

# zcm



Annual Report

2021-22

**Responsible Body's declaration**

In accordance with the *Financial Management Act 1994*, I am pleased to present the Australian Centre for the Moving Image's Annual Report for the year ending 30 June 2022.

A handwritten signature in black ink, appearing to read 'J. Matton', with a small dot at the end.

Janet Matton  
President

On behalf of the members (Board) of the  
Australian Centre for the Moving Image  
25 August 2022

**ACMI acknowledges the Traditional Owners, the people of the Kulin Nation, on whose land we meet, share and work. We pay our respects to Elders past and present and extend our respect to Aboriginal and Torres Strait Islander people from all nations of this land.**

**Aboriginal and Torres Strait Islander peoples should be aware that this publication may contain names and images of people who have since passed away. All references to First Peoples in this publication are intended to include Aboriginal and/or Torres Strait Islander people.**

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*The Story of the Moving Image.* Photo: Adam Gibson

# Mission

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**To enrich our lives  
and foster our  
creative industries by  
illuminating the moving  
images, screens and  
technologies that  
define our age.**

# Vision

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**By 2025, ACMI will reflect our diverse society, connecting watchers and learners, players and makers, through our groundbreaking onsite and digital programs and experiences.**

# Values

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## **We believe:**

- First Nations culture is at the centre of Australian culture**
- commitment to diversity and inclusivity is ongoing work and must be continuously championed**
- our museum must strive to be accessible, reflective and welcoming of all our communities**
- innovation and learning requires experimentation and risk taking**
- collaboration enables real accomplishment**
- creative expression takes many forms**
- in working together with integrity and respect**

# Background

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**The Australian Centre for the Moving Image (ACMI) is Australia's national museum of film, TV, videogames, digital culture and art.**

Unique in the museum landscape in Australia, ACMI celebrates the wonder and power of the world's most democratic artform – fostering the next generation of makers, players and watchers. In a world transformed by the COVID-19 pandemic, ACMI's purpose becomes more relevant than ever as screens continue to play a central role in connecting our society and communities.

Established by the Victorian Government in 2001 and located in the heart of Melbourne in Fed Square, ACMI plays a pivotal role in the city's standing as a global cultural destination fostering creativity and innovation. ACMI is the most successful museum of its kind in the world, attracting millions of visitors to our museum and our touring exhibitions, nationally and internationally.

ACMI reopened in February 2021 after a two-year, \$40 million redevelopment – an architectural, programmatic and technological transformation delivered through the investment and support of the Victorian Government, along with corporate and philanthropic partners. ACMI continues to offer a vibrant calendar of exhibitions, screenings, commissions, festivals, and industry and education programs, exploring the stories, technologies and artists that create our shared screen culture.

# From the Board President

On behalf of the Board, I am pleased to introduce ACMI's 2021–22 Annual Report. It has been a year of ongoing change and renewal for Australia's national museum of screen culture. Despite challenging COVID-19 related setbacks, ACMI has adapted and evolved to ensure that our unique, multiplatform offering remains world-class and can be enjoyed by a global community.

I would like to acknowledge the ongoing support of the Victorian Government for ACMI through Creative Victoria. We thank our former Minister for Creative Industries, The Hon. Danny Pearson MP for his commitment to our vision and ongoing belief in our museum's vital role in Melbourne's cultural ecosystem. And we extend a very warm welcome to our new Minister for Creative Industries, Steve Dimopoulos MP.

At a local level, we played a vital role in enticing more visitors back to the heart of Melbourne, between pandemic-related lockdowns, with over 375,000 people experiencing the interactive and immersive exhibitions and programs that our renewed museum offers.

We presented a range of groundbreaking online and in-person programs, events and exhibitions, including two Melbourne Winter Masterpieces®, thanks to support from Visit Victoria.

*Disney: The Magic of Animation* was a crowd-pleaser, with visitors having the opportunity to explore the creativity and innovation of almost 100 years of Disney animation. I was so impressed with the agility of the ACMI team, which seamlessly worked to extend the season in and around lockdowns, ensuring that over 88,000 visitors could enjoy the iconic wonder of Disney.

*Light: Works from Tate's Collection*, an Australian-exclusive exhibition, featured over 70 important artworks harnessing the phenomenon of light and spanning 200 years of art history. I would like to thank Tate Director of International Partnerships Neil McConnon, Tate Senior Project Manager Lauren Buckley and Tate Assistant Curator Matthew Watts, who travelled from the UK to attend the launch of this magical exhibition. Light plays an essential role in the creation of the moving image, so it was a fantastic achievement for ACMI to be able to explore the phenomenon via the exhibition and associated events and, in doing so, deliver on our goal to make ACMI more accessible.

Despite the challenges presented by the pandemic and its impact upon schools and remote learning, ACMI's Education team was able to provide students a range of onsite, online and offsite learning opportunities with 50,000 students participating in these programs in 2021–22.

ACMI's major partners include Big Ant Studios, Blackmagic Design, Cisco, Gandel Foundation, Naomi Milgrom Foundation, Panasonic, RMIT University, 6a Foundation and Swinburne University of Technology. We are deeply grateful to them – and to all of our corporate and philanthropic partners

and donors – for helping us extend the reach and impact of our work. Thanks also to the Department of Education and Training for enabling ACMI to deliver teaching and learning outcomes for Victorian schools.

I would like to thank outgoing Director & CEO Katrina Sedgwick OAM for her outstanding leadership of ACMI over the last seven years, which has included rising to the ongoing challenges of the COVID-19 pandemic. Katrina is a wonderful ambassador for the moving image and has left a legacy of a newly transformed museum that lies at the heart of Victoria's creative industries. I'm certain that Katrina will continue to be a huge asset to our city through her leadership of Melbourne Arts Precinct Corporation.

I would like to thank my colleagues on the ACMI Board for their unwavering commitment to this wonderful museum - Tasneem Chopra OAM, Karen Corry, Rachel Griffiths AM, Darren Dale, Paul Wiegard, Linda White, Dr Terry Wu and Ian Forsyth, as well as past board members. Thank you to our Development Committee, chaired by Ricci Swart AM; our Audit Committee, chaired by Karen Corry; and our First Nations Committee, chaired by Darren Dale.

Thank you to Graham Jephcott our Acting Director & CEO, the executive team and our dedicated and passionate staff for their hard work. We also acknowledge the generous support of ACMI's partners and industry colleagues. Together we continue to deliver on the potential offered through our renewal and world class programming, which have garnered numerous awards for architecture, exhibitions, digital and branding.

Together with my Board colleagues I look forward to continuing to help shape the evolution of ACMI and building on the contribution it makes to Victoria's standing as the preeminent arts capital of the world.



Janet Matton AM  
Board President

# From the acting Director & CEO

To say recent years have been challenging would be an understatement. Over the past year, Australians continued to deal with the challenges presented by the pandemic, which had profound impacts on the arts, tourism and hospitality industries of which ACMI plays an important role in Victoria.

Fortunately, the ongoing strategic effort to transform ACMI into a multi-award winning, multiplatform museum of screen culture meant that despite the impacts of COVID-19, there were fewer barriers to where and how ACMI could be accessed. Despite multiple museum closures due to lockdowns, we were able to seamlessly deliver transformative works into homes around the world via our online offering, including Cinema 3 and Gallery 5.

We made the most of time outside of lockdowns, welcoming 375,338 visitors back to the heart of Melbourne and into our museum for exhibitions, films, programs and events. We were also delighted to deliver an extended season of the much-loved Melbourne Winter Masterpieces® exhibition *Disney: The Magic of Animation*.

We are so grateful to the Victorian Government, through Creative Victoria, and to our incredible partners and donors for supporting our vision to connect watchers and learners, players and makers, via our groundbreaking programs and experiences.

I stepped into the role of Acting Director & CEO in April, after Katrina Sedgwick OAM departed ACMI to embark on her next chapter supporting the Victorian creative industries, by leading the Melbourne Arts Precinct Corporation. I would like to thank Katrina for her passionate leadership. She achieved so much during her seven years at the helm of ACMI and was central to our redevelopment, leading the organisation through a \$40 million renewal project, which transformed ACMI into the museum we know and love today.

As you read through this report you will see that we have many achievements worth celebrating. Here are a few key highlights.

We were delighted to see that our strategic efforts to attract new audiences paid off – meaning that more people have had the opportunity to participate in a multi-faceted, contemporary museum experience. Over the past year, we recorded significant growth in visitation from across a broader spread of greater Melbourne, and we saw an increase in visitation from Culturally and Linguistically Diverse visitors, as well as Aboriginal and Torres Strait Islander peoples.

In May, we also took steps to recruit a new First Nations identified role within the ACMI Executive team. Gavin Somers will commence in the role of Director, First Nations, Equity & Social Policy in August 2022. This role will support ACMI to position First Nations culture at the centre of Australian culture as we continue our ongoing work to champion diversity and inclusivity.

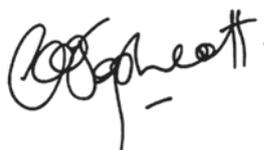
In June, with support from Visit Victoria we opened our latest Melbourne Winter Masterpieces® exhibition, *Light: Works from Tate's Collection*, the first major collaboration between ACMI and Tate. The exhibition sees J.M.W Turner's epic artwork *The Deluge* exhibited in Australia for the first time alongside pioneering moving image works by Tacita Dean and Lis Rhodes.

Despite the restrictions on both international and national touring, we have continued to forge new partnerships and networks across the globe including our *DreamWorks Animation* exhibition showing in the USA for the first time. Opportunities like this have helped retain ACMI's well-recognised position internationally as a touring museum with high-quality innovation.

We continue to be recognised on a global scale for our transformation with accolades spanning architecture, exhibitions and branding. Among new awards, we were shortlisted in three categories of the 2021 Premier's Design Awards and highly commended in the Architectural category. We were also highly commended at the Museums & Galleries National Awards for our permanent exhibition *The Story of the Moving Image*. ACMI was again recognised for this permanent exhibition when it won two SEG D Global Design Awards in 2022.

As this report demonstrates, it has been another remarkable year for ACMI as we continue our transformation. I would like to thank our ACMI Board members, headed by Board President Janet Matton AM, for their leadership during this momentous year. Thank you also to our former Minister for Creative Industries, The Hon. Danny Pearson MP and Creative Victoria for their unwavering support. We look forward to working with our new Minister for Creative Industries, Steve Dimopoulos MP. I would also like to thank our philanthropic and corporate partners for their vital contributions.

