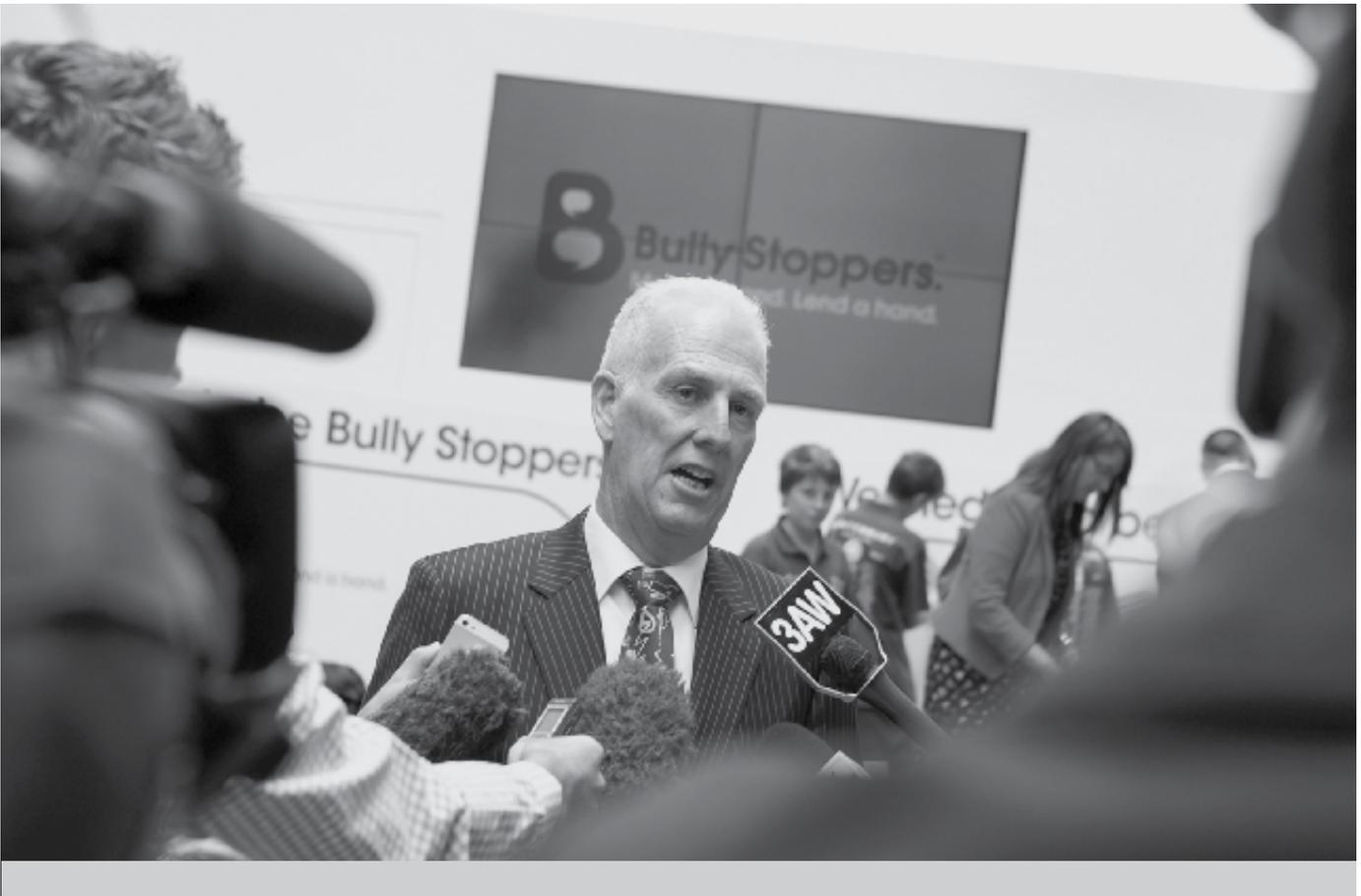
The second digital storytelling project we are a leading contributor on is *Aboriginal Young People in Victoria and Digital Storytelling*, which strongly supports creative approaches for building digital literacy while increasing understandings of Aboriginal culture. We are a partner investigator on this research project with The University of Melbourne, Victorian Health Promotion Foundation and Sista Girl Productions.

Play it again: Creating a Playable History of Australasian Digital Games, for Industry, Community and Research Purposes is an ARC project that builds on our existing and respected research into the history of the videogame development by Melbourne House – Beam Software, in the 1980s. The multi-faceted project strikes a fine balance, bringing multidisciplinary expertise to bear on the areas of collections, preservation, accessibility, fan knowledge, and the telling of histories about Australia's digital game history.

This ARC project is with Flinders University, University of Melbourne, New Zealand Film Archive, Research Trust of Victoria, University of Wellington and Berlin Computerspiele Museum.

Comedy in Melbourne has just been established as an ARC Linkage that focuses on the creative output of 1960s-1980s and aims to identify, rescue and preserve the material culture and oral histories that inform our knowledge of the development of comedy in Melbourne. The project is led by the University of Melbourne and includes other cultural partners such as Arts Centre Melbourne and Arts Victoria.

Above: Participants in *Screen It!*



Education Partnership Projects

Strategic Partnerships Program (SPP)

Continued support by the DEECD in the triennium 2012-14 enabled us to further enhance educational programming and resources with a focus on digital education. In 2012/13, the Education team began to review our current offer to ensure the meaningful linking of contemporary moving image literacy to the curriculum. There was a specific focus on assisting teachers to equip young people to be active engagers online while understanding the rights and responsibilities of sharing content, including ethics and safety surrounding online participation in both local and global contexts.

DEECD Prevention Of Bullying Project

During 2012/13, the Education team was active in supporting the DEECD Student Inclusion and Engagement Division to create relevant content for the launch of *Bully Stoppers*, its bullying prevention campaign and resource. *Bully Stoppers* aims to strengthen prevention and empower individuals to become a bully stopper, reducing incidents of bullying in all Victorian schools. This project involved our Education team working with primary school students and teachers, onsite at ACMI and in the classroom, to help develop the skills required to make their own film on bullying prevention. Our Media Studio team documented the process and used the content of the film, and the training sessions and workshops, to create a 'how to' film for other teachers wishing to engage in filmmaking projects with their classes.

We also worked with Lakeview Senior College Media student, Aila Serrano, on a *Bully Stoppers* app aimed at assisting primary school students with cyber safety. The app provides valuable information to children and parents about being safe online, how to change security settings on social media sites, and what to do if an unpleasant online experience arises. *Finn the Cyber Safety Monster* offers advice, technical help and ideas about how to be a positive and safe user of online technology.

Friends of Gallipoli Project

We developed a special one-day workshop to support the *Friends of Gallipoli* project, in partnership with the DEECD. Twelve students were selected to go to Gallipoli, as part of a four year project to commemorate the anniversary of the First World War. The workshop gave students the skills to use a range of digital technologies to successfully document their trip. Students were trained in shooting film on mobile devices and in techniques for creating an effective digital diary and/or documentary of their journey.

Above: The Hon. Martin Dixon MP launches *Bully Stoppers*

I Belong in Hollywood

I Belong in Hollywood was a program developed by our Education team and RMIT as part of the *RMIT I Belong* program, designed to encourage an aspirational engagement with tertiary education in middle year students. Close to 60 students were introduced to our staff from the Education, Marketing and Exhibitions teams, gaining a wealth of background information and insight into the process of curating and designing *Hollywood Costume*. They used this knowledge to inform their visit to the exhibition, where they began planning their own marketing initiatives. Students had to work in groups to develop ideas to meet the brief of marketing the exhibition to other students. The program culminated with students presenting their marketing campaigns to each other and to our staff, and via live video conference to another 20 students in a regional school in Victoria.

Musica Viva

Along with our Events team, the Education team proudly supported Musica Viva, which delivered *Anatomy of Music* with singer and songwriter Katie Noonan. Secondary students from across the state participated in a composition workshop with this leading Australian musical artist using interactive video conferencing. The students' performances on-site and online were inspirational.

Top Screen

Top Screen 2013 showcased the best and most interesting films created by VCE media students in 2012. The screening program was experienced by 2,700 students with many taking advantage of the visit to explore other programs and onsite resources.

Boards And Committees

Our Educators represented ACMI on the following:

- Australian Literacy Educators' Association (Victoria) Committee, Executive Member
- ALEA National Conference 2012, Executive Member and Planning Committee Member
- ALEA Annual State Conference, Planning Committee Member
- ALEA Literacy and Learning Study Group, Planning Committee Member
- Media International Australia, Board Member
- Film and History Association of Australia and New Zealand Conference 2012, Organising Committee Member

Conference Presentations

Education Deliverer Ellen Manley and Casual Education deliverer Amy Stephenson presented at the 2012 Drama Victoria State Conference in November in the technology and innovation program.

Education Deliverer Ashley Hall presented a range of inspirational ideas about using digital technologies to foster engagement in learning at the 2012 Teachers of English to Speakers of Other Languages (TESOL) National Conference, the ATOM State Conference, the Australian Literacy Educators' Association State Conference, and the State Library of Victoria State Conference 2012.

Education Programmer Vincent Trundle spoke at the Australian Literacy Educators' Association State Conference in 2012 to inspire teachers to use videogames to develop screen literacy.

Education Programmer Susan Bye, along with Collections Manager Nick Richardson, introduced teachers to the strength, depth and breadth of our online resources relating to Indigenous culture, as part of the Ngarnga Yumarrala Learning Day in 2013.

In partnership with Victoria University and La Trobe University, we facilitated the 16th biennial conference of the Film and History Association of Australia and New Zealand. Delegates engaged heavily with ACMI via presentations on our major exhibitions and screen culture resources by Education Manager Christine Evely and Susan Bye throughout their stay.

Outreach, Online & Resources

Outreach

Touring Exhibition

Game Masters: The Exhibition

December 2012 – April 2013

Te Papa Tongarewa, New Zealand

Game Masters made its international debut in December 2012, opening at the National Museum of New Zealand, Te Papa Tongarewa, to popular and critical acclaim. *Game Masters* will continue to tour in 2013 and beyond, marking our first major foray into creating high quality major exhibitions designed to travel outside Australia.

Digital Storytelling

Once again, our award-winning and internationally recognised Digital Storytelling program delivered a number of workshops offering countless opportunities for the community to produce meaningful first-person content in a simple yet creative way. Participants of all ages and backgrounds created personally narrated autobiographical 'mini-movies' using computers, cameras, scanners and photos to produce a short film that can be shared with family and friends.

This year, we collaborated with the Country Fire Authority (CFA), through the Attorney General's Department, to produce digital stories capturing the personal and collective experiences of the fire fighters' who battled the Black Saturday fires. These films formed part of a national education kit supporting teachers in engaging their students in natural disaster reflection and readiness.

We also worked with Parks Victoria to capture important stories about protected marine parks. As an extension of our previous collaboration with the Attorney General's Department, we created an education resource kit for teachers to use in preparing students for dealing with natural disasters. This kit utilised films created the previous year that captured the experiences of young indigenous people in the 2010 floods that affected the Woorabinda community in Queensland.

Screen Events Manager, Helen Simondson, was invited to attend the 5th International Digital Storytelling Conference at Hacettepe University, Turkey. Helen represented ACMI's role in the Australian Research Council Linkage Project, *Digital Storytelling and Co-Creative Media: The Role of Community Arts and Media in Propagating and Coordinating Population-wide Creative Practice* a project led by Queensland University of Technology's Dr Christina Spurgeon, along with the distinguished Professor John Hartley, the Australia Council for the Arts, Swinburne University, and Goolarri Media in Broome.

ACMI in the Regions

We regularly partner with organisations and individuals in rural and regional Victoria, with the support of Arts Victoria's Touring Victoria program, to develop mini-video portraits about our sense of place and the notion of Australian identity. The portraits are produced within townships, featuring local people and local stories, and are then screened within the communities during red carpet events.

In 2012/13 18 films were created. The content is animated by personal stories and remembrances, which contribute to a collective archive of community memory through the moving image. They are not only an important legacy for the towns and the State; they contribute to our social heritage. All are made available for public viewing on our website and in the Australian Mediatheque.

In 2012/13, production and screenings occurred in the regional centres of East Gippsland and Wangaratta as well as the surrounding regional towns.

East Gippsland (October 2012)

Our crew filmed in the towns of Omeo, Swifts Creek, Orbost, Marlo, Lakes Entrance and Cape Conran to create nine short documentaries. 35 individuals and 6 community groups were engaged and the final nine films premiered to an audience of 220 locals.

Wangaratta (October 2012)

Towns of Greta, Whitfield and Eldorado and surrounds featured in this regional project. The result was nine films involving 60 individuals and 7 community groups with a further 250 attending the screening program.

Regional Expo

The second Regional Victoria Living Expo was presented by the Victorian Government in Melbourne in April 2013. We contributed content drawn from previous *ACMI in the Regions* video portraits as a key component of the onsite cultural program.



Online

Web Development

We're in the process of developing a new website; a virtual portal into the breadth and depth of our program information and resources, designed to give us new and interactive ways to connect and engage with our audiences. In 2012/13 we engaged digital agency, Deepend, as our web development partner, mapping out a website framework and information architecture which maximises usability and best showcases our rich content offer across multiple platforms and devices. This project has given us the opportunity to take a fresh look at our digital offering in its entirety, reinforcing the importance of creating virtual spaces that are every bit as engaging and dynamic as our physical spaces. As part of our website redevelopment, we are also refreshing processes and integrating systems to enhance efficiency and productivity. The new website will launch in 2013/14.

Story Monster

Story Monster is a fun and engaging online literacy game that uses the moving image to promote student learning. This educational resource combines gameplay and storytelling to develop foundational knowledge and skills related to reading, writing and screen literacy. It targets a range of learning levels and has been designed to be played both in class and at home. Our Education team devised the game and produced it with the support of our Digital Media Studio with funding from Telematics Course Development Fund.

Both the game and the related education kit with activities for emergent, beginning and fluent readers, continue to enjoy a great deal of positive feedback from teachers and students.

Video Conferencing

A Video Conferencing Initiative launched in 2012 with funding through the Victorian Government's Broadband-Enabled Innovation Program (BEIP) was further embedded across our programming into 2013, allowing us to reach new audiences in regional areas, at schools and higher-education institutions via high-bandwidth broadband infrastructure. Debuting the technology in the *Game Masters* public programs, the video conferencing has since been used for the *Screen It Awards*, giving students in four states access to the live event, as well as for events with Musica Viva, the ABC's *Splash* program, and RMIT's *The Belonging Project*.

Above: Community documentaries in the regions



Digital Programs

In 2012/13 our Digital Programs team produced a broad range of video materials and content for publication online, viewing in the Australian Mediatheque, for use on mobile devices, as well as content for our exhibitions, programs and projects. Highlights included:

Game Masters: The Exhibition

- Video capture of major events including *An Evening with Tetsuya Mizuguchi*

Candice Breitz: The Character

- Video capture of the opening night
- Interview with curator Sarah Tutton

Hollywood Costume

- Feature stories created from interviews with curator, Professor Deborah Landis, and a V&A conservator, as well as *Bright Star* collaborators, producer Jan Chapman, and costume designer Janet Patterson

- Capture of the exhibition install, launch events, public programs and promotional opportunities including filming the installation of banners on trams and hotel displays
- The creation of video content for inclusion in the exhibition
- Vox pops with visitors to *Hollywood Costume*

Ian Burns: In The Telling

- Interview with Ian Burns

Warwick Thornton: Mother Courage

- Interview with Warwick Thornton

In addition content was produced for:

- ACMI's *Hothouse*
- The 2012 *Screen It Awards*
- *Game Masters Family Day*
- ACMI's 10th Birthday Celebrations
- *White Night*
- *Bully Stoppers*, a project of the Department of Education and Early Childhood Development



Resources

ACMI Collection

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

In 2012/13, Collection staff managed incoming loans from organisational and private lenders across Australia and in the UK, Germany and USA as part of our exhibitions programs, with our Registrars tracking the movement of hundreds of objects, while managing their maintenance while on display. The team also managed loans of commissioned works as well as loan renewals and changing displays in *Screen Worlds*. The Collection Access team continues to assist interstate and international cultural institutions in the delivery of projects and programs through the loan of rare moving image content, artworks and related objects from our Collection.

Australian Mediatheque

Since opening in September 2009 as a major collaboration with the National Film and Sound Archive (NFSA), our unique screen culture resource centre, the Australian Mediatheque, has significantly expanded opportunities for broad general public engagement with screen culture, while providing an invaluable research service.

Amongst the most popular materials viewed on-demand in the Mediatheque in 2012/13 were the broad range of interviews with international game developers produced for the *Game*

Masters exhibition and the variety of short documentaries from regional communities produced under the *ACMI in the Regions* program. Other popular titles included a series of films celebrating 100-years of Luna Park, curated by the NFSA, and RMIT student animations.

Specially curated View On-demand packages included materials for our exhibition programs, and spotlights on two local filmmakers, Ivan Gaal and David Greig. The Australian War Memorial, a content partner of the Australian Mediatheque, contributed a series of seven titles celebrating the Centenary of Canberra. For the first time, the NFSA curated packages of sound material, including *Vintage Radio: Murder, Mystery and Mayhem and the Canberra Centenary Collection*.

Highlights 2012/13:

- 24,300 people visited the centre
- 8,500 hours of digital content was viewed
- 39,250 individual titles were viewed
- The average time a visitor spent viewing material was 44 minutes
- There are now more than 850 titles available to View On-demand
- 21 new curated highlights programs made available
- 95% visitor satisfaction
- The most popular on-demand titles were television advertisements, historic films, television programs and home movies

Publications

- *Candice Breitz: The Woods*, exhibition catalogue for Candice Breitz: The Character
- *Hollywood Costume*, catalogue reprint with new introduction by ACMI
- 2011/12 Annual Report
- 2011/12 Year in Review
- Quarterly What's On
- Annual Education program booklet

From left to right: Warwick Thornton, Australian Mediatheque

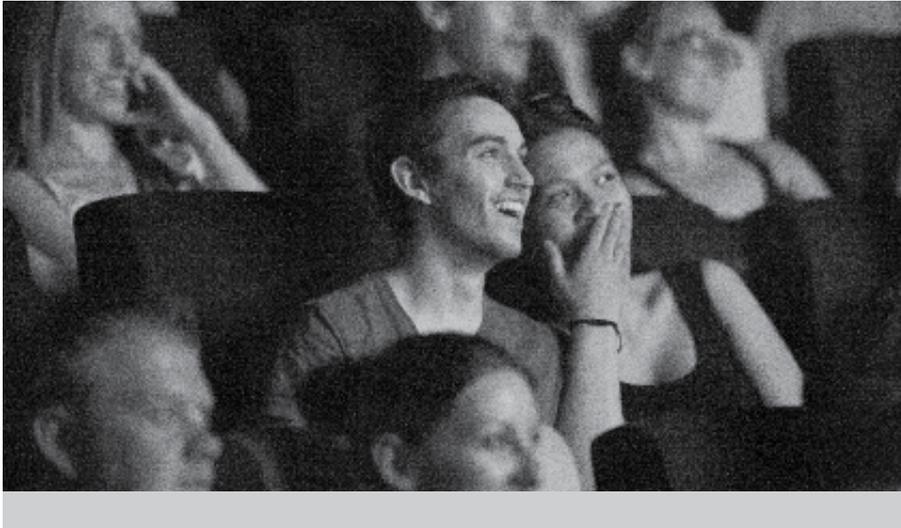
Our Audiences

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

A major focus for 2012/13 has been to increase our brand awareness and strengthen its impact through the refinement and roll-out of a refreshed visual identity. In 2012/13, 39% of respondents to the annual Market Monitor survey could identify 'ACMI' as standing for the Australian Centre for the Moving Image. This is a marked improvement of the 2011/12 figure of 33%.

This year we have presented several key marketing campaigns to champion our new identity including the *Candice Breitz* and *Warwick Thornton* exhibitions, along with film seasons and individual screenings. This has given our brand a visual consistency, while dynamically demonstrating our brand personality traits; smart, passionate, cool, fresh and lively. As our new identity 'beds down' into 2013/14 we expect a continued increase in awareness of the ACMI brand amongst audiences.

In line with our Website Redevelopment Project, we've implemented Wordfly, a digital communication platform that links directly to Tessitura, our sophisticated Customer Relationship Management (CRM) system. This provides us with a deeper understanding of our dedicated e-news subscribers, which will inform the redesign of our e-news communication to increase engagement and ticket sales for future campaigns.



Our commitment to engaging with audiences through social media and rich online content has continued throughout 2012/13 with a demonstrated increase in social media audience numbers as well as a qualitative increase in engagement across Facebook, Twitter, Flickr, YouTube and the ACMI blog. The phenomenal success of the *White Night* event saw visitors to our YouTube channel double at just under 10,000 views as participants in the *Classic Screen Test* public program were encouraged to go online to view theirs (and others') on-stage performances.

This year, we received funds through Naomi Milgrom AO to work with Right Angle Studio and The Thousands on a digital portrait and social media initiative – titled *Profile Me* – with a threefold objective; to encourage sharing and engagement amongst our social media audience; to promote the themes of the *Candice Breitz* exhibition; and to cement our reputation for recognising and encouraging emerging talent. We had 73 entries and 2,553 visits to the micro-site. The project gathered 1,355 'likes' for our Facebook page, 590 new Twitter followers, and blog visitation increased by approximately 65% in the first two weeks of the project.

With the diversity of our programming, extensive above and below-the-line marketing and communications activity is required to reach and engage with our equally diverse audiences. Throughout 2012/13, the Marketing, Communications and Web teams developed targeted and fully integrated campaigns in support of key programming such as the *Game Masters*, *Candice Breitz*, *Ian Burns* and *Warwick Thornton* exhibitions, and a raft of film, public and education programs.

We're in the unique position of attracting a very broad audience demographic, from a high percentage of males under 30 (during the *Game Masters* exhibition, we attracted a 49% under 30s and a 64% male audience) to our Film Programs audience which shows a clear skew towards an older, predominantly female, higher income visitor. Graduating this film audience to exhibitions has already met with some success with a demonstrated demographic shift in our regular exhibition audiences to *Hollywood Costume*.

Work on the major campaign in support of the Melbourne Winter Masterpieces exhibition, *Hollywood Costume* began in early 2013. The preparation for this exhibition required extensive collaboration with industry peers and bodies including the Victorian Major Events Company, Tourism Victoria, and London's Victoria and Albert Museum. The collaboration allowed us to build our knowledge of interstate and international audiences, as well as providing invaluable cross promotional opportunities with our cultural peers both locally and overseas.

Highlights 2012/13:

- The marketing and media campaigns delivered throughout 2012/13 contributed to ACMI achieving over 1.156 million visitors during the reporting period – our highest attendance to date
- Total number of Facebook 'Likes': 17,834 (a 61% increase on 2011/12)
- Total number of Twitter Followers: 14,803 (a 55% increase on 2011/12)
- Almost 10,000 views of our YouTube channel for the 'Classic Screen Test' as part of the *White Night* event
- 71% of visitors are either very likely or quite likely to recommend ACMI to others as 'interesting/unique'.
- 39% of cinema goers attended our Film Program six or more times in the past 12 months
- *Game Masters* attracted the largest percentage (60%), to date, of families
- 64% of visitors to *Game Masters* were male – our highest level ever
- 98% overall visitor satisfaction level
- 24% of visitors to the *Candice Breitz* exhibition came from overseas (primarily New Zealand, Germany or the UK)
- Our Design Team won the Corporate Print section at the Museums Multimedia & Publication Design Awards for our Year in Review series of booklets
- Editorial media coverage of ACMI in the reporting period is valued at over \$27 million and is over 99% favourable

Development & Partnerships

As a major Victorian public institution, our base government funding allows us to deliver on our core role and responsibilities. We also rely on the generous support of our donors, corporate partners and philanthropic trusts and foundations to ensure the continued delivery of our public offers and augment our capacity to introduce new programs. We would like to take this opportunity to thank all of our partners and donors for their generous support over the past year – without it our year of record achievement would not have been possible.



Our Partners

Partners provide us with much-needed additional financial and in-kind support for the delivery of our major exhibitions and associated public programs. Partners help offset the significant costs of staging our exhibitions and they extend the frequency and reach of our marketing and communications campaigns. They also offer us access to their own audiences, employees and networks, which assists us in driving audience attendance.

In 2012/13, our ACMI-wide partners are:

Mitsubishi Electric Australia

Since 2009, Mitsubishi Electric Australia has been our Visual Systems Partner, providing high quality screens and projectors throughout our public spaces and galleries, within the Australian Mediatheque and our touring exhibitions. We are thrilled that in 2013, Mitsubishi Electric Australia renewed and expanded this partnership for a further three years.

ACCOR (Ibis) and Sofitel Melbourne on Collins

Since 2010, Ibis Apartments from the ACCOR group and Sofitel Melbourne on Collins have provided high quality hotel rooms and apartment accommodation to special guests and specialist installation crews associated with the installation of our major exhibitions and public programs.

TarraWarra Estate

One of our major stakeholder engagement activities held across the year are the opening events for our major exhibitions and premiere's of film programs and seasons. Excellence in hospitality is a benchmark of our offer and our beverage partner throughout 2012/13, Tarrawarra Estate, provided exceptional quality wines at our openings and events.

Braithwaite, Steiner, Pretty

Braithwaite, Steiner, Pretty have been our Executive Recruitment partner for two years, providing valuable tools for finding talented senior managers from around the world to join the ACMI team.

Above: Hollywood Costume opening night



Exhibitions Partners

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

Ian Burns: In The Telling

Experimenta

Warwick Thornton: Mother Courage

City of Melbourne
Sidney Myer Fund

Candice Breitz: The Character

Accor
Melbourne Airport
Sofitel Melbourne on Collins

Candice Breitz Program Partner

Naomi Milgrom AO

Hollywood Costume

Our 2013 Melbourne Winter Masterpieces exhibition, *Hollywood Costume*, attracted a range of new partners, resulting in our largest ever suite of supporting partners.

Official Partners

City of Melbourne
Melbourne Airport
Tourism Victoria
Virgin Australia
V/Line
Warner Bros
Westfield Shopping Centres (Doncaster, Fountain Gate, Southland and Geelong)
Yarra Trams

Accommodation Partners

ACCOR
Sofitel Melbourne on Collins

Supporting Partner

Rose Chong Costumiers

Media Partners

774ABC
APN Outdoor
Avant Card
The Age

Hollywood Costume Program Partners

Naomi Milgrom AO
United States Consulate General
Melbourne

Game Masters: The Exhibition

Our 2012 Melbourne Winter Masterpieces exhibition, *Game Masters* attracted a wide range of game and technology partners.

Principal Partners

Alienware
AIE
BigWorld
Mitsubishi Electric Australia

Official Partners

City of Melbourne
Melbourne Airport
Sony PlayStation
Tourism Victoria
Yarra Trams

Accommodation Partners

ACCOR
Sofitel Melbourne on Collins

Media Partners

AvantCard
Gamespot AU
Herald Sun

Digital Program Partners

ABC
Creative Innovation

Game Masters Public Program Partners

Film Victoria
Ian Potter Foundation
Japan Foundation

From left to right: *Game Masters: The Exhibition*, *Screen It!*



Program Support

This year we received invaluable support towards the development and delivery of a wide range of programs, strengthening our relationships with trusts and foundations, consuls and embassies, government and individual donors.

In 2012/13, we would like to acknowledge the following:

The Ian Potter Foundation for:

- A 10-year commitment through the *The Ian Potter Moving Image Commissions* with ACMI
- A 2-year commitment to *Intermix*, our public program for young creatives

The Victorian Government's Department of Business and Innovation for its four year commitment to ACMI's *Hothouse* program

Screen It! 2012

Department of Education and Early Childhood Development

Bullying. No Way!

Mitsubishi Electric Australia

Madman

Screen It! 2013

6A Foundation

Bullying. No Way!