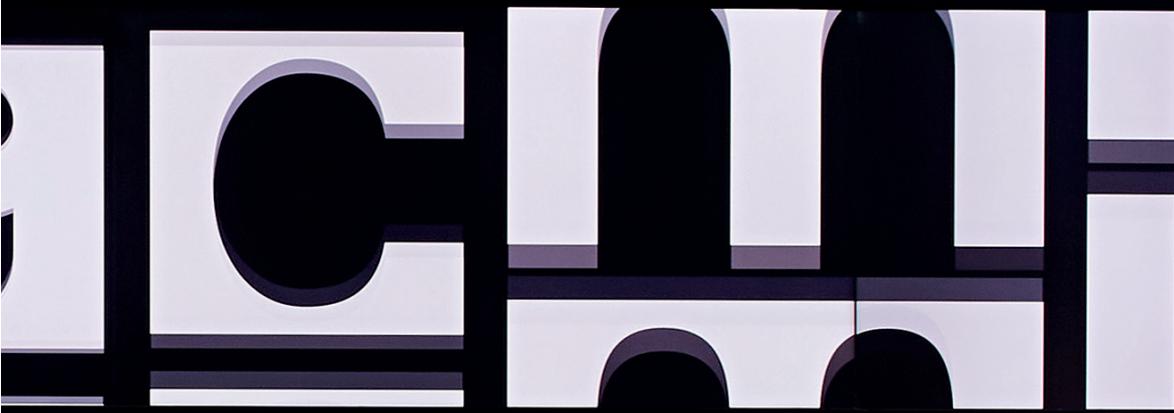
Finally, I would like to extend my thanks to the entire staff at ACMI, who together help to bring our vision to life. I am forever in awe of the passion, intelligence and creativity within our team. I am thrilled to be part of ACMI's journey as we embark on our next chapter.



Graham Jephcott  
Acting Director & CEO



# 2021-22 Overview





ACMI, Fed Square. Photo: Shannon McGrath

# Ongoing Renewal

**ACMI is your museum of screen culture. It is unique in our region and tells the story of the past, present and future of film, TV, videogames, digital culture and art.**

Over the last four years, despite the setbacks of COVID-19, ACMI has been undergoing a transformative renewal with significant architectural, technological and programmatic shifts. These ongoing advancements ensure that our unique offering remains world-class and can be enjoyed by a global community for years to come. Since welcoming visitors into our renewed museum in early 2021, we have continued to evolve and introduce new audiences to diverse, dynamic and groundbreaking multi-form and multi-channel experiences.

# ACMI by the numbers

**375,338 museum visits  
(despite 99 days locked  
down due to COVID-19)**

**21,878 visits to ACMI's  
online gallery**

**4,112,026 items collected by  
visitors with their ACMI Lens**

**33,102 visitors to ACMI  
touring exhibitions across  
3 national and 1  
international venues**

**26 languages spoken by  
Visitor Experience guides  
and volunteers at time of  
reopening**

**34% of visitors speak a  
language other than English  
at home**

**37% of visitors were born  
outside Australia**

**3% of visitors identify  
as Aboriginal and Torres  
Strait Islander**

**48% of visitors had not  
been to ACMI before**

**550+ schools booked for  
ACMI Education Programs**

**12 new artistic commissions**

**4,100+ press articles**

**106m+ print and broadcast  
reach**

**19,172,662 social media  
reach**

**194,641 social media  
engagements**

**14% of visitors attending  
free programming since  
reopening are repeat visitors**

# Content & Programs

We have designed and delivered dynamic, multi-channel content through over 400 exhibitions, films, commissions, education and public programs and, in doing so, introduced diverse and groundbreaking screen culture to local, regional, national and international audiences.





# Exhibitions

## Light: Works from Tate's Collection

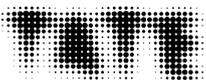
16 June 2022 - 13 November 2022

***Light: Works from Tate's Collection* premiered on 16 June as part of the Victorian Government's Melbourne Winter Masterpieces® series. Curated by Tate, UK, and drawing from its prestigious collection, *Light* features over 70 works spanning 200 years of art history including painting, photography, sculpture, drawing, kinetic art, installation and the moving image.**

The launch celebration sparked under the newly commissioned major work *Weights of Light* by Mikala Dwyer, created specifically to accompany the exhibition in Melbourne. ACMI Board Member Rachel Griffiths AM walked the red carpet and delivered an opening night address. Joining her for the exhibition's opening were special guests from the visual art, screen, fashion and lifestyle industries, including Tate's London-based Director of International Partnerships Neil McConnon, Senior Project Manager Lauren Buckley and Assistant Curator Matthew Watts, as well as Councillor Jamal Hakim from the City of Melbourne and the Hon. Harriet Shing MP, who at the time was Victoria's Parliamentary Secretary for Creative Industries.

The opening week saw thousands of visitors attend the exhibition, with many more exploring the free installation of Lis Rhodes *Light Music* (1975) on display in Gallery 3. The exhibition continued in our major temporary exhibition space, Gallery 4, tracing fascinating connections between the way light is depicted in the monumental eighteenth-century paintings of J.M.W. Turner and in nineteenth and twentieth-century masterpieces by Claude Monet, Camille Pissarro, Wassily Kandinsky and Bridget Riley through to its dynamic presence in contemporary films and installations by Tacita Dean, James Turrell and Olafur Eliasson.

A number of public programs ran in conjunction with the exhibition including a curatorial conversation between ACMI's Laura Castagnini and Matthew Watts from Tate, Ari Wagner discussing the conceptual development of light and an *Optical Poetry: Oskar Fischinger Retrospective* presented in association with the Center for Visual Music. Thanks to the generous support of the Naomi Milgrom Foundation, ACMI screened selected short films by Oskar Fischinger, the creator of *Raumlichtkunst* (1926-2012). Visitors were also able to relax at ACMI's Light Lounge before exploring the Australian exclusive exhibition after hours.



Organised in cooperation with Tate

Presenting Partner



Major Exhibition Partner



Major Research Partner



Major Academic Partner



Supporting Partners





*Light: Works from Tate's Collection. Photo: Phoebe Powell*

**“Melbourne winter will take on a colourful glow with an exhibition of light-themed works from London’s renowned Tate art galleries opening at ACMI in June.”**

**— *Time Out* (Australia)**

**“...some of the world’s great masters of light art – and light inspired artworks – will finally illuminate Melbourne, as ACMI presents its own blockbuster version, *Light: Works from Tate’s Collection...*”**

**— *Arts Hub***

“It sounds like the stuff of, well, a Disney movie...”

— *The Australian*

“The exhibition is likely to surprise those for whom the name "Disney" is code for razzle dazzle.”

— *The Saturday Paper*

# Disney: The Magic of Animation

***Disney: The Magic of Animation* was a much-loved and popular Melbourne Winter Masterpieces® exhibition at ACMI, attracting over 88,000 visitors. The exhibition extended through the Victorian school summer holidays, finishing on 23 January to counterbalance days lost earlier in its season due to lockdowns and ensure that as many visitors as possible could enjoy the unique wonder of Disney.**

Exclusive to Melbourne, the exhibition celebrated nearly a century of animation, artistry and innovation from the Walt Disney Animation Studio and featured over 500 exceptional artworks, including original paintings, sketches and concept art specially selected by the Walt Disney Animation Research Library in Los Angeles, California.

The exhibition offered a rare chance to gain insights into the working practices of the artists and animators who created some of the most loved animation films ever produced. From delicate pencil drawings of *Snow White* (1937), to the mystical digital landscapes of *Frozen II* (2019), fans, families and cinephiles all found something to love. This high-quality exhibition of broad and popular appeal was an excellent offer to support our Renewal. It showcased our ability to attract large-scale international exhibitions to Melbourne despite the challenges of COVID-19.

In conjunction with *Disney: The Magic of Animation*, ACMI presented a suite of public programs celebrating and exploring Disney animation. Despite impacts of COVID-19 disrupting in-person programming efforts, we celebrated Disney with online masterclasses and events such as an interactive session with Fawn Veerasunthorn, Head of Story for *Raya and the Last Dragon* (2021). In addition, over the final weeks of the exhibition, we ran several sold-out in-person family workshops and cinema screenings, including Disney's newest animation *Encanto* (2021). This screening was accompanied by a talk with Chief Creative Officer Jennifer Lee connecting in from the US. *Art of The Score*, a focus on Disney soundtracks and scores, unpacked and discussed by musicians and composers from the Melbourne Symphony Orchestra, also proved popular with visitors.

Presenting Partner



Major Technology Partner



Major Research Partner



Major Academic Partner



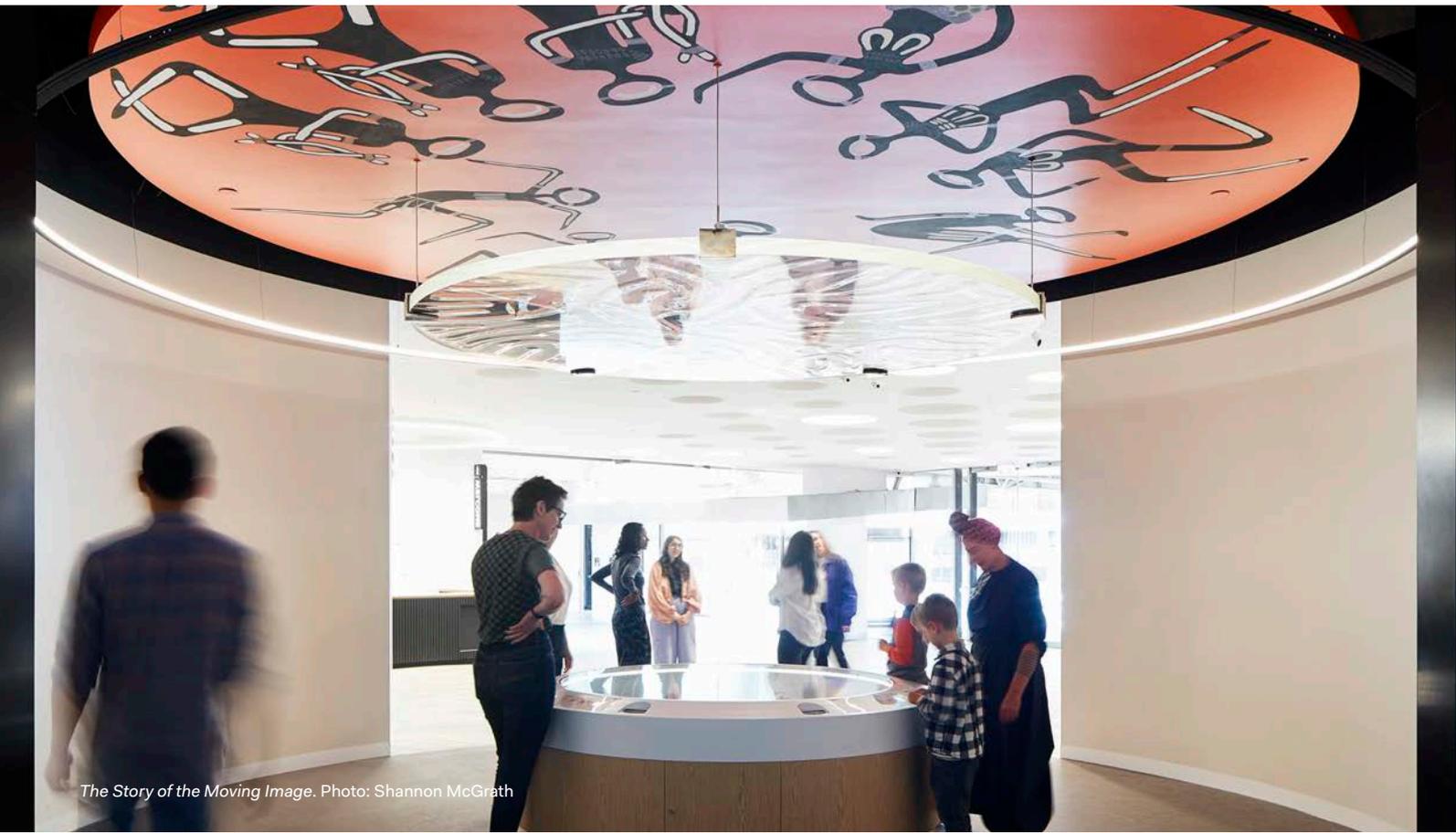
Exhibition Partner



Exhibition Supporters







*The Story of the Moving Image. Photo: Shannon McGrath*



*The Story of the Moving Image. Photo: Phoebe Powell*

# Gallery 1

Our ongoing exhibition, *The Story of the Moving Image*, continues to evolve, bringing new content, stories and interactive experiences to our audiences. The exhibition takes visitors on an immersive journey through the past, present and future of the moving image across film, TV and video. In the last year, it has attracted over 158,000 guests, who used the Lens to collect a combined 4.1 million items.