Madman

Mitsubishi Electric Australia

Sony Playstation

SYN Media

Fundraising

In 2012/13, our Development team focussed on fostering a culture of giving amongst our visitors and supporters, specifically linked to our 10th Birthday. This year, we introduced fundraising through a range of online channels and active appeals including the installation of a donations box in *Screen Worlds*, the production and distribution of the Support ACMI brochure, and the provision of an online donations facility. In October 2012, we launched our inaugural fundraising campaign, the 10th Birthday Appeal which saw donors both give generously and show their appreciation for ACMI via our online Memories Card.

Content Partners, Australian Mediatheque

ABC Television

Australian Children's Television Foundation

Australian Film Institute (AFI)

Australian Film, Television and Radio School (AFTRS)

Australian War Memorial

Channel 7

Channel Nine

Film Victoria

Foxtel

Melbourne University Faculty of the VCA and Music

National Film and Sound Archive (NFSA)

Network Ten

RMIT University

SBS Television

Screen Australia

Film Festival Partners

Blak Nite Cinema

Friday on My Mind

Golden Koala Chinese Film Festival

Hola Mexico Film Festival

Human Rights Arts and Film Festival

Indian Film Festival Melbourne

Indonesian Film Festival

Japanese Film festival

Korean Film Festival In Australia

La Mirada Film Festival

Little Big Shots

Melbourne Cinematheque

Melbourne Festival

Melbourne Filmoteca

Melbourne International Animation Festival

Melbourne International Film Festival

Melbourne Queer Film Festival

Melbourne Writers Festival

Red Hot Shorts

Top Screen

VCA Graduate Screenings

Diversity

Every year, we engage broad audiences through a myriad of culturally diverse programming. This allows our visitors to enrich their view of, and connection to, other cultures and societies from across the world, while celebrating what is unique about the Australian identity. We do this through screening Australian and international moving image content in our film programs and those of our festival partners, and through our public and education programming, including talks, forums and workshops.

We empower people through partnership projects that allow women, Indigenous and young people to share and archive personal and community stories in our *Digital Storytelling* program, and we advance the role of women as moving image practitioners through our film, public and education programs.

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

American Masters: Inventing David Geffen (2012) - directed by Susan Lacy

Detropia (2011) - directed by Heidi Ewing and Rachel Grady

Diana Vreeland: The Eye Has to Travel (2011) - directed by Lisa Immordino Vreeland

Dr Sarmast's Music School (2012) - directed by Polly Watkins

Eleanor's Secret (2009) - directed by Dominique Monféry

God Save My Shoes (2011) - directed by Julie Benasra

High Tide (1987) - directed by Gillian Armstrong

Home (2008) - directed by Ursula Meier

Hysteria (2012) - directed by Tanya Wexler

I Am Eleven (2011) - directed by Genevieve Bailey

Indie Game: The Movie (2012) - co-directed by Lisanne Pajot

Kanehsatake: 270 Years of Resistance (1993) - directed by Alanis Obomsawin

Kathleen Ferrier (2012) - directed by Diane Perelsztejn



Patu! (1983) - directed by Merata Mita

Proof (1991) - directed by Jocelyn Moorhouse

Sexy Baby (2012) - directed by Ronna Gradus and Jill Bauer

Sing Your Song (2012) - directed by Susanne Rostock

The Girls in the Band (2011) - directed by Judy Chaikin

The Piano (1993) - directed by Jane Campion

The Queen of Versailles (2012) - directed by Lauren Greenfield

Versailles '73: American Runway Revolution (2012) - directed by Deborah Riley Draper

Wonder Women! The Untold Story of American Superheroines (2011) - directed by Kristy Guevara-Flanagan

Writers Bench: The Evolution of Melbourne Graffiti and Street Art Culture, 1980 - 2011 (2011) - directed by Oriol Guthrie

Women also regularly feature in our public programs, as special guests, contributors to panel discussions, as industry representatives in talks, forums, and workshops, as well as through our *Digital Storytelling* program, which also reaches into youth audiences, regional and Indigenous communities.

Lingual Diversity

In 2012/13, we programmed 64 foreign titles in 23 languages from 22 countries. Titles included:

A Royal Affair (2012) - Danish

A Separation (Jodaeiye Nader az Simin) (2011) - Farsi

Akira (1988) - Japanese

Amour (2012) - French

Arrietty (2010) - Japanese

Atanarjuat: The Fast Runner (2001) - Inuktitut/English

Barbara (2012) - German

Beautiful City (Shah-re ziba) (2004) - Farsi

Busong (2011) - Palawan

Dancing in the Dust (Raghs dar ghoobar) (2003) - Farsi

Dangerous Liaisons (Les liaisons dangereuses) (1959) - French

Diana Vreeland: The Eye Has to Travel (2011) - French/Italian/English

Diary of a Chambermaid (Le journal d'une femme de chambre) (1964) - French

Dormant Beauty (Bella addormentata) (2012) - Italian/French

Dr Sarmast's Music School (2012) - Dari/English

Dressed for Summer 2013 (Habillé(e)s pour l'été 2013) (2012) - French/English

Dressed for Winter 2012/2013 (Habillées pour l'hiver 2012/2013) (2012) - French/English

Elevator to the Gallows (Ascenseur pour l'échafaud) (1958) - French

Fashion Pack: Golden Eighties + Anti Fashion + Go Global (2012) - French/

Japanese/English

Fireworks Wednesday (Chaharshanbe-soori) (2006) - Farsi

Footnote (Hearat shulayim) (2011) - Hebrew

God Save My Shoes (2011) - French/English

Good Morning, Night (Buongiorno, notte) (2004) - Italian

In the name of the Father (Nel nome del padre) (1971/2011) - Italian

Jules and Jim (Jules et Jim) (1962) - French

Laurence Anyways (2012) - French

Mapantsula (1987) - Afrikaans/Sotho/Zulu/English

Michel Petrucciani (2011) - French

Mongolian Bling (2012) - Mongolian/English

Monsieur Lazhar (2012) - French

Patu! (1983) - English/Maori

Suspiria (1977) - Italian

The Bay of Angels (La baie des anges) (1963) - French

The Bride Wore Black (La mariée était en noir) (1968) - French

The Day Before: Isabel Marant + Lanvin (2012) - French/English

The Kid with a Bike (2011) - French

The Lovers (Les amants) (1958) - French

The Night (La notte) (1961) - French

The Orator (O le tulafale) (2011) - Samoan

The Red Balloon (1956) - French

The Salt of Life (2011) - Italian

Versailles '73: American Runway Revolution (2012) - French/English

Vincere (2009) - Italian

White Mane: The Wild Horse (1953) - French

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

Above: *The Red Balloon*

Commercial & Operations

Visitor Services

First impressions are paramount to the visitor experience at ACMI and our Visitor Services and Volunteer team has this front of mind when providing excellent customer service to everyone who walks in the front door, picks up the phone, or drops us an email. The team is committed to ensuring visitors receive a warm welcome on arrival and that they leave us having had a fantastic and rewarding cultural experience.

The 2012/13 year kicked off with the *Game Masters* exhibition where our specially selected Visitor Services team of gaming aficionados enthralled our visitors with their videogame knowledge and playing ability, which resulted in a 96% visitor satisfaction rating from visitors to the exhibition.

On our busiest single event of the year, *White Night*, our Visitor Services staff excelled under pressure, working through the night to assist and manage more than 27,000 revellers who poured through the doors. The year ended with the team swelling to 70 VSO's (and 110 volunteers) to provide customer service excellence to our visitors to the *Hollywood Costume* exhibition. Staff received an induction with the exhibition's visiting curator, Professor Deborah Nadoolman Landis, engendering a deep understanding of the show, enhancing their engagement with visitors and the visitor experience.

The celebration of our 10th birthday brought with it the recognition of a decade of service by many Visitor Services staff who have been with us since day one. These include Roberta Armitage, Ruth Green, Diamantino Li, Peter Luby, Vivienne McIlwaine, Robyn McLoghlin, Allison Parsons, Britt Romstad, Ivan Sie, Louisa Strzelecki, Russell Walsh and Christine Wardale.

The consistent high standard of customer service delivered by the team was recognised when two of our long-term VSOs, Egmont Contreras and Katy Gillies, each received Federation Square Customer Service Excellence Awards.

Significantly, the Visitor Services team was reorganised into distinct specialist workgroups in early 2013, with staff focusing on either ticketing or front of house services. The ACMI Store's retail staff also became part of the VS team.

Volunteers

In 2012/13, almost 10,700 volunteer hours were delivered by our team of over 100 volunteers - an enormous contribution that extends and enhances our program delivery and enriches the visitor experience. Our volunteers bring enthusiasm, life experience, skills, and knowledge to their role and to the teams in which they support.

The Volunteer Program has been in existence since our opening in 2002 and, incredibly, a number of volunteers have been with us since that day. In October we celebrated the dedication and loyalty of our volunteers with ten years of service, including Diana Anderson, Robert Brodie,

Les Burlock, Helen Hill, James Mason, Wendy McNabb, Shirley Mutimer, and Alice Turnbull. The invaluable contribution of these volunteers has extended across the organisation from the Visitor Services team to Marketing and Communications, Education to Exhibitions and beyond.

Federation Square Customer Service Excellence Awards were this year awarded to two of our Volunteers; Noelene Mitchell and Katrina Liat. Katrina, one of only two volunteers to receive this award twice, has clocked up 600 hours over 7 years of service.

Volunteers recognised for their individual contributions over the course of this year include Les Burlock, the recipient of an Arts Victoria Volunteer Certificate of Appreciation. Long time volunteers Connie Gale, Lauren McLeish and Shirley Mutimer, all reached their 1500 hour milestone and Paul Fuller marked 800 hours of service.

In 2012 we farewelled a group of volunteers who commenced with the Collections Team in 1995, when the now ACMI Collection was administered by the former State Film Centre. The group were part of the Collection Review Project, initially comprising 32 volunteers contributing roughly 3 hours per week to review 16mm films for quality and to update credit information. The remaining five members of the team, Clarry Answerth, Murray Bragge, Geof Carne, Vin Pilkington, and Bill Woodward, who collectively notched up 9000 hours of service, finished up with the project this year.



ACMI Store

The ACMI Store continued to build a reputation for offering exclusive products related to the moving image and pop culture, with a concentration on Australian made and based suppliers.

The early months of the financial year saw strong product sales attributed to *Game Masters*. *Hollywood Costume* led to sales well above targets, with improved performance across a range of product lines including jewellery, books and novelties, many of them themed with the exhibition.

In March we completed an upgrade to the ACMI Store layout, including an additional entrance which opens the retail environment onto the surrounding foyer, and new opportunities for the display of merchandise.

ACMI Events

The ACMI Events team provides specialised services to assist internal stakeholder events and external hire clients with launches, conferences, cocktail parties and opening nights. The team presides over ten diverse and flexible spaces available for corporate and private hire, screen culture events (including major festivals) and other functions.

Through our Events Team and via our relationship with Peter Rowland Catering, which manages external hire bookings of ACMI spaces, we provide specialist event management, hospitality and catering, technical, AV, customer support and ticketing services. In 2012/13 we saw our corporate hire grow significantly as a result of the newly formed partnership. For *Hollywood Costume* we ran a series of exclusive events offering after-hours access to the exhibition in conjunction with catering packages. Over 1000 visitors have seen *Hollywood Costume* in this way.

Optic Kitchen & Bar

In August 2012 we opened our new food and beverage offer, Optic Kitchen + Bar. Optic has provided visitors with a range of dining experiences with a seasonal, contemporary menu featuring the best quality local produce and a selection of charcuterie. Optic has also hosted a range of ACMI events, most notably the post-opening VIP celebration for *Hollywood Costume*.

Group Sales

In 2012/13 we introduced a trial of group sales for our major exhibitions. The initiative, which reached out to social clubs, community groups and organisations, secured 3000 visitors to *Hollywood Costume*.

Above: ACMI Store

ACMI Membership

To coincide with the opening of *Hollywood Costume*, we refreshed our membership offer, reinvigorating the program and increasing renewal rates. The new offer resulted in a jump in membership numbers to 1,472. Our refreshed membership benefits include a selection of free tickets, member prices for our programs, exclusive invitations to member events, previews and screenings, and discounts to film festival screenings, parking, at the ACMI Store and Optic Kitchen + Bar, as well as generous discounts from retail, cultural and festival partners. In 2012/13, ACMI Members enjoyed a range of exclusive privileges including weekly giveaways in the e-newsletter, preview screenings, talks, tours, and exclusive access times for major exhibitions.

Our Corporate Member program offers generous discounts on venue hire, interchangeable courtesy cards and privilege packs for staff, exclusive invitations and complimentary cinema and exhibition passes.

Corporate members in 2012/13 were:

Corporate

Maddocks
Avant Card

Small Business

Viewgrow Capital Pty Ltd
Global Specialised Services
Business Risks International
The Shannon Company
Wesley Global

Public Spaces Redevelopment

In 2012/13 we saw the delivery of a major refresh of our key public arrival, navigational and event spaces. The Public Areas Project was led by our Facilities team, with the support of many teams across the organisation.

Following the delivery in June 2012 of a vastly improved Tickets and Information Desk complete with new digital signage, we rolled out of the remaining parts of the project, opening our refurbished Cube event space, a new Schools Briefing Space, Schools Entrance, a refreshed Lightwell, and Optic Kitchen + Bar, improving the experience for visitors and expanding opportunities for our hirers.

Sustainability

We have a strong commitment to reducing the environmental impact of our energy needs through innovative management of our business operation and by adopting best practice wherever possible. A two-fold strategy drives our commitment:

- Reduce our Greenhouse Gas (GHG) emissions— lower wastage, review and improve operations and reduce energy use, including power and water
- Mitigate our GHG emissions – by purchasing Green Power

Resources and Operations:

- Dynamically adjusting appropriate temperature and humidity levels in our galleries to match requirements for each exhibition reducing our energy consumption
- We purchase 10% green power
- Energy efficient lighting operates in office, gallery and programming spaces
- We use water saving technology in our toilets, rainwater tanks will soon supply water to our public amenities, and we utilise LED lighting throughout our building
- Cleaning products are environmentally friendly
- Food and organic waste recycling exists within our office spaces and as part of Optic Kitchen + Bar
- We track our environmental impacts and measure power, water and gas usage in all spaces

- We collaborate with Federation Square as part of the *Greener Building Program*
- We continue to work with Arts Victoria on *Greening the Arts*, which is identifying and implementing cross Arts sector and ACMI specific sustainability initiatives
- Staff Commuter club provides discounted access to Public Transport

Technology:

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

Paper and Printing:

- We use 100% recycled office paper and printing is automatically set to double sided
- Major printing is supplied through providers with world's best Environmental Management System Accreditations

Partnerships:

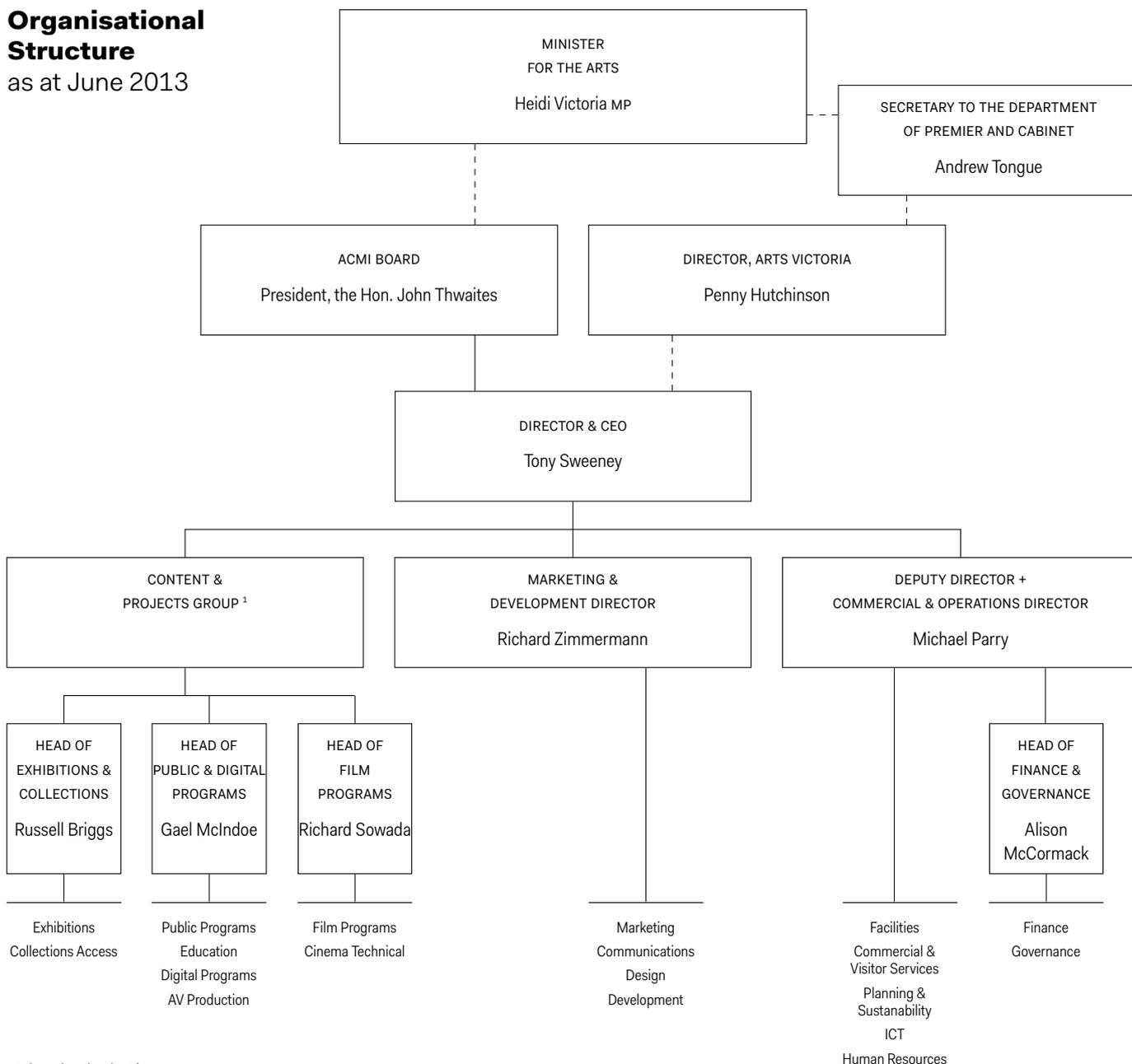
- We partner with Yarra Trams and V/Line to encourage public transport usage

Organisational Engagement

The Sustainability Steering Group's core focus is to establish strategic objectives for the organisation on sustainable business practice. The Group identifies aims and objectives and establishes measures for performance and achievement to achieve a reduction in our GHG emissions. Our Staff engage in Business Clean Up Day, Earth Hour and other programs

Organisational Structure

as at June 2013



¹ Role undertaken by Director

ACMI's Board

Lorraine Elliott AM, President (from 16 July 2013)
 The Hon. John Thwaites, President (until 30 June 2013)
 Dion Appel (until 8 September 2012)
 Jan Chapman
 Desmond Clark
 Sebastian Costello (from 30 April 2013)
 Peter Lewinsky
 Rhonda O'Donnell (until 30 September 2012)
 Joel Pearlman
 Andrew Ranger (from 30 April 2013)
 Sue Rowley (until 30 September 2012)
 Bill Shannon (until 30 September 2012)
 Ricci Swart (until 30 September 2012 and from 16 May 2013)
 Michael Wachtel

Executive Team

Tony Sweeney, Director & CEO
 Michael Parry, Deputy Director (from 1 Jan 2013)
 / Commercial & Operations Director
 Russell Briggs, Head of Exhibitions & Collections (from 12 Nov 2012)
 Conrad Bodman, Head of Exhibitions (until 20 July 2012)
 Paul Cuthbert, Acting Head of Digital and Technology (until 25 March 2013)
 Chris Harris, Acting Head of Exhibitions (from 23 July 2012 – 9 November 2012)
 Alison McCormack, Head of Finance & Governance
 Gael McIndoe, Head of Public & Digital Programs
 Janet Riley, Head of Human Resources
 Richard Sowada, Head of Film Programs
 Richard Zimmermann, Marketing & Development Director

Performance Summary

Financial Summary of Results

	30 June 2013	30 June 2012	30 June 2011
	\$	\$	\$
Revenue from government (Department of Premier and Cabinet)	20,209,808	19,845,000	20,004,631
Capital funding	222,000	0	400,000
Capital asset charge	2,105,000	2,105,000	2,104,000
Self generated revenue	8,088,062	5,688,619	11,684,082
Total revenue	30,624,870	27,638,619	34,192,713
Operating surplus/ (deficit) before depreciation, leasehold write offs & capital funding	1,269,014	(562,972)	4,541,644
Result from operating activities after depreciation & capital funding	(1,781,644)	(3,704,802)	2,314,626
Cash flow from / (used in) operating activities	1,081,090	(25,308)	4,475,069
Cash flow used in investing activities	(2,137,482)	(1,831,073)	(518,704)
Net increase/(decrease) in cash and cash equivalents	(1,056,392)	(1,856,381)	3,956,365
Total assets	27,590,976	29,974,426	32,419,052
Total liabilities	3,254,371	3,849,600	2,596,001

Notes (Financial Summary of Results)

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

Self generated income for the year ending 30 June 2013 was in line with budget estimates. Self generated revenue fluctuates annually dependent on programming, particularly of major exhibitions which result in increased visitation. In the 2012-13 financial year, self-generated revenue was relatively high due to the presentation of two major ticketed exhibitions, both staged under the Melbourne Winter Masterpieces banner, Game Masters and Hollywood Costume.

In accordance with ACMI's Financial Sustainability Policy, our operating result before depreciation and capital funding is balanced over a three year rolling period. The \$1,269,014 result for the 2012-13 financial year was inline with estimates.

The net decrease in cash and cash equivalents of \$1.056M was a result of a significant level of investment in capital works, improving our visitor experience through refreshed or new public spaces.

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

Key Performance Indicators

	30 June 2013	30 June 2012	30 June 2011
Visitation	1,156,487	911,635	1,138,217
Online visitation	1,530,739	1,107,401	1,176,629

Notes (Key Performance Indicators)

Visitation: The increased visitation is due to an higher than forecast attendances at our special exhibitions; Game Masters, Candice Breitz and Hollywood Costume. We continued to see strong performance for our education programs, film programs and our permanent exhibition Screen Worlds.

Online Visitation: The increase in web traffic is as a result of online visitation and associated social media activity for both the Candice Breitz and Hollywood Costume exhibitions.

Outputs and Other Statistics

	30 June 2013	30 June 2012	30 June 2011
Members and friends	1,472	1,441	1,323
Volunteer hours	10,672	8,754	11,544
Students participating in education programs	49,215	43,980	55,350
Quality			
Collection Stores to Industry Standard	85%	85%	85%
Visitor satisfied with visit overall	96%	85%	95%

Notes (Outputs and Other Statistics)

Members and Friends: Memberships saw positive growth in 2012-13, resulting from specific membership drive activity coinciding with the Hollywood Costume exhibition.

Students participating in education programs: The increase in participation is due to attendance at the permanent Screen Worlds exhibition and increased student attendances at workshops.

Visitors Satisfied with visit overall: The 96% visitor satisfaction can be attributed to the positive audience response to both the Game Masters and Hollywood Costume exhibitions.

Administrative Reporting Requirements

Organisational Structure and Corporate Governance Arrangements

Establishment, Functions and Powers

In performing its functions and exercising its powers, ACMI is subject to the direction and control of the Minister for the Arts. During the period of this report, the Ministers responsible were the Hon. Ted Baillieu, MLA, Premier and Minister for the Arts (until 6 March 2013) the Hon. Denis Naphine, MLA, Premier and Minister for the Arts (6 March 2013 until 13 March 2013) and the Hon. Heidi Victoria, MP, Minister for the Arts (from 13 March 2013).

Film Act 2001

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

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

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

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

ACMI's Board

see page 47

Audit Committee Members

The Audit Committee consists of the following members:

Peter Lewinsky (Chair)
Desmond (Des) Clark (from 2 May 2013)
John Coates (non-Board member) Rhonda O'Donnell (until 30 September 2012)
The Hon. John Thwaites (until 30 June 2013)

Executive Team

see page 47

Organisational Structure

see page 47

Human Resource Management

ACMI continued to support training and development opportunities in 2012- 2013 with a focus on supporting the implementation of Tessitura, a tool to track and manage stakeholder engagement, across the organisation. While the focus on building technical computer skills continued, there was also a significant investment made for our managers to help them drive a more collaborative workforce as well as supporting them to embed new teams post the recent organizational restructure. The ACMI Consultative Committee continued to meet throughout the period of this report. There were no days lost as a result of industrial disputes and there were no formal grievances lodged during the reporting period.

Incident management

We continue to review all accidents, incidents and hazards and have put in place control measures to eliminate or reduce risk. There were no significant or high-risk OH&S hazards or incidents reported during 2012 – 2013. There has been a slight increase in the number of incidents which can be attributed to significantly higher visitation. Attendance at our Federation Square site for FY2012/13 was 27% higher than FY2011/12. There were no new WorkCover claims lodged in 2012-13.

Employment and conduct principles

ACMI is committed to applying merit and equity principles when appointing staff. The selection processes ensure that applicants are assessed and evaluated fairly and equitably on the basis of the key selection criteria and other accountabilities without discrimination.

Public administration values and employment principles

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

June 2012 – June 2013

	Ongoing employees				Fixed term & Casual Employees
	Employees (Headcount)	Full time (Headcount)	Part time (Headcount)	FTE	FTE
June 12	123	82	41	107.03	38.49
June 13	117	81	36	105.59	39.38

	2013			2012		
	Ongoing employees		Fixed term & Casual Employees	Ongoing employees		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender						
Male	57	53.01	15.28	62	54.85	15.79
Female	60	52.59	24.01	61	52.08	22.70
Total	117	105.6	39.29	123	106.93	38.49
Age						
Under 25	0	0	3.03	2	1.20	3.56
25-34	32	28.78	26.74	32	27.25	19.5
35-44	43	39.83	7.25	48	42.52	13.25
45-54	27	24.41	2.36	27	23.99	1.84
55-64	14	11.58	-	13	11.07	-
Over 64	1	1	-	1	1.00	-
Total	117	105.6	39.38	123	107.03	38.15
Classification						
Internship	-	-	-	-	-	-
Grade 2	36	28.88	27.5	44	32.92	24.54
Grade 3	28	25.72	8.08	29	26.31	7.93
Grade 4	30	28	3.8	28	25.8	4.02
Grade 5	14	14	-	13	13	2
Grade 6	6	6	-	6	6	-
Executive	3	3	-	3	3	-
Total	117	107.03	38.49	127	113.96	38.49

Notes:

In January, ACMI commenced a restructure to better position the organisation for the future. The focus was realigning the organisation to best deliver our program, reduce costs and increase revenue. A proposal was put to staff and unions for consultation, which would result in changed teams, additional roles, alterations to roles and reductions to the staffing model. After consultation, the restructure was put into effect progressively from late March 2013. By 30 June, the restructure was largely implemented. Ongoing employees includes people on an open ended contract of employment and executives engaged on a standard executive contract who were active in the last full pay period of June.

FTE means full time equivalent staff.

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

Excluded are staff on leave without pay, external contractors/consultants and temporary staff employed by employment agencies. Included are staff engaged to undertake projects for which ACMI has received external funding and staff to cover extended leave.

Executive Officer data

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

Executive Staff (Ongoing) and Executive Vacancies

EO Level	30 June 2013					30 June 2012				
	Male	Female	Vacant	Total	AEE	Male	Female	Vacant	Total	AEE
EO2	1	-	-	1	1	1	-	-	1	1
EO3	2	-	-	2	2	2	-	-	2	1.78
Total	3	-	-	3	3	3	-	-	3	2.78

Reconciliation of Executive Officers

	2013	2012
Executives with total remuneration over \$100 000 (Financial Statement Note 41)	2	2
<i>Add</i>		
Vacancies	0	0
Executives employed with total remuneration below \$100 000	0	1
Accountable Officer	1	1
<i>Less</i>		
Separations	0	(1)
Total executive numbers at 30 June 2012	3	3

Other disclosures

Implementation of the Victorian industry Participation Policy

The Victorian Industry Participation Policy Act 2003 requires public bodies and departments to report on the implementation of the Victorian Industry Participation Policy (VIPP). The Act applies to tenders above \$3 million in metropolitan Melbourne and \$1 million in regional areas. For the 12 months ending 30 June 2013 ACMI did not commence or complete any contracts to which the VIPP applies.