The interactive nature of *The Story of the Moving Image* has been a hit with visitors, with *Flipbook* (a photo booth that allows visitors to create their own book to take home) and *Edit Line* (an interactive experience that gives visitors the chance to create a personalised sequence of legendary film and TV moments) proving to be particularly popular, being collected 77,446 and 44,005 times respectively.

Notable additions to our centerpiece exhibition include:

## COSTUME

Costumes designed by Sharon Long and Emma Fryer from the award-winning series *The Great* (2020), Edie Kurzer's costumes for Fremantle Media's series *Picnic at Hanging Rock* (2017), as well as gowns from movies *Muriel's Wedding* (1994) and *Top End Wedding* (2019).

## VIDEOGAMES

Games Lab presented by Big Ant Studios added twelve new playable games, including a curatorial collaboration with Swinburne University of Technology, RMIT University and the Australian Academic and Research Network (AARNet) that introduced six Australian-made games from the 1990s into the gallery, and over 50 more accessioned into ACMI's collection. The showcase includes original Australian games - *The Dame Was Loaded* (1995), which was the first videogame project ever funded by VicScreen, and international licenses, such as Beam Software's *Shadowrun* (1993) for Nintendo Entertainment System (NES), and Brilliant Digital's *Xena, Warrior Princess: Girls Just Wanna Have Fun* (1999).

## FILM

A display showcasing the Australian Academy of Cinema and Television Arts (AACTA) award-winning film *The Dry* (2021), starring Eric Bana and directed by Robert Connolly was installed in August. This critically acclaimed film, based on the bestselling book by Jane Harper, became the 14th highest-grossing Australian film of all time, leading a resurgence of Australian stories at the local box office.

Alongside *The Dry*, is another new display focused on the seminal film *Puberty Blues* (1981) directed by Bruce Beresford based on the semi-autobiographical novel by Kathy Lette and Gabrielle Carey set on Sydney's Cronulla beaches. Featuring a memorable soundtrack with

contributions from Split Enz and trash-talking dialogue that popularised getting "dropped" and complaining about "molls", *Puberty Blues* captures a unique slice of Australiana.

Commissioned by ACMI, the new short film *Jaara Nyilamum* (2021) by performer, songwriter and composer Dr Lou Bennett AM, and artist, writer and filmmaker Dr Romaine Morton was included in the ongoing series *How We Tell Our Stories*. The series showcases the diversity of Indigenous storytelling, and the ways in which First Peoples use moving image to tell their stories in their way, as well as a tool for resistance and to assert agency.

## CATCH OF THE DAY

*Catch of the Day* is a responsive display that is updated weekly with the moments, stories and memes that go viral on the internet. This display not only celebrates the creativity, humour and activism of internet users, but also reflects how social media allows an immediate, real-time dialogue between moving image producers and audiences, demonstrating how technological advances have changed the way we interact with media and each other. *Catch of the Day* keeps our exhibition content at the forefront of the zeitgeist, demonstrating our awareness and contribution to online conversations, and positions ACMI as a truly multiplatform museum that connects our onsite experience with the online world.

# Gallery 2

Programmed in partnership with Naomi Milgrom AC and the Naomi Milgrom Foundation, Gallery 2 is dedicated to presenting seminal and newly commissioned artworks by international artists.

## OSKAR FISCHINGER: RAUMLICHTKUNST UNTIL FEBRUARY 2023

This exhibition presents one of the first multimedia projections ever made: Oskar Fischinger's *Raumlichtkunst*. The three-channel projection is a reconstruction of his multiple-screen film events, first shown in Germany in 1926, and restored by the Center for Visual Music (CVM) in Los Angeles. Working with Fischinger's original 1920s nitrate film, CVM restored the 35mm film via traditional photochemical processes, transferred it to HD, then digitally restored the colour, and finally reconstructed this three-screen version of his performances. Originally accompanied by live avant-garde percussion, CVM chose two versions of *Double Music* by John Cage and Lou Harrison, and *Ionisation* by Edgard Varèse to accompany this projected version of the work.



*Raumlichtkunst* Oskar Fischinger Photo: © Center for Visual Music

# The Lens

## What is the Lens?

The Lens, first launched in February 2021, continues to be a success. Visitors use the Lens in our exhibitions to collect objects, media and save the interactive experiences they have made throughout their visit. At home, logging in to the Lens via the ACMI website, people have access to a custom diary of each visit, connecting all the items collected with additional resources such as stories, essays, and other documentation, as well as 'where-to-watch-online' links for each film. A refreshed design for the Lens launched in June 2022 and new features to the post-visit online experience continue to be added.



ACMI Lens. Photo: Gareth Sobey



*The Gods of Tiny Things, Deborah Kelly (2021)*



*Analects of Kung Phu – Book 1, The 69 Dialogues between the Lamp and the Shadow, Jason Phu (2021)*

# Gallery 3 & 4

Gallery 3 is a smaller flexible gallery space dedicated to newly commissioned singular artworks or exhibitions showcasing important stories on Australian videogames, film, television or digital culture.

Gallery 4 is our 1,000 square metre temporary exhibition space used to host major exhibitions such as the Melbourne Winter Masterpieces® and ticketed art and museum experiences.

## **Deborah Kelly: *The Gods of Tiny Things***

01 JULY - 14 NOVEMBER 2021

Sydney-based artist Deborah Kelly's kaleidoscopic two-channel video *The Gods of Tiny Things* unleashed a vivid collage of animated figures and landscapes cut free from pages of old magazines and encyclopedias. Created at 'collage camp' with visual and musical collaborators, Kelly's artwork explores the threats of extinction and the climate crisis, the tolls of colonialism, and the global political shift to the right, while conversely reveling in the hectic pleasures and desires of life itself. Thousands of visitors were able to enjoy this wonderful work despite the exhibition running through COVID-19 related lockdowns.

## **Jason Phu: *Analects of Kung Phu – Book 1, The 69 Dialogues between the Lamp and the Shadow***

01 JULY - 14 NOVEMBER 2021

MORDANT FAMILY MOVING IMAGE COMMISSION FOR YOUNG AUSTRALIAN ARTISTS

Jason Phu's *Analects of Kung Phu – Book 1, The 69 Dialogues between the Lamp and the Shadow* is the second Mordant Family Moving Image Commission for young Australian artists.

Aside from bareknuckle action and breakneck stunts, martial arts and wuxia films are packed with wisdom and life lessons. Phu reclaimed these wise sayings and remixed them into a moving image philosophy for surviving contemporary life. Divided into chapters featuring insights and meditations from different movies, TV shows and videogames, *Analects of Kung Phu – Book 1, The 69 Dialogues between the Lamp and the Shadow* offers a guide to ourselves and society taught by action stars and movie heroes.

This multi-channel video work was seen by over 9,000 visitors at ACMI.

## Kaylene Whiskey: *Ngura Pukulpa – Happy Place*

21 FEBRUARY – 10 APRIL 2022

COMMISSIONED BY MELBOURNE ART FOUNDATION  
IN PARTNERSHIP WITH ACMI

Kaylene Whiskey's *Ngura Pukulpa – Happy Place* brings her dazzling artistry and celebration of sisterhood to the screen. At its centre, Whiskey is a dancing queen with an entourage of seven kungka kunpu (strong women) from her community in Indulkana. The kungka kunpu act as back-up for a superstar tearing through red-sand roads in a Toyota Land Cruiser. Along for the party, superhero Wonder Woman and superstar Tina Turner materialise in Whiskey's live-action dreamscape, appearing in vivid animations rendered in Whiskey's lively, singular style.

The work was shown at the Melbourne Art Fair at the Melbourne Convention and Exhibition Centre from 17-20 February 2021 before being exhibited in Gallery 3.



Above: *Ngura Pukulpa – Happy Place*, Kaylene Whiskey (2022)

## Gillian Wearing: *Editing Life*

29 APRIL – 22 MAY 2022

PRESENTED FOR PHOTO 2022 INTERNATIONAL  
FESTIVAL OF PHOTOGRAPHY

Presented for PHOTO 2022 International Festival of Photography, *Editing Life* by British artist Gillian Wearing explored AI image processing tools and 'deep fake' technology to imagine a suite of possible future selves. Inspired by documentaries, reality TV and the performative nature of self, Wearing turned the lens on herself in an exploration of memory and mortality, in an exhibition that was a contemplation of self-representation and the nature of aging in the contemporary world.

The exhibition comprised two elements: moving image and photography. Wearing collaborated with advertising agency Wieden + Kennedy to create a single channel video work of a series of strangers whose faces are replaced with a deepfake of the artist created with the mapping of an AI digital mask. Gallery 3 was entirely wrapped in custom wallpaper depicting huge self-portraits. The images displayed Wearing's face altered with the use of artificial intelligence and age processing tools to have her appear the way collaborators imagined she would look at 70 years old. The work prompted visitors to consider how reality can be distorted in the age of selfies and social media.

ACMI and PHOTO 2022 co-hosted a launch event, which included a mesmerising performance by Melbourne artist Scotty So in response to the festival's theme: 'Being Human'. We ran a number of late-night openings as part of the festival program and welcomed school and university students on tours of the exhibition. In the cinema, almost 100 people joined us for the screenings of Wearing's first feature documentary entitled *Self Made* and 7,294 visitors attended the exhibition during the three weeks.

## Reko Rennie: *What Do We Want?*

01 APRIL – 01 MAY 2022

ARTBANK + ACMI COMMISSION

Reko Rennie's *What Do We Want?* is the second Artbank + ACMI Commission. Displayed in a large three-channel video installation for a world premier at ACMI, the work *What Do We Want?* loudly and proudly conveys the diversity of First Nations people, and the ongoing fight for justice. An army of First Nations warriors come out to play in Kamilaroi artist Reko Rennie's action packed video. In a martial arts dojo, the Sensei cries "What Do We Want?", to which the students respond "Land Back! Equality!", thus vocalising demands of environmental, political and social concerns affecting Indigenous people.

Rennie was taught martial arts by his father while growing up in Melbourne's inner West. For the second Artbank + ACMI Commission, *What Do We Want?* ties Rennie's 25-year history of martial arts to

his art practice, ultimately expanding and evolving his moving image repertoire into the realm of performance.

*What Do We Want?* also takes influence from martial arts films including Blaxploitation movies from the 1970s and 80s. The work employs the medium to make a statement about authenticity, respect, bravery and collective power. The students in *What Do We Want?* become a force to be reckoned with. Rennie's work presents us with urgent questions that require action and response.



*What Do We Want?* (2022), Reko Rennie



Still from *Gowidja (After)* (2021), Moorina Bonini

## Gallery 5

Gallery 5 is ACMI's online exhibition space. Like Cinema 3, it is a key part of ACMI's activities as a multiplatform museum. Showcasing online video and interactive art, as well as live streams and digital performance works, we have connected with a broad audience through this online platform, with almost 22,000 people visiting our website to experience this specific offer. Gallery 5 supports ACMI's goal to expand its collection of digital and interactive works, and champion gender parity. Original commissions created for Gallery 5 are acquired into ACMI's permanent collection joining other important Australian interactive digital artworks.

Gallery 5 also allows ACMI to collaborate internationally with artists, galleries and festivals who are interested in digital practice, cementing our presence as a museum of screen culture on an international stage.



## Ross Gibson: *head\_phone\_film\_poems*

10 JUNE – 05 NOVEMBER 2021  
ACMI COMMISSION AND ACQUISITION

Ross Gibson's *head\_phone\_film\_poems* creatively remixed material from online archives including the Australian Security Intelligence Organisation (ASIO), National Archives of Australia, Justice and Police Museum Sydney, and Gibson's social-media-stored collections depicting strange late-night phenomena filmed in his neighbourhood over the past decade. The *head\_phone\_film\_poems* are shaped by three guiding principles: they must be produced entirely on an iPhone, feature some visualised language, and be more suggestive than what it shows. *head\_phone\_film\_poems* has been acquired into ACMI's collection.



## Moorina Bonini, Kalanjay Dhir and Jazz Money: *Unfinished Camp*

24 SEPTEMBER – 19 DECEMBER 2021  
ACMI COMMISSION AND ACQUISITION

In 2021, ACMI commissioned new video works from three local artists as part of a global initiative: *Unfinished Camp*. Funded by Project Liberty and run in conjunction with leading arts organisations around the world, *Unfinished Camp* questions what the future of art will be in a decentralised world. Australian artists Moorina Bonini, Kalanjay Dhir and Jazz Money each presented a short film work considering what is necessary to build a more equitable future.

The three artists joined a global network of 24 other young creative thinkers who collectively responded to this idea. The works were presented in Gallery 5 as well as at *Unfinished Live* at the House of Electronic Arts in Basel on September 23, 2021, and at The Shed, New York on September 24, 2021. They were also shown as part of an exhibition that began June 1, 2022, at Pivo in São Paulo, Brazil.



## Laura Duffy: *Spawn*

1 DECEMBER 2021 – 06 MARCH 2022  
ACMI + CIRCUIT COMMISSION

*Spawn* is a politically charged short film by Aotearoa New Zealand-based queer video artist Laura Duffy. Co-commissioned with Circuit Artist Moving Image in Aotearoa, who also hosted the work online for the duration of the exhibition, this work explored the intersections between our perceptions of 'natural', 'unnatural' and 'normal'.



## Firepit Collective: *HYPER//ECHO*

03 APRIL – 01 JULY 2022  
ACMI COMMISSION AND ACQUISITION

Firepit Collective are a videogame-making collective founded by award-winning game designers Cecile Richard, Jae Stuart, and Andrew Gleeson. They focus on game making as a non-commercial arts practice, having previously developed a playful digital exhibition space titled the ZONE.

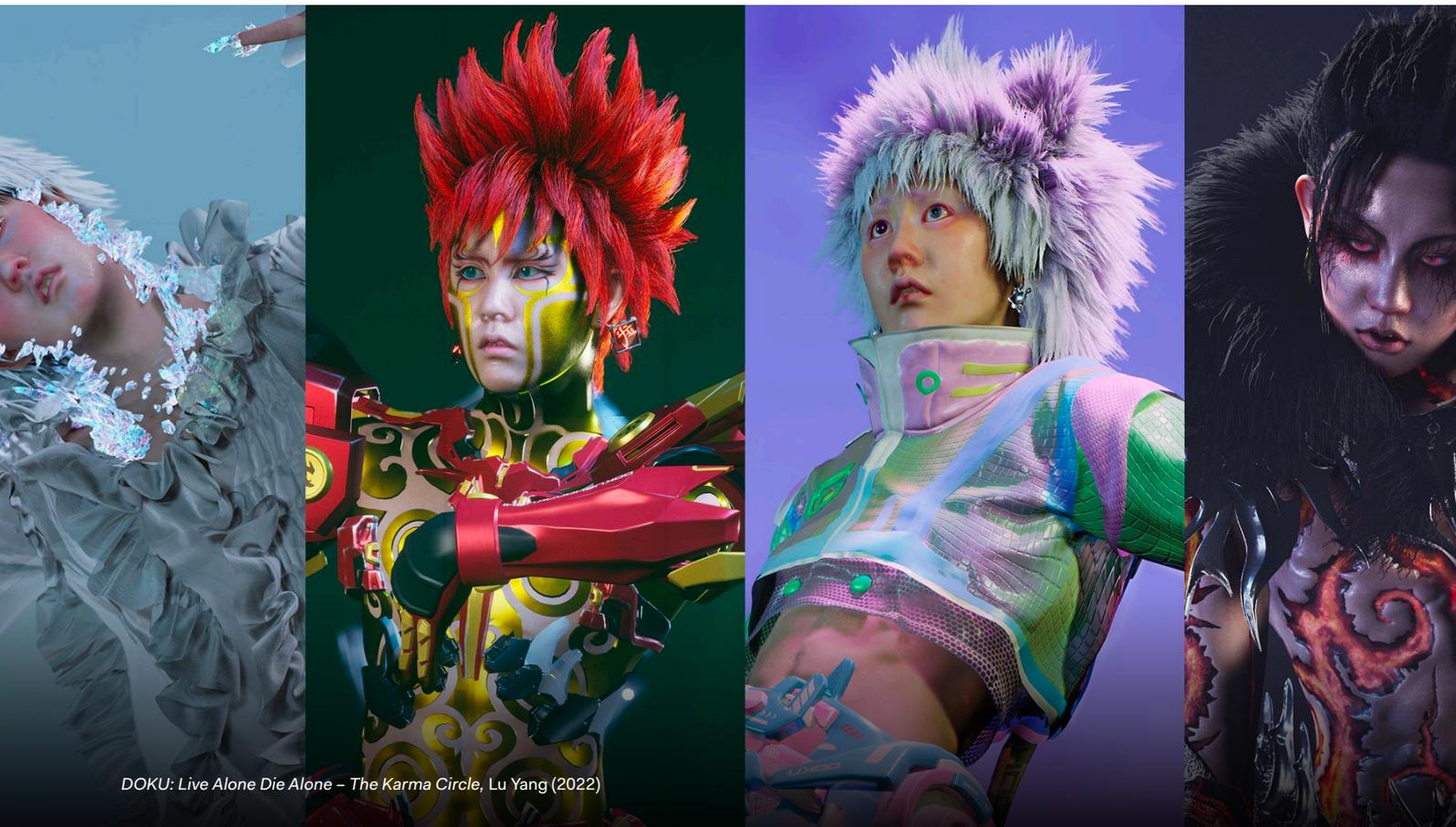
Their ACMI commission *HYPER//ECHO* is a durational, multiplayer videogame that explores digital communities and infrastructure. By inviting players to build and maintain their own and each other's buildings over time, the game points to our relationship with technology and the digital world, how brittle and ephemeral, often by design, its infrastructure really is, and to the fundamental urge to preserve and pass down knowledge, even when buildings crumble down, languages wane, and hyperlinks break.

On opening night alone, *HYPER//ECHO* was visited 854 times and in the three months that the game was live, 10,281 visitors participated in the experience.

# Lu Yang: *DOKU: Live Alone Die Alone – The Karma Circle*

LAUNCHED 22 MAY 2022  
ACMI COMMISSION IN PARTNERSHIP  
WITH ASIATOPA

As a digital extension of the work they presented for the AsiaTOPA festival in March 2022, the team behind Lu Yang's *DOKU: Live Alone Die Alone – The Karma Circle* launched a digital version of the work on Gallery 5 in May.



*DOKU: Live Alone Die Alone – The Karma Circle*, Lu Yang (2022)



Still from *Central Park* (1990), Frederick Wiseman

# Film Programs

Film lovers enjoy a premium cinema experience at ACMI, with state-of-the-art 4K laser projection, rich programming and delicious snacks and drinks created by Karen Martini and her team at Hero.

## The Decadent Editions

PUBLISHED BY FIREFLIES PRESS  
IN PARTNERSHIP WITH ACMI

ACMI collaborated with Fireflies Press to deliver two rich screening programs to coincide with the launch of the latest titles in the *Decadent Editions* series. Written by the world's most compelling critics, each book in the series of 10 takes a deep dive into one single film, one for each year of the 2000's. Melissa Anderson's book on David Lynch's *Inland Empire* was launched with a screening of the film and drinks at the ACMI Shop. We then kicked off a seven-film focus season on the genre and decade spanning career of actress Laura Dern. Curated by ACMI, *Wild at Heart: The Films of Laura Dern* went on to tour at partner venues Golden Age in Sydney and the National Film and Sound Archive (NFSA) in Canberra. Thanks to the launch of a special edition of the book *Memoria* (2021) by Fireflies Press, ACMI audiences were also treated to the Melbourne premiere of *Memoria* in December 2021. ACMI hosted two sold out sessions of the film and a pre-recorded in-conversation with Thai director Apichatpong Weerasethakul.

## Creature from the Black Lagoon

As part of the city-wide cultural celebration of Melbourne's *Art After Dark* on 13 – 15 May, a packed cinema was treated to a weekend of 3D movie magic with cult monster-flick *Creature From The Black Lagoon*. Jack Arnold's iconic 1954 film remains a classic audience favourite due to its stunning underwater cinematography and the influential work of creature designer Milicent Patrick.

## Frederick Wiseman

ACMI once again partnered with Sydney Film Festival and the National Film and Sound Archive to present *It Takes Time: Ten Films by Frederick Wiseman*, a retrospective spotlighting American documentarian Frederick Wiseman's multi award-winning career over seven decades. Wiseman's immense contribution to cinema has been celebrated at ACMI throughout 2022. Beginning in May with the Melbourne premiere of *City Hall* (2020), a film that continues the director's lifelong project to observe the inner workings of American institutions. The season is running fortnightly on Sundays until September 2022.



Still from *The Wind Will Carry Us* (1999), Abbas Kiarostami

## Abbas Kiarostami

Thrice-delayed due to the pandemic, our retrospective on master Iranian filmmaker Abbas Kiarostami finally hit cinema screens in June. In collaboration with Sydney Film Festival and the National Film and Sound Archive, our audiences were invited to travel through four decades of boundary-breaking cinema by a filmmaker who introduced the world to Iranian cinema whilst changing the very notions of what we call a film. Curated by ACMI's former Director of Film, Kristy Matheson, *The Films of Abbas Kiarostami* played alongside the Melbourne Cinémathèque's companion season, giving over 1,000 ticket holders the chance to experience Kiarostami's filmography in full.