Details of consultancies over \$10 000

Consultant	Purpose of consultancy	Start date	End date	Total approved Project fee (excluding GST)	Expenditure 2012-13 (excluding GST)	Future expenditure (excluding GST)
Deepend	Website redevelopment	24th June 2013	5th July 2013	\$27,300	\$27,300	\$0

Details of Consultancies under \$10,000

In 2012-13, the total for the 2 consultancies engaged during the year, where the total fees payable to the consultants was less than \$10 000, was \$10,727. All figures are excluding GST.

Disclosure of Major Contracts

ACMI did not enter into any contracts greater than \$10 million in 2012-2013.

Freedom of information

The Freedom of Information Act 1982 (the FoI Act) allows the public a right of access to documents held by ACMI. For the 12 months ending 30 June 2013, ACMI received no applications.

Making a request

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

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

The FoI Officer can provide assistance in determining the categories of documents relevant to a request. It should be noted that certain documents are destroyed or transferred to the Public Records Office in accordance with the Public Records Act 1973.

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

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

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

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

Postal address:
PO Box 14
Flinders Lane VIC 8009

Requests can also be lodged online at www.foi.vic.gov.au.

Access charges may also apply once documents have been processed and a decision on access is made; for example photocopying and search and retrieval charges.

Further information regarding Freedom of Information can be found at www.foi.vic.gov.au.

Principal Officer:
Antony Sweeney (Chief Executive Officer)

Freedom of Information Officers:
Janet Riley (Head of Human Resources) (until 22May 2013)
David Jefferies (Head of Human Resources) (from 22May 2013)
Michael Parry (Deputy Director / Commercial & Operations Director)

Building Act 1993

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

National Competition Policy

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

Advertising and communications disclosure

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

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

Details of government advertising expenditure (campaigns with a media spend of \$150 000 or greater)

Name of Campaign	Campaign summary	Start/End date	Advertising (Media) Expenditure 2012-13 (ex. GST)	Creative and campaign development Expenditure 2012-13 (ex. GST)	Research and evaluation Expenditure 2012-13 (ex. GST)	Print and collateral Expenditure 2012-13 (ex. GST)	Other Campaign Expenditure 2012-13 (ex. GST)
2012-13 advertising spend	Yearly MAMS request inclusive of all brand, exhibitions and programs campaigns	1 July 2012 – 30 June 2013	499,195	-	96,000	428,668	50,000

Protected Disclosure Act 2012

On 10 February 2013, the Whistleblowers Protection Act 2001 was repealed and replaced with the Protected Disclosure Act 2012 (the Act). The Act establishes a new scheme for protecting people who make disclosures about improper conduct in the public sector. ACMI is committed to the aims and objectives of the Act. In particular, ACMI does not tolerate improper conduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

Disclosures under the Whistleblowers Protection Act 2001 prior to 10 February 2013

During the year while the Whistleblowers Protection Act 2001 was in force:

- ACMI did not receive any disclosures under that Act;
- ACMI did not refer any disclosures to the Ombudsman to determine whether they were public interest disclosures;
- the Ombudsman did not refer any disclosures to ACMI;
- ACMI did not refer any disclosures to the Ombudsman to investigate;
- the Ombudsman did not take over any investigations of disclosures from ACMI;
- ACMI did not make a request under section 74 of that Act to the Ombudsman to investigate disclosures;
- ACMI did not decline to investigate a disclosure;
- there were no disclosures that were substantiated on investigation and there was no requirement to take action on completion of an investigation; and
- the Ombudsman has not made a recommendation under that Act that relates to ACMI.

Since 10 February 2013, ACMI has not received any disclosures to which clause 29 of Schedule 1 to the Act applies.

Compliance with the Protected Disclosure Act 2012

ACMI is no longer considered a public body which can receive disclosures. Disclosures of improper conduct or detrimental action relating to ACMI should now be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au. As required by s.58(5) of the Act, ACMI will make available on its website www.acmi.net.au/whistleblowers procedures for protecting those people who make protected disclosures from detrimental action by ACMI or its staff.

Compliance with Disability Act 2006

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

Additional information available on request

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

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers;
- details of shares held by a senior officer of ACMI as nominee or held beneficially in a statutory authority or subsidiary;
- details of publications produced by ACMI about itself, and how these can be obtained;
- details of changes in prices, fees, charges, rates and levies charged by ACMI;
- details of any major external reviews carried out on ACMI;
- details of major research and development activities undertaken by ACMI;
- details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- details of major promotional, public relations and marketing activities undertaken by ACMI to develop community awareness of ACMI and its services;
- details of assessments and measures undertaken to improve the occupational health and safety of employees;
- a general statement on industrial relations within ACMI and details of time lost through industrial accidents and disputes;
- a list of major committees sponsored by ACMI, the purposes of each committee and the extent to which the purposes have been achieved; and
- details of all consultancies and contractors including:
 - consultants/contractors engaged;
 - services provided; and
 - expenditure committed to for each engagement.

There were no major external reviews carried out on the entity in the 12 months ending 30 June 2013.

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

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

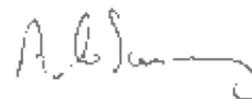
I, Lorraine Elliott, President, certify that the Australian Centre for the Moving Image ('ACMI') has risk management processes in place consistent with the AS/NZ Risk Management Standard ISO 3100:2009 and an internal control system is in place that enables the Executive to understand, manage and satisfactorily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



Lorraine Elliott AM, President
(appointed 16 July 2013)
Australian Centre for the Moving Image
02 September 2013

Attestation for compliance with Ministerial Standing Direction 4.5.5.1 - Insurance

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



Antony Sweeney
Director & CEO
Australian Centre for the Moving Image
02 September 2013

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Financial Statements

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

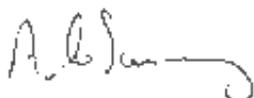
We certify that the attached financial statements for ACMI have been prepared in accordance with Standing Direction 4.2 of the Financial Management Act 1994, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations and other mandatory professional reporting requirements. We further state that, in our opinion, the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and notes forming part of the financial statements, presents fairly the financial transactions during the year ended 30 June 2013 and financial position of ACMI at 30 June 2013.

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

We authorise the attached financial statements for issue on 2 September 2013.



Lorraine Elliott AM
President



Antony Sweeney
Chief Executive Officer



Alison McCormack
Head of Finance and Governance

Melbourne
02 September 2013

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 2013 of the Australian Centre for the Moving Image which comprises comprehensive income statement, balance sheet, statement of changes in equity, cash flow statement, notes comprising a summary of significant accounting policies and other explanatory information, and the Accountable Officer's and Chief Finance and Accounting Officer's declaration has been audited.

The Board Members' Responsibility for the Financial Report

The Board Members of the Australian Centre for the Moving Image are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the Financial Management Act 1994, and for such internal control as the Board Members determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board Members, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Auditing in the Public Interest

Independent Auditor's Report (continued)

Independence

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

Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Australian Centre for the Moving Image as at 30 June 2013 and of its financial performance and its cash flows for the year then ended in accordance with applicable Australian Accounting Standards, and the financial reporting requirements of the Financial Management Act 1994.

Matters Relating to the Electronic Publication of the Audited Financial Report

This auditor's report relates to the financial report of the Australian Centre for the Moving Image for the year ended 30 June 2013 included both in the Australian Centre for the Moving Image's annual report and on the website. The Board Members of the Australian Centre for the Moving Image are responsible for the integrity of the Australian Centre for the Moving Image's website. I have not been engaged to report on the integrity of the Australian Centre for the Moving Image's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in the website version of the financial report.

MELBOURNE
4 September 2013


John Doyle
Auditor-General

Auditing in the Public Interest

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2013

	Notes	2013 \$	2012 \$
Income from transactions			
Government grants - Department of Premier and Cabinet	2(a)	22,536,808	21,950,000
Revenue	2(b)	5,707,051	3,976,835
Sponsorship and grants	2(c)	2,244,140	1,665,722
Other income		136,871	46,062
Total income from transactions		30,624,870	27,638,619
Expenses from transactions			
Employee expenses	3(a)	(12,708,061)	(12,150,576)
Rental and associated outgoings	3(b)	(5,375,388)	(5,206,326)
Depreciation and amortisation	3(c)	(2,919,212)	(2,542,622)
Cost of goods sold		(478,257)	(254,591)
Capital asset charge		(2,105,000)	(2,105,000)
Other operating expenses	3(d)	(8,700,332)	(8,377,499)
Total expenses from transactions		(32,286,250)	(30,636,614)
Net result from transactions (net operating balance)		(1,661,380)	(2,997,995)
Other economic flows included in net result			
Net loss on financial instruments	4(a)	0	(99)
Net loss on non-financial assets	4(b)	(131,446)	(599,208)
Other gain/(loss) from other economic flows	4(c)	11,182	(107,500)
Total other economic flows included in net result		(120,264)	(706,807)
Net result		(1,781,644)	(3,704,802)
Other economic flows - other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus	16	-	-
Items that may be reclassified subsequently to net result			
Total other economic flows - other comprehensive income		-	-
Comprehensive result		(1,781,644)	(3,704,802)

The above Comprehensive Operating Statement should be read in conjunction with the accompanying notes included on pages 64 to 90.

BALANCE SHEET AS AT 30 JUNE 2013

	Notes	2013 \$	2012 \$
Assets			
Financial assets			
Cash and deposits	15(a)	3,898,424	4,954,816
Receivables	5	649,212	848,904
Total financial assets		4,547,636	5,803,720
Non-financial assets			
Prepayments		256,868	453,144
Inventories	6	150,051	161,390
Property, plant & equipment and collections	7	22,394,297	23,272,542
Intangible assets	8	242,124	277,053
Total non-financial assets		23,043,340	24,164,129
Total assets		27,590,976	29,967,849
Liabilities			
Payables	9	1,438,711	2,250,204
Provisions	10	1,815,660	1,599,396
Total liabilities		3,254,371	3,849,600
Net assets		24,336,605	26,118,249
Equity			
Accumulated deficit		(6,421,619)	(4,639,975)
Physical asset revaluation surplus	16	2,517,039	2,517,039
Contributed capital		28,241,185	28,241,185
Net worth		24,336,605	26,118,249
Commitments for expenditure	12		
Contingent assets and contingent liabilities	13		

The above Balance Sheet should be read in conjunction with the accompanying notes included on pages 64 to 90.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2013

	Notes	Physical asset revaluation \$	Accumulated deficit \$	Contributions by owner \$	Total \$
Balance at 1 July 2011		2,517,039	(935,173)	28,241,185	29,823,051
Net result for the year		-	(3,704,802)	-	(3,704,802)
Balance at 30 JUNE 2012		2,517,039	(4,639,975)	28,241,185	26,118,249
Net result for the year		-	(1,781,644)	-	(1,781,644)
Other comprehensive income for the year	16	-	-	-	-
Balance at 30 June 2013		2,517,039	(6,421,619)	28,241,185	24,336,605

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes included on pages 64 to 90.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2013

	Notes	2013	2012
		\$	\$
Cash flows from operating activities			
Receipts			
Government grants		19,795,000	19,604,000
State - capital funding		222,000	-
Goods and Services Tax recovered from the ATO		867,663	779,821
Interest received		217,922	370,095
Other receipts		7,358,502	4,787,502
Total receipts		28,461,087	25,541,418
Payments			
Salaries and associated costs		(12,591,452)	(12,283,334)
Operations		(14,788,545)	(13,283,392)
Total payments		(27,379,997)	(25,566,726)
Net cash flows from / (used in) operating activities		1,081,090	(25,308)
Cash flows from investing activities			
Payments for property, plant & equipment and intangible assets		(2,137,482)	(1,831,073)
Net cash flows used in investing activities		(2,137,482)	(1,831,073)
Net cash flows from / (used in) financing activities		0	0
Net increase/(decrease) in cash and cash equivalents		(1,056,392)	(1,856,381)
Cash and cash equivalents at the beginning of the financial year		4,954,816	6,811,197
Cash and cash equivalents at the end of the financial year		3,898,424	4,954,816

The above Cash Flow Statement should be read in conjunction with the accompanying notes included on pages 64 to 90.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The annual financial statements represent the audited general purpose financial statements for the Australian Centre for the Moving Image (ACMI). The purpose of the report is to provide users with information about ACMI's stewardship of resources entrusted to it.

To gain a better understanding of the terminology used in this report, a glossary of terms can be found in Note 22.

(a) Statement of compliance

These general purpose financial statements have been prepared in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards, including interpretations (AASs). AASs include Australian equivalents to International Financial Reporting Standards. In particular, they are presented in a manner consistent with the requirements of the AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those paragraphs of the AASs applicable to not-for-profit entities have been applied.

The annual financial statements were authorised for issue by the President of ACMI on 2 September 2013.

(b) Basis of accounting preparation and measurement

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentation currency of ACMI.

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

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period

in which the estimate is revised if the revision affects only that period or in the period of the revision, and future periods if the revision affects both current and future periods. Judgments made by management in the application of AASs that have significant effects on the financial statements and estimates, with a risk of material adjustments in the subsequent reporting period, are disclosed throughout the notes to the financial statements.

The report has been prepared in accordance with the historical cost convention except for:

- the fair value of an asset other than land is generally based on its depreciated replacement value;
- non-current physical assets which, subsequent to acquisition, are measured at a revalued amount being their fair value at the date of the revaluation less any subsequent accumulated depreciation and subsequent impairment losses. Revaluations are made with sufficient regularity to ensure that the carrying amounts do not materially differ from their fair value; and

Historical cost is based on the actual monetary consideration paid in exchange for assets.

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2013 and the comparative information presented for the year ended 30 June 2012.

(c) Reporting entity

The financial statements cover the Australian Centre For The Moving Image (ACMI) as an individual reporting entity. ACMI is a statutory authority of the State of Victoria, established under the *Film Act 2001*.

Its principal address is:

Australian Centre For The Moving Image
Federation Square
Flinders Street, Melbourne VIC 3000

In performing its functions and duties and exercising its powers under the *Film Act 2001*, ACMI represents the Crown.

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

A description of the nature of ACMI's operations and its principal activities is included in the Report

of Operations on pages 1-57 which does not form part of these financial statements.

(d) Objectives and funding

ACMI's objectives are to promote, educate and exhibit the moving image in all its forms, and is predominantly funded by accrual-based parliamentary appropriations for the provision of outputs. Appropriations are received by the Department of Premier and Cabinet who provide them to ACMI in the form of grants.

(e) Scope and presentation of financial statements

Comprehensive operating statement
Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 *Presentation of financial statements*.

Transactions' and 'other economic flows' are defined by the *Australian system of government finance statistics: concepts, sources and methods 2005 and Amendments to Australian System of Government Finance Statistics, 2005* (ABS Catalogue No. 5514.0) (see Note 22).

'Transactions' are those economic flows that are considered to arise as a result of policy decisions, usually interactions between two entities by mutual agreement. Transactions also include flows within an entity, such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the Government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash.

'Other economic flows' are changes arising from market re-measurements. They include gains and losses from disposals, revaluations and impairment of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes in financial instruments; and depletion of natural assets (non-produced) from their use or removal.

The net result is equivalent to profit or loss derived in accordance with AASs.

Balance sheet

Assets and liabilities are presented in liquidity order with assets aggregated into financial assets and non-financial assets.

Current and non-current assets and liabilities (non-current referring to assets and liabilities expected to be recovered or settled beyond 12 months) are disclosed in the notes, where relevant.

Statement of changes in equity

The statement of changes in equity presents reconciliations of each non-owner and owner equity opening balance at the beginning of the reporting period to the closing balance at the end of the reporting period.

It also shows separately changes due to amounts recognised in the comprehensive result and amounts recognised in other comprehensive income related to other non-owner changes in equity.

Cash flow statement

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

(f) Income from transactions

Income is recognised to the extent that it is probable that the economic benefit will flow to the entity and the income can be reliably measured.

Grants and other income transfers

Grants from Government and other sources are recognised as income when ACMI gains control of the underlying assets. For non-reciprocal grants, ACMI is deemed to have assumed control when the grant is received or receivable. Expenditure from such grants is recognised when incurred.

Interest income

Interest income includes unwinding over time of discounts on financial assets and interest received on bank term deposits and other investments.

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial asset.

Net realised and unrealised gains and losses on the revaluation of investments do not form part of income from transactions, but are reported as part of income from other economic flows in the net result or as unrealised gains and losses taken direct to equity, forming part of the total change in net worth in the comprehensive result.

Revenue

Income from the provision of services

Income from the provision of services for membership, venue hire, cinema screenings, exhibition programs and public programs is recognised when the service is delivered.

Income from the sale of goods

Income from the sale of goods is recognised by ACMI when:

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

Sponsorship

Sponsorship revenue is recognised when services are delivered.

In-kind revenue

Contributions of resources received free of charge or for nominal consideration are recognised at their fair value when ACMI obtains control over them, irrespective of whether restrictions or conditions are imposed over the use of the contributions. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

(g) Expenses from transactions

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

Employee expenses

These expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and WorkCover premiums. Employee expenses include superannuation expenses which are reported differently depending upon whether employees are members of defined benefit or defined contribution plans. In relation to defined contribution (i.e. accumulation) superannuation plans, the associated expense is simply the employer contributions that are paid or payable in respect of employees who are members of these plans during the reporting period. Employer superannuation expenses in relation to employees who are members of defined benefit superannuation plans are described below.

Superannuation

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

The Department of Treasury and Finance (DTF) in their Annual Financial Statements recognises the net defined benefit cost related to the members

of these plans. Refer to DTF's Annual Financial Statements for more detailed disclosures in relation to these plans.

Rental and outgoings

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

Depreciation and amortisation

Depreciation is provided on property, plant and equipment excluding collections that do not have limited useful lives. Depreciation is generally calculated on a straight-line basis, at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Collection assets are deemed to have an unlimited useful life, therefore are excluded from being depreciated.

Leasehold improvements are depreciated over the period of the lease or estimated useful life, whichever is shorter, using the straight-line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 7 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant & equipment and collections.

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

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

Capital asset charge

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

Other operating expenses

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

Supplies and services

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

Bad and doubtful debts

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

In-kind expense

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

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

(h) Other economic flows included in net result

Other economic flows measure the change in volume or value of assets or liabilities that do not result from transactions. Those include:

Net gain/(loss) on financial instruments

Net gain/(loss) on financial instruments includes: realised and unrealised gains and losses from revaluations of financial instruments that are designated at fair value through profit or loss or held-for-trading;

- impairment and reversal of impairment for financial instruments at amortised cost; and
- disposals of financial assets.

Revaluations of financial instruments at fair value

The revaluation gain/(loss) on financial instruments at fair value excludes dividends or interest earned on financial assets, which is reported as part of income from transactions.

Net gain/(loss) on non-financial assets

Net gain/(loss) on non-financial assets and liabilities includes realised and unrealised gains and losses as follows:

Disposal of non-financial assets

Any gain or loss on the sale of non-financial assets is recognised at the date that control of the asset is passed to the buyer and is determined after deducting from the proceeds the carrying value of the asset at that time.

Impairment of non-financial assets

Goodwill and intangible assets with indefinite useful lives (and intangible assets not yet available for use) are tested annually for impairment (i.e. as to whether their carrying value exceeds their recoverable amount, and so require write-downs) and whenever there is an indication that the asset may be impaired. All other assets are assessed annually for indications of impairment, except for:

- inventories; and
- financial assets.

If there is an indication of impairment, the assets concerned are tested as to whether their carrying value exceeds their possible recoverable amount. Where an asset's carrying value exceeds its recoverable amount, the difference is written off as an other economic flow, except to the extent that the write-down can be debited to an asset revaluation surplus amount applicable to that class of asset.

It is deemed that, in the event of the loss of an asset, the future economic benefits arising from the use of the asset will be replaced unless a specific decision to the contrary has been made. The recoverable amount for most assets is measured at the higher of depreciated replacement cost and fair value less costs to sell. Recoverable amount for assets held primarily to generate net cash inflows is measured at the higher of the present value of future cash flows expected to be obtained from the asset and fair value less costs to sell.

Other gains/(losses) from other economic flows

Other gains/(losses) from other economic flows include the gains or losses from:

- transfer of amounts from reserves and/or accumulated surplus to net result due to disposal or derecognition or reclassification; and
- the revaluation of the present value of the long service liability due to change in the bond interest rates.

(i) Financial assets

Cash and deposits

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

Receivables

Receivables consist predominantly of amounts owing from debtors in relation to goods and services, the Victorian Government, accrued investment income and GST input tax credits recoverable.

Receivables that are contractual are classified as financial instruments. Amounts owing from the Victorian Government, taxes and other statutory receivables are not classified as financial instruments. Receivables are recognised initially at fair value and subsequently measured at amortised cost, using the effective interest rate method, less an allowance for impairment.

A provision for doubtful debts is made when there is objective evidence that the debts may not be collected and bad debts are written off when identified (refer to Note 1(h) Impairment of financial assets).

Impairment of financial assets

ACMI assesses at the end of each reporting period whether there is objective evidence that a financial asset or group of financial assets is impaired. All financial assets, except those measured at fair value through profit or loss, are subject to annual review for impairment.

Bad and doubtful debts for financial assets are assessed on a regular basis. Those bad debts considered as written off by mutual consent are classified as a transaction expense. The bad debts not written off by mutual consent and allowance for doubtful receivables are classified as 'other economic flows'.

In assessing impairment of statutory (non-contractual) financial assets which are not financial instruments, ACMI applied professional judgment in assessing materiality and using estimates, averages and computational shortcuts in accordance with AASB 136 *Impairment of assets*.

(j) Non-financial assets

Inventories

Inventories include goods and other property held either for sale or for distribution at zero or nominal cost, or for consumption in the ordinary course of business operations. It excludes depreciable assets.

Inventories held for distribution are measured at cost, adjusted for any loss of service potential. All other inventories are measured at the lower of cost and net realisable value.

ACMI does not have high value, low volume inventory items, therefore measurement is based on the "weighted average cost" method.

Property, plant & equipment and collections

All non-current physical assets are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment.

The ACMI collections include the Film, Object, Lending and Exhibition collections. These assets do not have limited useful lives and are therefore not subject to depreciation. The assets are assessed each reporting period to determine whether events and circumstances continue to support an indefinite useful life assessment, in addition to the assessment of impairment.

The fair value of plant and equipment is normally determined by reference to the asset's depreciated replacement cost. For plant and equipment, existing depreciated historical cost is generally a reasonable proxy for depreciated replacement cost because of the short lives of the assets concerned.

Leasehold improvements

The cost of a leasehold improvement is capitalised as an asset and depreciated over the remaining term of the lease or the estimated useful life of the improvement, whichever is shorter.

Revaluations of non-current physical assets

Non-current physical assets are measured at fair value in accordance with FRD 103D issued by the Minister for Finance. A full revaluation normally occurs every five years, based upon the asset's government purpose classification, but may occur more frequently if fair value assessments indicate material changes in values. Independent valuers are used to conduct these scheduled revaluations and any interim revaluations are determined in accordance with the requirements of the FRDs. Such full revaluation took place as at 30 June 2011.

Cultural assets of Film, Object, Lending and Exhibition Collections are measured at fair value, and in accordance with FRD 103D, revalued as at 30 June 2011 based on a valuation by Dr Vincent O'Donnell, independent valuer approved under the Federal Government's Cultural Gifts Program, by reference to the amounts for which assets could be exchanged between knowledgeable willing parties in an arm's length transaction, or based on depreciated replacement cost.

Revaluation increases or decreases arise from differences between an asset's carrying value and fair value.

Net revaluation increases (where the carrying amount of a class of assets is increased as a result of a revaluation) are recognised in 'other economic flows - other movements in equity' and accumulated in equity under the asset revaluation surplus. However, the net revaluation increase is recognised in the net result to the extent that it

reverses a net revaluation decrease in respect of the same class of property, plant & equipment and collections previously recognised as an expense (other economic flows) in the net result.

Net revaluation decreases are recognised immediately as other economic flows in the net result, except that the net revaluation decrease is recognised in 'other economic flows - other movements in equity' to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of property, plant & equipment and collections. The net revaluation decrease recognised in 'other economic flows - other movements in equity' reduces the amount accumulated in equity under the asset revaluation surplus.

Revaluation increases and decreases relating to individual assets within a class of property, plant & equipment and collections are offset against one another within that class but are not offset in respect of assets in different classes. Any asset revaluation surplus is not normally transferred to accumulated funds on de-recognition of the relevant asset.

Intangible assets

Intangible assets represent identifiable non-monetary assets without physical substance. ACMI currently has two types of intangible assets, namely, software and exhibition rights.

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

Computer software has a finite useful life and is amortised over its useful life as follows (2012: no change) :

Computer software 2.5 years

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

Exhibition rights 10 years

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

Other non-financial assets

Prepayments

Other non-financial assets include prepayments which represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

Impairment of non financial assets

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

(k) Liabilities

Payables

Payables consist predominantly of accounts payable and other sundry liabilities. Accounts payable represent liabilities for goods and services provided to ACMI prior to the end of the financial year that are unpaid, and arise when ACMI becomes obliged to make future payments in respect of the purchase of goods and services.

Other sundry liabilities included in payables mainly consist of unearned/prepaid income and fringe benefits tax payable.

Payables are initially recognised at fair value, being the cost of the goods and services, and subsequently measured at amortised cost.

Provisions

Provisions are recognised when ACMI has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

Employee benefits

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendering to the reporting date.

(i) Wages & salaries and annual leave

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

Those liabilities that are not expected to be settled within 12 months are recognised in the provision for

employee benefits as current liabilities, measured at present value of the amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

(ii) Long service leave

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

- Current liability - unconditional LSL is disclosed in the notes to the financial statements as a current liability even where ACMI does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- nominal value - component that ACMI expects to settle within 12 months; and
 - present value - component that ACMI does not expect to settle within 12 months.
- Non-current liability - conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL liability is measured at present value. Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an other economic flow (refer to Note 1 (h) Other economic flows included in net result).

Employee benefits on-costs

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

(l) Leases

Operating leases

Operating lease payments, including any contingent rentals, are recognised as an expense in the comprehensive operating statement on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern of the benefits derived from the use of the leased asset. The leased asset is not recognised in the balance sheet.

All incentives for the agreement of a new or renewed operating lease are recognised as an integral part of the net consideration agreed for the use of the leased asset, irrespective of the incentive's nature or form or the timing of payments.

In the event that the lease incentives are received to enter into operating leases, the aggregate costs of incentives are recognised as a reduction of rental expense over the lease term on a straight-line basis, unless another systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

(m) Equity

Contributions by owners

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

(n) Commitments

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

(o) Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

(p) Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flow.

(q) Events after the reporting date

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between ACMI and other parties, the transactions are only recognised when the agreement is irrevocable at or before the end of the reporting period. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting period and before the date the financial statements are authorised for issue, where those events provide information about conditions which existed in the reporting period. Note disclosure is made about events between the end of the reporting period and the date the financial statements are authorised for issue where the events relate to conditions which arose after the end of the reporting period and which may have a material impact on the results of subsequent years.

(r) Foreign currency balances/transactions

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

(s) Rounding of amounts

Amounts in the financial statements have been rounded to the nearest dollar, unless otherwise stated. Figures in the financial statements may not equate due to rounding.

(t) AASs issued that are not yet effective

ACMI has adopted all of the new and revised Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective for reporting from 1 July 2012.