## Matinees

Matinee screenings remained popular, with attendees visiting our cinema screens to see a diverse array of narrative features and documentaries. Films from over nine countries featured in the program, along with notable woman directors including Lili Horvat, Justine Triet, Jessica Swale, Beth Elise Hawk, Alice Winocour, Susanna Nicchiarelli and Sandra Kogut. A number of popular cinema classics were also shown, such as George Cukor's *Holiday* (1938), Stanley Donen's *Indiscreet* (1958) and Orson Welles' 35mm screenings of *The Magnificent Ambersons* (1942).

## Series Mania Melbourne

ACMI and VicScreen, in partnership with Series Mania France, were thrilled to present *Series Mania* Melbourne during October 2021 – a free, four-day event dedicated to shining the spotlight on television and its creatives.

Originating and held annually in France, *Series Mania* Melbourne is Australia's edition of the world-renowned premiere festival of TV, with Melbourne being the only city to host the festival outside of Europe. *Series Mania* Melbourne offered Australian audiences access to free screenings and talks, premiering some of the best new drama, comedy, and web series from Australia and around the globe.

The festival, delivered 100% online via ACMI's streaming service Cinema 3, presented 11 TV series premieres. The program kicked off with the first two episodes of the highly anticipated second season of Australian political drama *Total Control* (2019), starring multi award-winning actors Deborah Mailman and Rachel Griffiths AM.



Still from 2046 (2004), Wong Kar Wai

## British Film Institute x ACMI

ACMI and the British Film Institute co-presented *Dissenters, Lovers and Ghosts: New British Cinema*, a season that championed the UK's cinematic vanguard. The season included 11 features and accompanying shorts that sit on cinema's edge – youthful, colourful, sometimes grim, sexy and anti-colonial. The season included the Australian premieres of debbie tucker green's *ear for eye* (2021) and Henry Blake's *County Lines* (2019), and pre-show entertainment from local dancehall DJs Housewife's Choice. ACMI's contribution to the UK/Australia season also included a special performance by Welsh musician Gweno playing her original score live alongside a screening of BAFTA-winning film *Bait* (2019).

*Dissenters, Lovers and Ghosts* was presented within the UK/Australia Season - a major cultural exchange celebrating the diverse and innovative artist communities and cultural sectors of each nation - led by the British Council and the Department of Foreign Affairs and Trade.

## Wong Kar Wai retrospective

ACMI Cinemas curated and presented an ongoing career retrospective season from popular Chinese director, Wong Kar Wai. The *Love and Neon: The Cinema of Wong Kar Wai* program was originally scheduled to run for just three weeks, however to meet demand the smash hit program was extended to over 105 sessions across 2021 and 2022. In total, nearly 12,500 people experienced the cinema of Wong Kar Wai at ACMI, generating \$183,000 in ticket sales.

*Love and Neon: The Cinema of Wong Kar Wai* also toured across Australia with sell-out sessions at the Sydney Film Festival, National Film & Sound Archive (Canberra), QAGoMA (Brisbane) and the Mercury Cinema (Adelaide).

# Cinema 3

**ACMI's on-demand streaming service Cinema 3 continues to expand the museum's reach, complementing our two in-building cinemas and multiplatform museum experience.**

The service delivers curated new releases, classics, revivals, film festivals and industry talks into homes around the world. Cinema 3 continued to grow in 2021-22, with 7,941 rentals of ACMI curated content. Since its launch in November 2020, it has become an integral part of the multiplatform museum offer, engaging with over 13,500 users and reaching 15,180 total rentals.

Programming highlights included *Pig* (2021) starring Nicholas Cage, and Leos Carax's Cannes award-winning musical *Annette* (2021) starring Adam Driver and Marion Cotillard. ACMI-produced talks, including two free interviews with the film *The Favourite's* (2018) Costumer Designer Sandy Powell, and Production Designer Fiona Crombie, alongside the addition of costumes from the film into *The Story of the Moving Image* also proved popular.

## **Movie Moguls with Swinburne University of Technology**

In May, we launched a Movie Moguls initiative as part of our partnership with Swinburne University of Technology. Students studying Cinema and Screen Studies at Swinburne were given the opportunity to curate eight different film collections that reflected themes such as conflict and empathy in film, and (fake) true crime. The final curated collections were then made available to rent on Cinema 3, giving students a real-world experience of the business of online cinema curation and streaming operations.



Art After Dark at ACMI. Photo: Nicole Reed Photography

## Film Festivals

**A core part of ACMI's cinema program is the many film festivals and events we host each year.**

Our support for festivals reaches beyond a screening venue. We provide a suite of services from planning, delivery, marketing and promotional support to event, food and beverage offers.

Despite the interruptions due to COVID-19 impacts, we were still able to host many in-cinema partner festivals including Melbourne Cinémathèque, Cinemaniacs, Melbourne Queer Film Festival, Japanese Film Festival, Melbourne Women in Film Festival, Indonesian Film Festival, Korean Film Festival, the Human Rights Arts & Film Festival and Top Screen. Over 15,700 guests attended festivals at ACMI over the course of the 21/22 financial year.

A number of festivals chose to utilise our Cinema 3 streaming platform to deliver their festivals online including Melbourne Women in Film Festival, Human Rights Arts and Film Festival (HRAFF) and the Czech and Slovak Film Festival of Australia.



# Public Programs

## ***Rider Spoke***

ACMI partnered with UK artist group Blast Theory to present the immersive and reflective work *Rider Spoke*. *Rider Spoke* invited audiences on a bicycle ride around the Melbourne CBD at twilight. Starting in front of ACMI at Flinders Street, participants were guided by a smartphone app with a narrator and a score by Blanket, prompting them to record stories and memories, and discover others left by strangers as they explored the city.

## **Lu Yang: *DOKU: Live Alone Die Alone – The Karma Circle***

In partnership with Arts Centre Melbourne and Exhibitionist Digital, artist Lu Yang presented their latest performance work *DOKU: Live Alone Die Alone – The Karma Circle* as part of 2022's AsiaTOPA festival. Combining live dance performance with real-time motion capture animation, the work explored themes of cybernetics and the digitisation of human identities, the relationship between our IRL (In Real Life) and URL (Uniform Resource Locator, more commonly known as a web site address) selves. There was a total of four sold out live performances, with the work continuing to be available via ACMI's Gallery 5 platform from May.

## ***Anything & Everything***

ACMI in partnership with RISING: Melbourne presented a new work by Platform Arts. *Anything & Everything*, performed by a cast aged between 12 and 20 years of age, explored how the internet shapes identity. Combining pre-recorded and live performances, *Anything & Everything* premiered in the Gandel Digital Future Lab 1 and gave the audience of over 500 people a glimpse into the intimate online and real world spaces where young people navigate identity, ability, connection and consent.

## ***HOW TO LIVE (After you Die)***

In June 2022, ACMI and RISING: Melbourne co-funded and co-presented a new work from Emmy and AACTA award-winning artist and director Lynette Wallworth. *In HOW TO LIVE (After You Die)*, Wallworth shifts her work from film to stage to share a morality tale for our times. Using her artworks as touchstones, Wallworth pits implausible conspiracies like those from QAnon that gripped millions around the world, and the team of charismatic self-styled prophets who advised Donald Trump throughout his presidency against her personal past. This surprising new work sheds light on the seduction of cultish extremism. ACMI and RISING: Melbourne also presented an in-conversation between Wallworth and former ACMI Director & CEO, Katrina Sedgwick OAM.



Women & Non-Binary Gamers Club at ACMI



Zac Martin in *'Basically Black'* (1973)

## Women and Non-Binary Gamers Club

Launched in 2018, the Women and Non-Binary Gamers Club is a safe, inclusive, online space for gamers to share their love for the medium through monthly meet-ups that involve live stream gameplay and group discussion. Hosted by curator Jini Maxwell, ACMI has run 11 Gamers Club events in the last year. The events have included locally made games like *Heavenly Bodies* (2021), the BAFTA and GDC-award-winning *Unpacking* (2021), *Dap* (2021), and AGDA-winning *Webbed* (2021), club picks like *Death's Door* (2021), *Inscription* (2022), *Spiritfarer* (2020) and *Bugsnax* (2020), and some of the most artistically significant games in the medium, such as *Kentucky Route Zero* (2013), *Spelunky* (2008), and *Minecraft* (2011). The club averages between 20-30 sign-ups per session, with regular members joining from both Victoria and interstate.

## First Nations Film Club

Launched in 2021 and with over 190 members, the First Nations Film Club is a monthly meet-up for Aboriginal and Torres Strait Islander people to watch and discuss First Nations films, and to look back on the trailblazing storytellers and seminal works that have paved the way for First Peoples stories on screen. During the year the club attended special screenings of works including *The Drover's Wife* (2021), *Radiance* (1998), *Basically Black* (1973), *Bedevil* (1993), *Rosalie's Journey* (2003) and *No Way To Forget* (1996). Hosted by Bryan Andy the club offers a range of opportunities to connect and learn new skills.

## ACMI + RMIT Audience Lab

ACMI, in partnership with RMIT University, have continued to present the popular and innovative Audience Lab in a series of live and online events. Across the year, 10 labs have been showcased with diverse content ranging from emerging videogames and short-form content, through to experimental sound and theatre performances, with over 800 people attending the live labs. One Lab was programmed as part of the Midsumma Festival and featured award-winning theatre troupe Back To Back Theatre. The Audience Lab provides makers with a unique opportunity to beta-test their productions with a general public audience and refine their work before going to market. While testing a production, visitors get to speak directly to makers and creatives, and get a behind-the-scenes early look into the creative process.



## Born Digital Cultural Heritage 2022 Conference

The Born Digital Cultural Heritage 2022 Conference was delivered in collaboration with Swinburne University of Technology and RMIT University. The conference included a series of events looking at how the Australian Research Council funded *Play It Again* research project is conserving and making accessible Australia's videogame history.

Amongst many topics, Born Digital Cultural Heritage 2022 explored the role of digital preservation, and emulation with a specific look at Australian made games of the 1990s. Held as a hybrid event, it attracted over 100 in-person visitors and over 450 international delegates via the conference live-stream. ACMI also featured a unique installation entitled *Side by Side* that showcased games from the collection played via emulation and on original historic computing hardware.

The public side of the academic conference was noteworthy in that it featured discussions about the specifics of game preservation, as well as interviews with creators of several 1990s Australian games, including John Passfield (*Flight of the Amazon Queen*, 1995), James Halprin (*Cricket '97*, 1997) and Ross Symons - CEO of Big Ant Studios. The games featured for public discussion aligned with the broader conference's focus on the preservation of born digital cultural artefacts; their significance and the work done to make them playable for future generations.

## Art After Dark

On 13 – 15 May ACMI joined Fed Square, Melbourne Museum, NGV, Arts Centre Melbourne and State Library of Victoria in Visit Victoria's new Art After Dark initiative. In an exciting new cultural program spread over two nights, visitors were allowed rare and intimate access to free evening art events at ACMI as our doors remained open until 1am. Over 12,000 attendees across the weekend enjoyed special screenings in our cinemas (*3D Creature from the Black Lagoon* (1954) and Soda Jerk's *Terror Nullius* (2018) and our free exhibitions *The Story of the Moving Image* and *Gillian Wearing: Editing Life*. Public Programs ran a showcase of innovative videogames in collaboration with Melbourne institution Bar SK and the museum was enlivened with lighting, music and break-out food and beverage offers. ACMI also collaborated with Fed Square to bring French artist Joanie Lemercier's stunning outdoor projection work *Constellations* to the Square for the event.