As at 30 June 2013, the following AASs have been issued by the AASB but not yet effective. They become effective for the 30 June 2014 financial statements:

Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector financial statements
AASB 9 Financial Instruments	This standard simplifies requirements for the classification and measurement of financial assets resulting from Phase 1 of the IASB's project to replace IAS 39 Financial Instruments: Recognition and Measurement (AASB 139 Financial Instruments: Recognition and Measurement).	1-Jan-15	Subject to AASB's further modifications to AASB 9, together with the anticipated changes resulting from the staged projects on impairments and hedge accounting, details of impacts will be assessed.
AASB 13 Fair Value Measurement	This Standard outlines the requirements for measuring the fair value of assets and liabilities and replaces the existing fair value definition and guidance in other Australian accounting standards. AASB 13 includes a 'fair value hierarchy' which ranks the valuation technique inputs into three levels using unadjusted quoted prices in active markets for identical assets or liabilities; other observable inputs; and unobservable inputs.	1-Jan-13	Disclosure for fair value measurements using unobservable inputs are relatively detailed compared to disclosure for fair value measurements using observable inputs. Consequently, the Standard may increase the disclosures required assets measured using depreciated replacement cost.
AASB 119 Employee Benefits	In this revised Standard for defined benefit superannuation plans, there is a change to the methodology in the calculation of superannuation expenses, in particular there is now a change in the split between superannuation interest expense (classified as transactions) and actuarial gains and losses (classified as 'Other economic flows – other movements in equity') reported on the comprehensive operating statement.	1-Jan-13	Not-for-profit entities are not permitted to apply this Standard prior to the mandatory application date. While the total superannuation expense is unchanged, the revised methodology is expected to have a negative impact on the net result from transactions a few Victorian public sector entities that report superannuation defined benefit plans.
AASB 1053 Application of Tiers of Australian Accounting Standards	This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements.	1-Jul-13	The Victorian Government is currently considering the impacts of Reduced Disclosure Requirements (RDRs) for certain public sector entities, and has not decided if RDRs will be implemented in the Victorian public sector.

NOTE 2: INCOME FROM TRANSACTIONS

	2013 \$	2012 \$
(a) Government grants - Department of Premier and Cabinet		
Operating funding	19,630,000	19,360,000
Other funding	579,808	485,000
Capital asset charge	2,105,000	2,105,000
Capital funding	222,000	-
Total government grants	22,536,808	21,950,000
(b) Revenue		
Interest	203,626	375,551
Memberships	90,004	96,434
Venue hire & exhibition touring	901,939	861,718
Programming - Box office receipts	3,476,978	1,602,842
Commercial operations	1,034,504	1,040,290
Total revenue	5,707,051	3,976,835
(c) Sponsorship and grants		
Sponsorship	185,152	248,119
In-kind revenue	1,711,263	790,049
Other grants from Victorian Government entities	245,900	471,215
Other grants	101,825	156,339
Total sponsorship and grants	2,244,140	1,665,722

NOTE 3: EXPENSES FROM TRANSACTIONS

	2013	2012
	\$	\$
(a) Employee benefits		
Post employment benefits:		
Defined contribution superannuation plans	(916,250)	(892,293)
Defined benefit superannuation expense	(18,419)	(16,730)
	(934,669)	(909,023)
Termination benefits	(140,283)	-
Salaries, wages, annual and long service leave	(11,633,109)	(11,241,553)
Total employee benefits	(12,708,061)	(12,150,576)
(b) Rental and associated outgoings		
Facilities rental payments	(2,840,922)	(2,797,991)
Rental outgoings	(1,784,858)	(1,739,930)
Equipment rental	(749,608)	(668,405)
Total rental and associated outgoings	(5,375,388)	(5,206,326)
(c) Depreciation and amortisation		
Depreciation		
Plant and equipment	(1,022,178)	(787,212)
Lending collections	-	-
Leasehold improvements	(1,827,105)	(1,712,410)
Total depreciation	(2,849,283)	(2,499,622)
Amortisation		
Computer software	(53,844)	(26,922)
Screen Worlds exhibition rights	(16,085)	(16,078)
Total amortisation	(69,929)	(43,000)
Total depreciation and amortisation	(2,919,212)	(2,542,622)
d Other operating expenses		
Programming and marketing	(3,504,316)	(3,872,700)
Facilities and technology	(2,320,780)	(1,764,668)
Commercial	(103,079)	(1,083,133)
Sponsorship in-kind	(1,718,708)	(794,672)
Administration costs	(1,053,449)	(862,326)
Total other operating expenses	(8,700,332)	(8,377,499)

NOTE 4: OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2013 \$	2012 \$
(a) Net loss on financial instruments		
Net FX loss arising from financial instruments	0	(99)
(b) Net loss on non-financial assets		
Net loss on disposal of property, plant and equipment and collections	(131,446)	(599,208)
(c) Other gain / (loss) from other economic flows		
Net gain/(loss) arising from revaluation of long service leave liability	10,895	(104,887)
Net gain movement in allowance for doubtful debts	287	(2,613)
Total other gain / (loss) from other economic flows	11,182	(107,500)
Total other economic flows included in net result	(120,264)	(706,807)

Notes:

- (a) Net loss on financial instruments include realised and unrealised gains/(losses) from settlement and revaluations of financial instruments. The financial instruments relate to forward rate contracts for hedging future foreign currency payments. Realised/unrealised losses are resulted from the spot rate at settlement/revaluation of the contract being higher than the contracted forward rate.
- (b) Net loss on non-financial assets include realised losses from the disposal of non-current physical assets.
- (c) Revaluation loss due to changes in bond rates along with movement in allowance for doubtful debts

NOTE 5: RECEIVABLES

	2013	2012
	\$	\$
Current receivables		
Contractual		
Trade debtors (i)	488,232	384,142
Allowance for doubtful debts (i)	(2,899)	(3,186)
Interest receivable	3,284	17,580
Accrued revenue	-	-
Other receivables	27,462	28,755
	516,079	427,291
Statutory		
Amount owing from Victorian Government	8,896	227,354
GST input tax credit recoverable	124,237	194,259
	133,133	421,613
Total receivables	649,212	848,904

Note:

- (i) The average credit period on sales of goods and services is 30 days. A provision has been made for estimated irrecoverable amounts from the sale of goods, determined by reference to past default experience.

(a) Maturity analysis of receivables

Please refer to Table 14.3 for ageing analysis of receivables.

(b) Nature and extent of risk arising from receivables

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

NOTE 6: INVENTORIES

	2013	2012
	\$	\$
Current inventories		
Supplies and consumables:		
At cost	88,534	104,999
Publications held for sale:		
At cost	61,517	56,391
Total inventories	150,051	161,390

NOTE 7: PROPERTY, PLANT & EQUIPMENT AND COLLECTIONS

Gross carrying amount and accumulated depreciation

	2013 \$	2012 \$
<i>Sub-classification by Nature</i>		
Leasehold improvements		
Leasehold improvements - fair value	20,575,310	19,210,296
Less: accumulated depreciation	(12,467,290)	(11,028,050)
Total leasehold improvements	8,108,020	8,182,246
Plant and equipment - fair value	23,651,707	22,136,198
Less: accumulated depreciation	(18,856,612)	(17,836,739)
Total plant and equipment	4,795,095	4,299,459
Works in progress - at cost	6,052	1,433,832
Total works in progress	6,052	1,433,832
Collections - at fair value	9,485,130	9,357,005
Less: accumulated depreciation	-	-
Total collections	9,485,130	9,357,005
Total property, plant & equipment and collections	22,394,297	23,272,542

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

Movements in carrying amounts

	Leasehold improvements at fair value		Plant and equipment at fair value		Works in progress at cost		Collections at fair value		Total	
	\$		\$		\$		\$		\$	
	2013	2012	2013	2012	2013	2012	2013	2012	2013	2012
Opening balance	8,182,246	10,489,217	4,299,458	4,663,558	1,433,832	271,146	9,357,005	9,226,451	23,272,541	24,650,372
Additions	1,173,713	-	931,949	404,645	2,602	1,316,357	23,146	-	2,131,410	1,721,002
Transfers between classes	710,610	-	614,793	23,117	(1,430,382)	(153,671)	104,979	130,554	0	-
Revaluation of PPE	-	-	-	-	-	-	-	-	-	-
Disposals	(131,444)	(594,561)	(28,927)	(4,650)	-	-	-	-	(160,371)	(599,211)
Depreciation expense	(1,827,105)	(1,712,410)	(1,022,178)	(787,212)	-	-	-	-	(2,849,283)	(2,499,622)
Closing balance	8,108,020	8,182,246	4,795,095	4,299,458	6,052	1,433,832	9,485,130	9,357,005	22,394,297	23,272,542

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

Leasehold improvements	3.75 - 5.21 years
Plant and equipment	3 - 10 years
Collection	Indefinite useful life

Cultural assets carried at fair value

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

The revaluation in 2011 resulted in a net reduction in the collections value due to two key reasons:

The current second-hand market for moving image material has declined considerably in recent years, coupled with an appreciation of the Australian dollar given the revaluation has been performed on the global market.

NOTE 8: INTANGIBLE ASSETS

	Computer software at cost		Works in progress at cost		Screen Worlds exhibition rights at cost		Total at cost	
	\$		\$		\$		\$	
	2013	2012	2013	2012	2013	2012	2013	2012
<i>Gross carrying amount</i>								
Opening balance	689,918	561,885	52,671	70,634	160,918	160,918	903,507	793,437
Additions	-	57,399	35,000	52,671	-	-	35,000	110,070
Transfers between classes	-	70,634	-	(70,634)	-	-	-	-
Closing balance	689,918	689,918	87,671	52,671	160,918	160,918	938,507	903,507
<i>Accumulated amortisation and impairment</i>								
Opening balance	(582,228)	(555,306)	-	-	(44,226)	(28,148)	(626,454)	(583,454)
Amortisation expense	(53,844)	(26,922)	-	-	(16,085)	(16,078)	(69,929)	(43,000)
Closing balance	(636,072)	(582,228)	-	-	(60,311)	(44,226)	(696,383)	(626,454)
Net book value at the end of the financial year	53,846	107,690	87,671	52,671	100,607	116,692	242,124	277,053

NOTE 9: PAYABLES

	2013	2012
	\$	\$
Current payables		
Contractual		
Trade creditors (i)	971,044	1,380,942
Accrued expenses	202,690	615,524
Customer deposits	7,828	111,598
Sundry liabilities	63,601	4,005
	1,245,163	2,112,069
Statutory		
Taxes payable	193,548	138,135
	193,548	138,135
Total payables	1,438,711	2,250,204

Note:

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

(a) Maturity analysis of payables

Please refer to Table 14.4 from note 14 for the ageing analysis of payables.

(b) Nature and extent of risk arising from payables

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

NOTE 10: PROVISIONS

	2013	2012
	\$	\$
Current provisions		
Employee benefits (note 11(a))- provision for termination:		
Unconditional and expected to be settled within 12 months	452,280	393,186
Employee benefits (note 11(a))- long service leave:		
Unconditional and expected to be settled within 12 months	100,056	91,443
Unconditional and expected to be settled after 12 months	796,625	708,743
	1,348,961	1,193,372
Provisions related to employee benefit on-costs (note 11(a)):		
Unconditional and expected to be settled within 12 months	77,216	67,767
Unconditional and expected to be settled after 12 months	114,244	101,641
	191,460	169,408
Total current provisions	1,540,421	1,362,780
Non-current provisions		
Employee benefits (note 11(a))	240,718	206,939
Provisions related to employee benefit on-costs (note 11(a))	34,521	29,677
Total non-current provisions	275,239	236,616
Total provisions	1,815,660	1,599,396

NOTE 10: PROVISIONS (CONTINUED)

Note

(a) Employee benefits and related on-costs

	2013	2012
	\$	\$
Current employee benefits		
Annual leave entitlements	452,280	393,186
Unconditional long service leave entitlements	896,681	800,186
	1,348,961	1,193,372
Non-current employee benefits		
Conditional long service leave entitlements	240,718	206,939
	240,718	206,939
Total employee benefits	1,589,679	1,400,311
Current on-costs		
Current on-costs	191,460	169,408
Non-current on-costs	34,521	29,677
Total on-costs	225,981	199,085
Total employee benefits and related on-costs	1,815,660	1,599,396

Provisions for employee benefits consist of amounts for annual leave, long service leave accrued by employees and a redundancy provision, not including on-costs.

NOTE 11: LEASES**Leasing arrangements**

Operating leases relate to the rental of premises, computer equipment and storage with lease terms of between 3 to 10 years, with an option to extend. The Federation Square premises lease was extended by five years in August 2009 to 15 September 2017. All operating lease contracts contain market review clauses in the event that ACMI exercises its option to renew. ACMI does not have an option to purchase the leased assets at the expiry of the lease period.

	2013	2012
	\$	\$
Non-cancellable operating leases payable		
Not longer than 1 year	3,486,381	3,576,213
Longer than 1 year and not longer than 5 years	9,882,986	13,144,305
Longer than 5 years	0	617,542
	13,369,367	17,338,060

NOTE 12: COMMITMENTS FOR EXPENDITURE

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

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

	2013	2012
	\$	\$
(a) Capital expenditure commitments payable		
Less than 1 year	0	24,848
	0	24,848
<i>Operation and maintenance commitments payable</i>		
(b) Less than 1 year	1,106,667	1,321,361
Longer than 1 year and not longer than 5 years	115,710	34,702
	1,222,377	1,356,063
Total commitments (inclusive of GST)	1,222,377	1,380,911

NOTE 13: CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent Assets

There are nil contingent assets (2012: nil).

Contingent Liabilities

There are nil contingent liabilities (2012: nil).

NOTE 14: FINANCIAL INSTRUMENTS

(a) Financial risk management objectives and policies

ACMI's principal financial instruments comprise of:

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

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

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

The carrying amounts of ACMI's financial assets and financial liabilities by category are in Table 14.1 below.