## ACMI x Queertech.io

As part of the annual Midsumma Festival, ACMI collaborated with diverse artist collective Queertech.io to showcase a range of short video works for their premiere screenings. The LGBTQIA+ artists involved included Dr Alison Bennett, Martha Ackroid Curtis, Creatrix Tiara, Zeth Cameron, Erin Kyan and J Rosenbaum. Their works examined a range of issues faced by the community over the past two years and was supported by an online discussion featuring the artists.



Art After Dark at ACMI. Photo: Nicole Reed Photography



# Collections

**The preservation and expansion of ACMI's Collection is a critical pillar enabling the creation of a connected community of watchers, makers, and players, celebrating the wonder of the moving image.**

## A Changing Collection

ACMI has continued to add significant digital assets to our Collection to complement our vast holdings of analogue material. Our process has been a combination of the digitisation of analogue holdings to improve access and the preservation of digital-born works, particularly those of the organisation's commissioning activities. Prioritising access to assets via the online catalogue saw a 100% increase in access to the Collection by the general public this year. The team also continued to improve the descriptive data of the catalogue to improve ease of access and special project work to illuminate female Australian film-makers helping redress the gender imbalance typical of historic collection data.

## Preservation of Cultural Assets

The Blackmagic Design Media Preservation Lab focuses on the enormous task of preserving cultural assets from the ACMI Collection, which began in 1946 and is now home to 250,000 cultural treasures. The Lab technicians undertake the work of digitising analogue content to preserve moving image works and ensure that there is ongoing access to historical works that are at increased risk of deterioration and the effects of technical obsolescence.

During the year we welcomed a range of artists and creatives into the Media Preservation Lab to collaboratively preserve their collections. Artist collective Don't Shoot the Messenger recreated their pioneering electronic time-based media installation from Experimenta's *Virtualities* exhibition (1995). Ben Ford and Joy Hirst guided the preservation team through the late Sue Ford's artistic intent to conserve and make her highly significant body of work accessible through ACMI's Collection platforms.



Media Preservation Lab. Photo: Shannon McGrath

## Best Practice in Videogame Preservation

Videogame preservation with the Museum of Applied Arts and Sciences (MAAS) and the National Film and Sound Archive (NFSA) grew this year and saw us expand our best practice model for the acquisition of distributed videogame collections. This model sees all three organisations working collaboratively to share the ongoing conservation requirements of both the physical and digital assets comprising contemporary videogames and their related archives (which are often composed of thousands of digital files). The distribution of these assets for focused preservation enables us to leverage each organisation's conservation strengths, expediting preservation and cataloguing for access and providing a significant resource for future videogame enthusiasts, creators and researchers alike. The Born Digital Cultural Heritage 2022 Conference created space to explore the important role of digital preservation, and further asserted ACMI's leadership in this space.

## Experimenta

Conservation of Experimenta's significant 35-year-old media art collection continued this year in collaboration with Swinburne University of Technology and our Archiving Australian Media Arts partners – RMIT University, Griffith University, the Art Gallery of NSW, the State Library of South Australia, Experimenta Media Arts, dLux Media Arts, ANAT, UNESCO PERSIST, and Rhizome. Over 1,000 titles were inventoried and readied for disk imaging and artist interviews facilitated the redisplay of a significant, experimental software-based work from artist duo Don't Shoot the Messenger. Originally displayed in 1995, Don't Shoot the Messenger's archiving of original hardware enabled them to power up Amiga hard drives from the 1990's to demonstrate their pioneering artwork *Fractil* and *Middlebrot*, now collaboratively documented for future research.

## Indigenous Cultural and Intellectual Property Protocols

We worked with 100% Indigenous-owned law firm, Terri Janke and Company to develop and roll out Indigenous Cultural and Intellectual Property protocols to ensure that the ACMI Collection appropriately acknowledges and pays respect to First Peoples as the custodians of relevant materials.

## Media Preservation Fellowship

The inaugural recipient of the ACMI and The University of Melbourne Grimwade Centre for Materials Conservation's Time-based Media Conservation Fellowship, Jessie Dyer, completed his year-long software preservation project. During his fellowship, Dyer bolstered research and implemented new practical conservation practices in ACMI's preservation of significant software-based artworks. His work focused on the conservation parameters and implications of artworks that use proprietary game engine technologies such as Unity in their creation of which he will continue to contribute and share through presentations, research and publications in the conservation field.



# Education

**ACMI's evolving education program provides engaging onsite and online creative learning opportunities for students of all ages, through and about the moving image.**

## Hybrid Program Delivery

ACMI supports teachers and students in building screen, media and digital literacy, extending creative and practical skills, and developing agency in response to the power of the moving image in our lives. Our education program of workshops, screenings, talks, exhibition visits and classroom resources encourages active and ongoing learning, whether it be an in-person or online experience. Following extensive remote learning periods, over 17,000 students returned to our museum and were captivated by *The Story of the Moving Image* and the interactive nature of the exhibition, including engagement activated by the Lens. Students from across Victoria enthusiastically participated in our innovative onsite workshops in the Gandel Digital Future Labs, as well as in talks and film programs.

We are grateful to the Department of Education and Training for its ongoing support of our education programs through the Strategic Partnerships Program, the Victorian Challenge and Enrichment series and the Positive Start initiative. We are also grateful for the generous support of the Gandel Foundation and the Besen Family Foundation.

## St Albans Heights Primary School

ACMI has worked in collaboration with St Albans Heights Primary School (SAHPS) since 2019 to equip teachers to educate students about digital technologies and increase screen, media and digital literacy knowledge and skills. Our partnership provides ongoing opportunities for collaboration between teachers, students and ACMI staff. SAHPS staff engaged with the ACMI Education team for a lively day of professional learning and planning on 10 June 2022, and a whole-school excursion to *Light: Works from Tate's Collection* on 21 June 2022 was a key highlight. The students continued learning about the creative power of light in *The Story of the Moving Image* and Years F – Year 2 loved a screening of the hilarious animation *Shaun the Sheep*, while students from Years 3 – 6 enjoyed the beloved classic *The Lion King*.



ACMI School Groups. Photo: ACMI staff

## Victorian Department of Education and Training Challenge and Enrichment Series

ACMI is proud to offer *Writing for the Screen* as part of the Victorian Department of Education and Training Challenge and Enrichment Series. Now in its third year our program aims to extend high-abilities students in government schools by teaching them the secrets of great screenwriting. Our program comprises in-person and online courses for primary and secondary students with an interest in screen culture and a passion for storytelling. Over 700 students have participated this year.

## Supporting Tech Schools

Tech Schools are centres for STEM excellence that provide access to innovative learning throughout Victoria. With support from the Gandel Foundation, we are collaborating with Geelong, Bendigo and Casey Tech Schools to co-develop programs that encourage problem solving in a real-world context. New programs in development include activating motion capture (MOCAP) with Geelong Tech and a NASA-inspired focus on science reporting, and green screen studio experiences with Casey Tech School. A highlight of our partnership with Bendigo Tech School has been a teacher professional learning session and student workshop with local Koori students where we explored location-based games (LBG) using the program TaleBlazer and a custom-made demo LBG called *The Wattle Tree*.

## Positive Start

Students from government and low-fee non-government schools have enjoyed free programs or subsidised travel to ACMI Education Programs thanks to Positive Start, a Victorian Government initiative to boost student engagement, health and wellbeing. We are also grateful to the Besen Family Foundation for supporting school exhibition visits through a special travel subsidy program. Since 1 March 2022, these generous programs have combined to give over 1,600 additional students access to a learning experience at ACMI.

## Games for Change

ACMI was a major partner of the inaugural Games for Change Asia Pacific (G4C APAC) Festival showcasing innovation in socially conscious videogames. The festival ran online as part of Melbourne International Games Week 2021. Launched by the former Minister for Creative Industries, The Hon. Danny Pearson MP, the festival attracted 634 registered participants who watched over 100 virtual sessions delivered by game developers, educators and researchers. Viewers logged on for an average of eight hours and added over 2,200 chat comments.

A highlight was our launch of Game Lessons, a free curriculum-linked resource of over 75 game-based lesson plans written by teachers for teachers. Game Lessons includes professional learning and will grow as more teachers engage with the learning potential of videogames. Game Lessons was funded by the Department of Education Victoria's Strategic Partnerships Program and supported by a committed network of teachers.



Weights of Light (2022), Mikala Dwyer

# Commissions

**We continue to evolve via strategic collaborations and commissions as a means to support the diverse ecology of practitioner and practices across physical and digital platforms.**

## **Investing in the Moving Image**

ACMI invested over \$100,000 in new artist commissions and acquisitions with a further \$320,000 through the generous support of our partners and the Victorian Government. ACMI plays a leading role in Australia supporting practitioners to create new work for screen platforms, while championing new voices and new stories through our year-round commissioning program. We support artists to nurture and develop ideas, pursue cross-disciplinary collaborations, to work at a scale that would not otherwise be possible, and to experiment and explore new methods, platforms, and media. This investment included \$426,000 direct funding to artists across 12 commissions. Of these commissions, 50% are by First Nations artists and 50% have women in a lead creative role.

## LIST OF COMMISSIONS

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<i>Jaara Nyilamum</i>	Dr Lou Bennett AM & Dr Romaine Morton, 2021
<i>Gowidja (After)</i>	Moorina Bonini, 2021
<i>Stream</i>	Kalanjay Dhir, 2021
<i>Spawn</i>	Laura Duffy, 2021
<i>Weights of Light</i>	Mikala Dwyer, 2022
<i>HYPER//ECHO</i>	Firepit Collective, 2022
<i>head_phone_film_poems</i>	Ross Gibson, 2021
<i>We have stories for all the dark spaces in between</i>	Jazz Money, 2020
<i>Analects of Kung Phu Analects of Kung Phu – Book 1, The 69 Dialogues between the Lamp and the Shadow</i>	Jason Phu, 2021 The Mordant Family Moving Image Commission for young Australian artists
<i>Ngura Pukulpa – Happy Place</i>	Kaylene Whiskey, 2021 Melbourne Art Foundation Commission in partnership with ACMI
<i>DOKU: Live Alone Die Alone – The Karma Circle</i>	Lu Yang, 2022

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A colony that doesn't understand an ancient story,

*We have stories for all the dark spaces inbetween* (2021), Jazz Money. Exhibited as part of *Unfinished Camp*.

## Unfinished Camp

In partnership with Unfinished, a global partnership of art institutions, ACMI commissioned three young artists, Moorina Bonini, Kalanjay Dhir and Jazz Money, to create new works that address the question “What is the future of art in a decentralised world?” for *Unfinished Camp*. The resulting works were exhibited alongside a network of 24 other young creative practitioners and artists collectively responding to this question as part of *Unfinished Live* at House of Electronic Arts (HEK), Basel on September 23, and The Shed, New York on September 24. These works were simultaneously exhibited in Gallery 5, and then shown at Pivo in São Paulo, Brazil.

## The Mordant Family Moving Image Commission

The Mordant Family Moving Image Commission for young Australian artists supports artists under 35 years with \$80,000 to create a new work that explores social and political issues. The commission is created in partnership with Professor Cav. Simon Mordant AO and Catriona Mordant AM, the City of Melbourne and John Allsopp from Web Directions. The second commission was awarded to Sydney artist Jason Phu for his work *Analects of Kung Phu – Book 1, The 69 Dialogues between the Lamp and the Shadow* which was presented in Gallery 3 from 2 December 2021 – 30 January 2022. Phu is known for his multi-disciplinary practice including drawing, installation, painting and performance. The jury comprised of Professor Cav. Simon Mordant AO, John Allsopp, former ACMI Director and CEO Katrina Sedgwick OAM, Director Creative City (City of Melbourne) Justine Hyde, Artistic Director of the Madre Museum of Contemporary Art Kathryn Weir, ACMI Chief Curator Sarah Tutton and ACMI Curator Kate ten Buuren.



Ngura Pukulpa – *Happy Place* exhibition at ACMI. Photo: Phoebe Powell

## Melbourne Art Fair + ACMI Commission

We were proud to partner with the Melbourne Art Fair in 2022 and award artist Kaylene Whiskey with the first moving image commission for the Melbourne Art Foundation Commission program.

Kaylene Whiskey is a Yankunytjatjara artist from Indulkana, a remote Indigenous community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia. Whiskey produced a single channel video work that responds to the Fair's artistic theme of 'Djeembana/Place' with an intent focus on her hometown.

The live-action dreamscape appearing in a vivid animation rendered in Whiskey's lively, singular style was unveiled at the Melbourne Art Fair and shown in Gallery 3 from 21 February – 10 April 2022. *Ngura Pukulpa – Happy Place* was enjoyed by 4,932 visitors at ACMI in addition to the 14,500 visitors who saw the work over the 4 days of the Art Fair. This commission evolved Whiskey's practice by bringing her dazzling artistry and celebration of sisterhood to the screen. At its centre is Whiskey, a dancing queen with an entourage of seven kungka kunpu (strong women) from her community in Indulkana, who act as back-up for a superstar tearing through red-sand roads in a Toyota Land Cruiser.

## Mikala Dwyer: *Weights of Light*

In association with *Light: Works from Tate's Collection*, our 2022 Melbourne Winter Masterpieces® exhibition, we commissioned celebrated Australian artist Mikala Dwyer to create a sculptural installation *Weights of Light* that will be on display in our Lightwell foyer engaging with many of the themes explored in the exhibition and attracting visitors into the galleries. *Weights of Light* floats above our visitors suspended from the ceiling, reflecting the changing light and movement within our building.



# Supporting Our Creative Industries

## MENTORING THE NEXT GENERATION OF NATIONAL CULTURAL LEADERS

The Ian Potter Foundation provided a grant for ACMI to run a pilot mentor scheme for CEOs across the Australian arts and cultural sector to build an awareness of and interest in digital strategy and transformation. It was launched as part of the Australia Council's new digital strategy program. Devised and led by Seb Chan and produced by Lena O'Donnell and Rachel Bugg, the mentoring program centred on the digital expertise and convening power of ACMI. The pilot program ran over 2021–22 with the CEOs of Melbourne Recital Centre, Bendigo Art Gallery, Sydney Review of Books, Campbelltown Arts Centre, ANKA (Arnhem, Northern and Kimberley Artists Aboriginal Corporation), Back to Back Theatre, and the Australia Council for the Arts. Dr Indigo Holcombe-James from the Australian Research Council (ARC) Centre of Excellence in Automated Decision Making + Society at RMIT University was engaged to formally evaluate the program as a part of the Centre's research program.

"Digital support at the leadership level of the cultural sector is critical and its necessity has been exacerbated by the COVID-19 pandemic. Research findings show the Program has resulted in tangible and intangible benefits for mentee participants at individual and institutional levels ... these initial outcomes indicate the utility of the Program model for supporting digital development at the leadership level and offer a strong argument for the Program's continuation."

– Dr Indigo Holcombe-James, RMIT

Due to the success of the pilot, The Ian Potter Foundation and Australia Council generously funded a second round of the program, which began in May 2022. New funding has allowed the program to significantly expand. Fifteen leaders, directors and CEOs from arts companies from around Australia - from Sydney Theatre Company to Desart, Questacon to Opera Queensland, Next Wave to Australian Dance Theatre and more – are paired with 15 mentors from ACMI, Sydney Opera House, National Gallery of Art, QAGoMA, National Maritime Museum and elsewhere.

The program continues to bring visibility to our leadership and expertise in this space at a national level and expands our relationships and reputation across the cultural landscape.

## ACMI X RESIDENCY SUPPORT PROGRAMS

ACMI's two co-working residencies have offered creative practitioners financial support and connection to screen industry through ongoing sponsored and subsidised desks at ACMI X. The Creative Residency Program offered free desks for up to 12 months, and the Industry Residency Program offered 38 desk spaces at reduced cost (from \$600/month to \$200/month per desk).

The Creative Residency Program participants are Mimo Mukii, Jacinta Keefe, Zahraa Al Zubaydi, Niamh Noble, Dragonbear Studios, Media Mentors, Ngarrimili, Experimenta and Yo CiTY.

The Industry Residency Program participants are Stephen Corvini, Katy Roberts, Stuart Page, Dave Cartel, Atlanta Treloar, Tammy Honey, Marc-O-Matic, David Bennett, Kylie Eddy, Greta Nash, Libby Butler, Liam Lacy, Sal Hicks and companies such as Fremantle Media, Synchronicity Films, Exhibitionist Digital, Isonomic, Memento Media and Mondo Studio Films, Massive Monster, Swords Narrative, Insite Arts, Castiglione, Things for Humans, Katy Roberts, Jessica Leslie, Trudy Hellier, Lewis Mulholland and Marc-O-Matic.

To further share the work and expertise of residents, ACMI X has launched an industry podcast, *Inside ACMI X*. The pilot series has launched with eight episodes released so far.

Alongside this, ACMI X continues to support two important partnerships. The first with RMIT University sees us hosting five residencies from the School of Design including Emile Zile, Shaun Wilson, Mariana Bertelli Pagotto, Tyler Payne and Pierre Proske. The second partnerships see us housing the Australian International Documentary Conference (AIDC) team year round as part of ACMI's significant AIDC sponsorship.



The Story of the Moving Image. Photo: Phoebe Powell

## EMPORIUM CREATIVE HUB

An initiative of Creative Victoria's Creative State Strategy, and delivered in partnership with ACMI, the Emporium Creative Hub opened in Bendigo in July 2020. The Hub has continued to deliver a diverse range of programs designed to support and develop creative individuals living and working within central Victoria. Programs delivered during the year include a 14-week incubator, a mentoring program, various online and in person workshops and a residency program. Emporium Creative Hub has attained a strong reputation as a leading organisation in the local creative landscape, recently launching an augmented reality ART Trail that engaged local artists and creative venues in a collaborative project that has supported and promoted artists and venues alike. Local artists were upskilled in developing AR works, and commissioned to create a piece that would be exhibited outside a local venue. Since the launch, over 350 people downloaded the app and took part in the experience.

## VICTORIA TOGETHER

ACMI continued to support Victoria Together through the provision of skilled culture writers to their editorial group. ACMI also collaborated with BE Collective Culture to produce commissioned content for Victoria Together. They created *Raise*, a three-part digital series that highlighted three artists from Culturally and Linguistically Diverse (CALD) and First Nations backgrounds in an authentic and immediate way. The artists featured included Atong Atem who works across photography and video, Tig Terrera who is a writer and director, and Kimberley Benjamin, a Yawuru, Bardi and Kija woman and film-maker. BE Collective Culture is dedicated to establishing new pathways to champion young people and to shape an ever-evolving ecosystem that represents all types of communities. As part of its scope, there was a unique mentorship component to grow the skills and networks of young creatives from CALD backgrounds as they joined the *Raise* production team and gained valuable on-the-job experience.

## SERIES MANIA INDUSTRY DAY

Presented in partnership with VicScreen, the Series Mania's Screen Industry Day brought together a collection of the world's most prolific creators for a jam-packed day of curated talks and master classes relating to best practice in TV series. The event was delivered online to 822 industry members who were able to experience why Victoria is a global destination for screen, and Australia's natural home of high-end TV. Arguably some of the best creators of our time participated in the topical industry discussion including Tony Ayres (*Clickbait*, 2021), Craig Mazin (*Chernobyl*, 2019), Sierra Teller Ornellas (*Rutherford Falls* (2021)), Prentice Penny (*INSECURE*, 2016), Lucy Prebble (*Succession*, 2018), and Joanna Werner (*The Newsreader*, 2021).

## PRESERVING AUSTRALIAN VIDEO GAMES

The *Play It Again*, Australian Research Council project evolved during the year in collaboration with RMIT University and Swinburne University of Technology, including a symposium (as mentioned on page 43). As a collective we accessioned 50 Australian made games from the 1990s into the ACMI Collection for long term preservation. When preserving each of the 50 games we worked with researchers to ensure they will remain playable into the future utilising the Emulation as a Service software tools. Six of these games were curated for public display in *The Story of the Moving Image* exhibition, along with a number of objects used in the preservation process.

## ACMI + RMIT AUDIENCE LAB

The ACMI + RMIT Audience Lab has continued to support and showcase moving image industry products in development along with a range of research projects led by RMIT University. These unique experimental research projects include augmented reality gamified sand tables, open-world videogame projects focused on architectural outcomes and experimental sound and moving image works.

Presented in partnership with RMIT University, the monthly Audience Lab also connects game developers, filmmakers, moving image artists, technologists and creators with ACMI's visitors as they seek user feedback for their in-development projects. This year the Lab has also partnered with Midsumma Festival and the Writing and Concepts series for specific events. The Lab has attracted over 800 participants across the year, offering the creators invaluable audience insights and visitors the chance to connect directly with practitioners

Notably these have included a work-in-progress performance entitled *Elephant* by international award-winning theatre company Back to Back Theatre; eagerly anticipated indie videogames *Cult of the Lamb* and *Innchanted*; Screen Australia funded webseries *The Emu War*; and surreal video art project *Malmadre* by multi-disciplinary artist Liang Luscombe.

## AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE

The Australian International Documentary Conference (AIDC) is Australia's most important event for the documentary, factual and unscripted screen industry. As the Major Partner of the conference, ACMI continued to provide a fully serviced office for the AIDC team in our co-working space ACMI X. AIDC and ACMI co-presented a public screening and talks program during the 2022 conference that celebrated key documentaries of 2021 covering First Nations filmmaking, COVID-19 and climate disasters. Australian filmmakers took centre stage with filmmakers Tiriki Onus and Alec Morgan appearing in conversation after a screening of their new film *Ablaze* (2021), and *Under the Volcano* (2021) producer Cody Greenwood also participating in a Q&A. Audiences were treated to pre-recorded interviews with *Burning* (2021) director Eva Orner and *In the Same Breath's* (2021) Nanfu Wang after their respective films screened.