Table 14.1: Categorisation of financial instruments

	2013	2012
	\$	\$
Contractual financial assets		
Cash and deposits	3,898,424	4,954,816
Loans and other receivables (i)	516,079	427,291
Total contractual financial assets (ii)	4,414,503	5,382,107
Contractual financial liabilities		
At amortised cost (iii)	1,245,163	2,112,069
Total contractual financial liabilities (iv)	1,245,163	2,112,069

Notes:

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

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)

Table 14.2: Net holding loss on financial instruments by category

	2013	2012
	\$	\$
Financial assets		
Designated at fair value through profit or loss	0	(99)
	0	(99)

(b) Credit risk

Credit risk arises from the financial assets of ACMI, which comprise cash and deposits, trade and other receivables. ACMI's exposure to credit risk arises from the potential default of counter party on their contractual obligations resulting in financial loss to ACMI. Credit risk is measured at fair value and is monitored on a regular basis.

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to ACMI. ACMI has adopted a policy of only dealing with creditworthy counterparties and obtaining sufficient collateral where appropriate, as a means of mitigating the risk of financial loss from defaults. ACMI measures credit risk on a fair value basis.

ACMI does not have any significant credit risk exposure to any single counterparty or any group of counterparties having similar characteristics. The credit risk on liquid funds is limited because the counterparties are banks with high credit ratings assigned by international credit-rating agencies.

The maximum exposure to credit risk at balance date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the Balance Sheet.

Credit risk associated with trade receivables is managed as follows by:

- advancing credit under payment terms of 30 days; and
- debt collection policies and procedures.

Provision of impairment for financial assets is calculated based on past experience, and current and expected changes in client credit ratings.

Except as otherwise detailed, the carrying amount of financial assets recorded in the financial statements, net of any allowances for losses, represents ACMI's maximum exposure to credit risk without taking account of the value of any collateral obtained.

Financial assets that are either past due or impaired

Currently ACMI does not hold any collateral as security nor credit enhancements relating to any of its financial assets.

As at the reporting date, there is no event to indicate that any of the financial assets were impaired.

There are no financial assets that have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table discloses the ageing only of financial assets that are past due:

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)

Table 14.3: Ageing analysis of financial assets (i)

	Carrying amount \$	Not past due & not impaired \$	Past due but not impaired				Impaired financial assets \$
			Less than 1 month \$	1-3 months \$	3 months - 1 year \$	1-5 years \$	
2013							
Cash and deposits	3,898,424	3,898,424	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	485,333	259,087	-	127,219	94,994	4,033	2,899
Interest receivable	3,284	3,284	-	-	-	-	-
Accrued revenue	-	0	-	-	-	-	-
Other receivables	27,462	27,462	-	-	-	-	-
Total contractual financial assets	4,414,503	4,188,257	-	127,219	94,994	4,033	2,899
2012							
Cash and deposits	4,954,816	4,954,816	-	-	-	-	-
Receivables							
Trade debtors and allowance for doubtful debts	380,956	329,789	17,722	12,268	17,102	4,075	3,186
Interest receivable	17,580	17,580	-	-	-	-	-
Accrued revenue	-	-	-	-	-	-	-
Other receivables	28,755	28,755	-	-	-	-	-
Total contractual financial assets	5,382,107	5,330,940	17,722	12,268	17,102	4,075	3,186

Note:

- (i) The total amount of financial assets disclosed here excludes statutory receivables (i.e. Amounts owing from Victorian Government and GST input tax credit recoverable).

(c) Liquidity risk

Liquidity risk arises when ACMI is unable to meet its financial obligations as they fall due. ACMI operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, make payments within 30 days from the date of resolution. Derivatives are paid in accordance with the forward exchange contracts settlement terms. It also continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

ACMI's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk. Cash for unexpected events is generally sourced from realisation of money market investments.

Maximum exposure to liquidity risk is the carrying amounts of financial liabilities.

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)

Table 14.4: Maturity analysis of financial liabilities (i)

	Carrying amount	Maturity dates (a)				
		Nominal Amount	Less than 1 month	1-3 months	3 months - 1 year	1-5 years
	\$	\$	\$	\$	\$	\$
2013						
Payables:						
Trade creditors and accrued expenses	1,173,733	1,173,733	1,173,520	213	-	-
Other payables (ii)	71,430	71,430	71,430	0	-	-
Total payables	1,245,163	1,245,163	1,244,950	213	0	-
2012						
Payables:						
Trade creditors and accrued expenses	1,996,466	1,996,466	1,994,320	584	1,562	-
Other payables (ii)	115,603	115,603	115,603	-	-	-
Total payables	2,112,069	2,112,069	2,109,923	584	1,562	-

Notes:

- (i) The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities.
- (ii) Other payables include customer deposits.

(d) Market risk

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

Foreign currency risk

ACMI operates internationally and is exposed to foreign exchange risk arising from various currency exposures. Foreign exchange risk arises from future commercial transactions and recognised financial assets and financial liabilities denominated in a currency that is not ACMI's functional currency.

ACMI's treasury policy manages foreign exchange risk, preferring a certain outcome and minimising exposure to exchange rate movements. The policy requires management to hedge foreign exchange risk for future material payments such as exhibition hire fees, using forward exchange contracts transacted with the Treasury Corporation of Victoria.

At 30 June 2013, ACMI had no forward exchange contracts (2012: Nil).

Interest rate risk

ACMI's exposure to interest rate risk is insignificant.

NOTE 14: FINANCIAL INSTRUMENTS (CONTINUED)**Table 14.5: Interest rate exposure of financial instruments**

	Weighted average effective interest rate \$	Carrying Amount \$	Interest rate exposure		
			Fixed interest rate \$	Variable interest rate \$	Non- interest bearing \$
2013					
Cash and bank deposits					
Bank deposits	3.35%	3,882,124	2,500,000	1,382,124	-
Cash on hand		16,300	-	-	16,300
Receivables					
Trade debtors and allowance for doubtful debts		485,333	-	-	485,333
Other receivables (i)		30,746	-	-	30,746
		4,414,503	2,500,000	1,382,124	532,379
Payables					
Trade creditors and accrued expenses		1,173,733	-	-	1,173,733
Other payables (ii)		71,430	-	-	71,430
		1,245,163	-	-	1,245,163
2012					
Cash and bank deposits					
Bank deposits	4.52%	4,938,516	3,507,595	1,430,921	-
Cash on hand		16,300	-	-	16,300
Receivables					
Trade debtors and allowance for doubtful debts		380,956	-	-	380,956
Other receivables (i)		46,335	-	-	46,335
		5,382,107	3,507,595	1,430,921	443,591
Payables					
Trade creditors and accrued expenses		1,996,466	-	-	1,996,466
Other payables (ii)		115,603	-	-	115,603
		2,112,069	-	-	2,112,069

Notes:

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

(e) Fair value

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

- > The fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices.
- > The fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis.
- > The fair value of forward exchange contracts is determined using forward exchange market rates at the reporting date.

ACMI considers that the carrying amount of financial assets and financial liabilities recorded in the financial statements to be a fair approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full.

NOTE 15: CASH FLOW INFORMATION

	2013	2012
	\$	\$
(a) Reconciliation of cash and cash equivalents		
Total cash and deposits disclosed in the balance sheet	3,898,424	4,954,816
Balance as per cash flow statement	3,898,424	4,954,816
(b) Reconciliation of net result for the period to net cash flows from/(used in) operating activities		
Net result for the period	(1,781,644)	(3,704,802)
Non-cash movements:		
Loss on sale or disposal of non-current assets	131,446	599,209
Depreciation and amortisation of non-current assets	2,919,210	2,542,622
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	201,318	(355,932)
(Increase)/decrease in current inventories	11,338	(63,893)
(Increase)/decrease in other current assets	196,277	(296,111)
(Decrease)/increase in current payables	(813,119)	1,015,226
Increase in current provisions	177,641	223,545
Increase in non-current provisions	38,623	14,828
Net cash flows from operating activities	1,081,090	(25,308)

NOTE 16: RESERVES

	2013	2012
	\$	\$
Physical asset revaluation surplus (a)		
Balance at beginning of financial year	2,517,039	2,517,039
Revaluation increments/(decrements)	-	-
Balance at end of financial year	2,517,039	2,517,039

Note:

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

NOTE 17: EX-GRATIA PAYMENTS

	2013	2012
	\$	\$
ACMI has made the following ex-gratia payments (a)		
Ex-gratia payments	12,883	-

Note:

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

NOTE 18: RESPONSIBLE PERSONS

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

Names

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

Minister for the Arts	The Honourable Ted Baillieu, MP	1 July 2012 to 6 March 2013
	The Honourable Denis Napthine, MP	6 March 2013 to 13 March 2013
	The Honourable Heidi Victoria, MP	13 March 2013 to 30 June 2013

Accountable Officer	Antony Sweeney, Chief Executive Officer	1 July 2012 to 30 June 2013
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Governing Board

Lorraine Elliott AM, President (from 16 July 2013)	Rhonda O'Donnell (until 30 September 2012)
The Hon. John Thwaites, President (until 30 June 2013)	Joel Pearlman
Dion Appel (until 8 September 2012)	Andrew Ranger (from 30 April 2013)
Jan Chapman	Sue Rowley (until 30 September 2012)
Desmond Clark	Bill Shannon (until 30 September 2012)
Sebastian Costello (from 30 April 2013)	Ricci Swart
Peter Lewinsky	Michael Wachtel

Remuneration

Governing Board

Members of the governing board do not receive remuneration for services provided to ACMI, although they are eligible to be reimbursed for out-of-pocket expenses. See related party transactions below.

Accountable Officer

Remuneration received or receivable by the Accountable Officer in connection with the management of ACMI during the reporting period was in the range:

Total remuneration of responsible persons	Total Remuneration				Base Remuneration			
	2013		2012		2013		2012	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
<i>Income band</i>								
\$270,000 - 279,999	-		-				1	1.00
\$280,000 - 289,999					1	1.00	-	
\$300,000 - 309,999	1	1.00			-		-	
\$310,000 - 319,999			1	1.00				
Total numbers	1	1.00	1	1.00	1	1.00	1	1.00
Total numbers	1	1.00	1	1.00	1	1.00	1	1.00

NOTE 18: RESPONSIBLE PERSONS (CONTINUED)

Receipts from related parties

Entity	2013 \$	2,012 \$
6A Foundation	15,000	0
Ricci Swart is Trustee of 6A Foundation which made a donation to ACMI toward Screen It during the year.		
Melbourne International Film Festival	111,374	112,233
Joel Pearlman is an Honorary Director of the Melbourne International Film Festival, a not for profit organisation which hired ACMI facilities on normal commercial terms.		
Total	126,374	112,233

Payments to related parties

Entity	2013 \$	2,012 \$
Roadshow films Pty Ltd	3,637	8,091
Joel Pearlman is Managing Director of Roadshow Films Pty Ltd which ACMI made purchases from on normal commercial terms.		
Melbourne International Film Festival	40,395	41,891
Joel Pearlman is an Honorary Director of the Melbourne International Film Festival, a not for profit organisation which hired ACMI facilities on normal commercial terms.		
Total	44,032	49,982

Notes:

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

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

NOTE 19: REMUNERATION OF EXECUTIVES

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

Income band	Total Remuneration				Base Remuneration			
	2013		2012		2013		2012	
	No.	AEE	No.	AEE	No.	AEE	No.	AEE
\$100,000 - 109,999			1	0.78			1	0.78
\$160,000 - 169,999			-		1	1.00	-	
\$170,000 - 179,999	1	1.00	1	1.00	1	1.00	1	1.00
\$180,000 - 189,999								
\$190,000 - 199,999	1	1.00						
Total numbers	2	2.00	2	1.78	2	2.00	2	1.78
Total amount	\$366,624		\$283,591		\$342,732		\$274,012	

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

NOTE 20: REMUNERATION OF AUDITORS

	2013	2012
	\$	\$
Victorian Auditor-General's Office		
Audit of the financial statements	27,850	27,850
	27,850	27,850

NOTE 21: SUBSEQUENT EVENTS

ACMI has no material or significant events occurring after the reporting date (2012: nil).

NOTE 22: GLOSSARY OF TERMS

Capital asset charge

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

Commitments

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

Comprehensive result

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of net result and other non-owner changes in equity.

Employee benefits expenses

Employee benefits expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments, defined benefits superannuation plans, and defined contribution superannuation plans.

**NOTE 22: GLOSSARY OF TERMS
(CONTINUED)**

Financial asset

A financial asset is any asset that is:

- (a) cash;
- (b) an equity instrument of another entity;
- (c) a contractual or statutory right:
 - > to receive cash or another financial asset from another entity; or
 - > to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- (d) a contract that will or may be settled in the entity's own equity instruments and is:
 - > a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
 - > a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Financial instrument

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets or liabilities that are not contractual (such as statutory receivables or payables that arise as a result of statutory requirements imposed by governments) are not financial instruments.

Financial liability

A financial liability is any liability that is:

- (a) A contractual or statutory obligation:
 - > to deliver cash or another financial asset or another entity; or
 - > to exchange financial assets or financial liabilities with another entity under conditions that are potentially unfavourable to the entity; or
- (b) A contract that will or may be settled in the entity's own equity instruments and is:
 - > a non-derivative for which the entity is or may be obliged to deliver a variable number of the entity's own equity instruments; or
 - > a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments. For this purpose the entity's own equity instruments do not include instruments that are themselves contracts

Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statement, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 (Sept 2007), which means it may include the main financial statements and the notes.

Grants and other transfers

Transactions in which one unit provides goods, services, assets (or extinguishes a liability) or labour to another unit without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants to governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. For this reason, grants are referred to by the AASB as involuntary transfers and are termed non-reciprocal transfers. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Intangible assets

Intangible assets represent identifiable non-monetary assets without physical substance.

Interest income

Interest income includes unwinding over time of discounts on financial assets and interest received on bank term deposits and other investments.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

Net result from transactions/net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is income from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the

change in net worth that is due to transactions and can be attributed directly to government policies.

Non-financial assets

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

Other economic flows

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market re-measurements.

Payables

Includes short and long term trade debt and accounts payable, grants taxes and interest payable.

Receivables

Includes amounts owing from government through appropriation receivable, short and long term trade credit and accounts receivable, accrued investment income, grants, taxes and interest receivable.

Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes fees and charges for services rendered and sales of goods and services.

Supplies and services

Supplies and services generally represent cost of goods sold and the day to day running costs, including maintenance costs, incurred in the normal operations of ACMI.

Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

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