# Experience & Engagement

Our transformation into a world leading multi-channel museum through digitalisation is ongoing. In doing so we strengthen our brand positioning as a museum that truly champions diversity for the moving image.



acmi

[lens.acmi.net.au](http://lens.acmi.net.au)

# An Award-Winning Identity

The new ACMI identity has been recognised nationally and internationally this year this year with several significant awards.

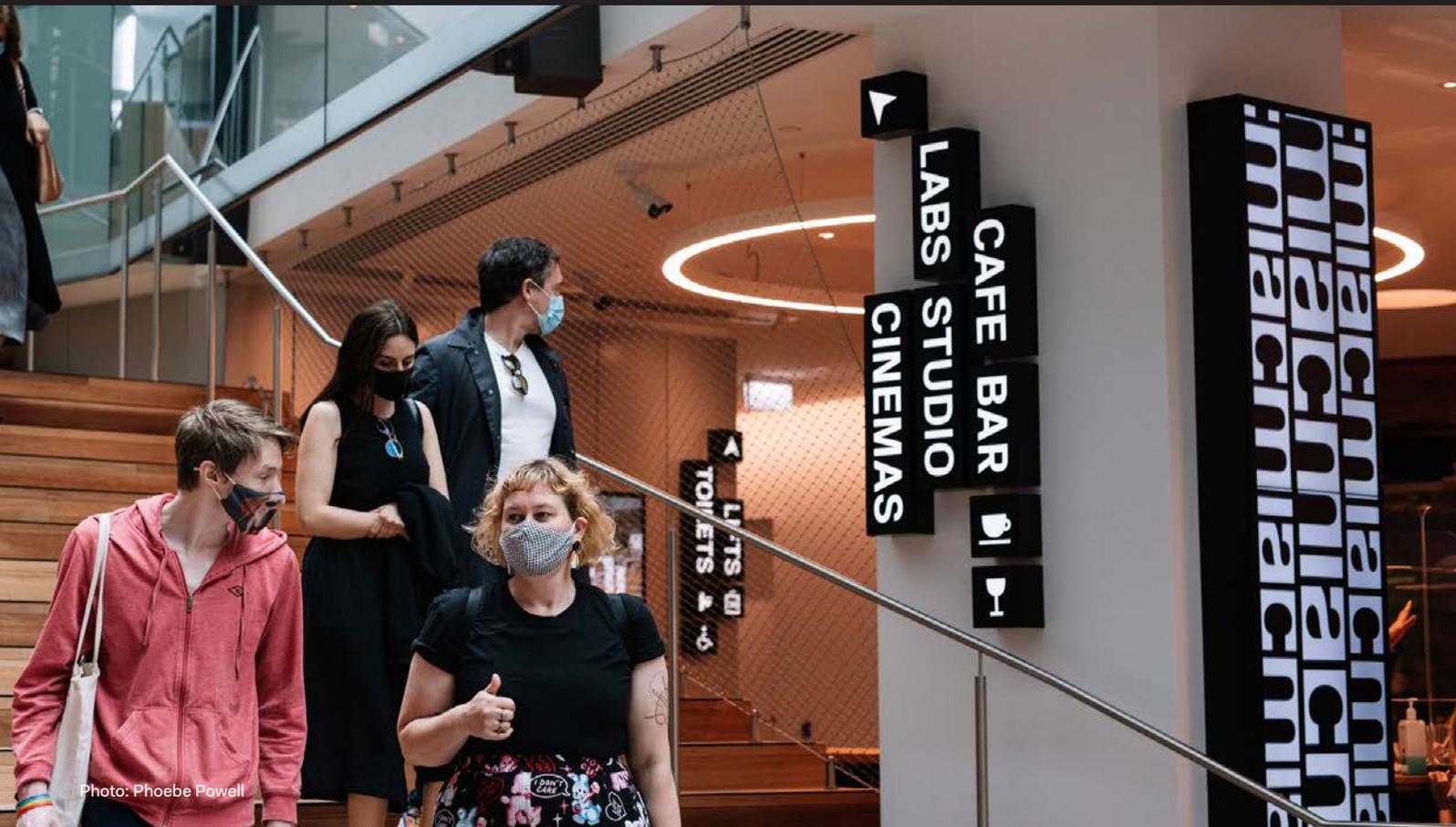


Photo: Phoebe Powell



Art After Dark at ACMI. Photo: Nicole Reed Photography

## AWARDS

<b>2021 Museums Australasia Multimedia &amp; Publication Design Awards</b>	Winners for the ACMI identity and ACMI website
<b>2021 Museums Australasia Multimedia &amp; Publication Design Awards</b>	Highly commended award – ACMI launch virtual tour
<b>2021 Creative Review Annual</b>	Honourable mention
<b>2021 UK Design Week Awards</b>	Highly commended
<b>2021 Taiwan International Graphic Design Awards</b>	Corporate Identity Category – Distinction

# ACMI in the News

ACMI was mentioned in more than 4,100 press articles in 2021–22, reaching an audience of more than 106 million through print and broadcast stories alone.

Photo: Phoebe Powell

A woman with long dark hair, wearing a grey coat, stands in profile, looking at a wall of framed photographs in a gallery. The room is dimly lit, with a prominent arched doorway in the background that is illuminated from within, creating a bright glow. The woman is holding a small bag or folder.

**“No Bill Nighy, no Dame Judi, no callback to the tropes of beloved Ealing comedies: this is British cinema, but not exactly as we know and love it.”**

**—*The Age on Dissenters Lovers and Ghosts: New British Cinema***

**“ACMI's new light exhibition pushes you around – mentally – like a rag doll, wowed by a roll call of masters, then mashed up by curatorial smarts that join the dots across time.”**

**—*ArtsHub on Light: Works from Tate's Collection***

**“... this is something different, an exhibition which privileges the body and its sensations.”**

**—*The Conversation on Light: Works from Tate's Collection***

**“A playful mix of Western pop culture and traditional Anangu activities comes to life on the ACMI screen.”**

**—*Broadsheet on Kaylene Whiskey's Ngura Pukulpa – Happy Place***

**“Under Sedgwick's care, the \$40 million revitalisation involved a repositioning of ACMI's architectural face, an opening out and bringing in, the redesign inviting the public to play a bigger part in the life of the museum.”**

**—*The Saturday Paper***

# Growing Domestic Audiences

ACMI helps to make Melbourne's CBD and Fed Square a destination of choice. In 2021 ACMI visitors accounted for 49.8% of all Fed Square plaza footfall<sup>1</sup>, not including transit walk throughs on the outer edge. A third of the people coming to Fed Square were arriving to solely visit ACMI.

<sup>1</sup>Place Intelligence, *Advanced Analytics - Additional Study Indexing Federation Square User Segments Over Time* prepared for ACMI, 2021.



*The Story of the Moving Image*. Photo: Adam Gibson

ACMI's visitation has significantly changed from being dominated by visitors originating from Melbourne CBD and inner suburban residents to a much broader and wider footprint. This shift in visitation reflects the change in marketing and promotion, where we broadened our coverage and engaged new audiences geographically. New suburbs targeted across outdoor, digital and cinema advertising, through new media such as WeChat and Weibo advertising and through our regional, First Nations and CALD engagement strategies.

We are seeing increased visitation from Culturally and Linguistically Diverse visitors, as well as Aboriginal and Torres Strait Islander peoples, with 3% of our visitors identifying as First Nations/ Aboriginal or Torres Strait Islander, 37% born overseas as and 34% speaking a language other than English. These are above the current Census figures for Australia.

Our CALD engagement strategy has seen us engage more deeply with local Chinese and Indian audiences, as we set up ACMI accounts on WeChat and Xiaohongshu, also known as Little Red Book. Our film seasons such as Wong Kar Wai and Hong Kong New Talents and the First Nations Film Club have been pivotal in drawing in new audiences and we will be developing more programs to engage our diverse audience in 2022.

# Innovation Meets Accessibility

Creating groundbreaking experiences and products that are welcoming and accessible both onsite and online sits at the core of our mission. During the year we have continued to test new and accessible ways of engaging with audiences via our multiplatform offerings.



## THE LENS AND CONSTELLATION

The Lens and Constellation experiences have transformed the museum, connecting visitors to an expanse of knowledge beyond what is on display.

This year 151,000 (of a total 158,000) visitors to *The Story of the Moving Image* have used the Lens to collect more than 4 million exhibition objects in our exhibitions. 21% of visitors have logged in to view their Lens collection online viewing extended stories, essays, and other documentation, as well as 'where-to-watch/play-online' links for each film, TV show or videogame. More than 147,000 films, TV shows and videogames have been collected to the Lens from the Constellation experience located at the end of the exhibition, showing visitors interest in exploring content outside their physical museum experience. In the second half of the year, ACMI has begun to integrate the Lens into our large temporary Gallery 4 exhibitions beginning at scale with *Light: Works from Tate's Collection*.

As part of a range of extensions to the Constellation experience we launched a way to view Constellations online through the ACMI website. This allows non-visitors to interact with the rich stories connecting ACMI-curated media and artworks from anywhere in the world.

The operating system that runs the Lens, XOS (eXperience Operating System) has analytical capabilities that show us anonymously what exhibition objects have been collected by visitors. We use these data insights to optimise the experience for visitors and convert more people into online engagement opportunities with ACMI.

We continue to work with Swinburne University of Technology's Centre for Design Innovation on the evolution and ongoing manufacturing of the Lens and academics from Swinburne on curating Constellation stories.

## ENVIRONMENTAL CONTROLS

Produced in-house in a collaboration between the Experience, ICT, Exhibitions and AV teams, our self-developed Data Loggers are positioned in key locations around *The Story of the Moving Image* in order to track environmental conditions within display cases.

The environmental conditions in *The Story of the Moving Image* require very particular conservation controls to keep loans and objects safe. To monitor the effectiveness of these controls, a bespoke system to log individual case environments was needed, and the multi-skilled teams involved in the Renewal met the challenge when an effective existing product could not be found. A wireless version for special use is now in development by the team.

## RELAXED VISITS

ACMI has continued its delivery of low-sensory tours to both the *Disney: The Magic of Animation* and *The Story of the Moving Image* exhibitions. These tours are developed for visitors with Autism Spectrum Disorder or those benefiting from a more relaxed environment. They include adjusted lighting and sound, lowered visitor numbers, sensory guides and a dedicated quiet and meltdown room, and were programmed in collaboration with autism advisory group AMAZE. Across the *Disney* and *The Story of the Moving Image* exhibitions we have had almost 100 people attend these relaxed sessions, with more sessions planned for the *Light: Works from Tate's Collection* exhibition.

## SHARING OUR COLLECTION KNOWLEDGE WITH SOFTWARE

ACMI has made our Collection data available through a new public Application Programming Interface (API). This means that ACMI's Collection data is now available in a format which allows software developers to build software incorporating ACMI's Collection. Our API has been met with great interest from the GLAM (Galleries, Libraries, Archives, Museums) community. It means that developers and creative technologists can read the museum's Collection data and play with it to imagine and make new products and services. We have built two pilot applications for showcasing what the API can do – one uses machine learning to 'dream' new images based on the textual descriptions written by staff; the other matches people from our Collection to corresponding people in Wikidata.

# The Way We Work

We support employee wellbeing and flexible work to help create a safe, inclusive, collaborative and high-functioning workplace.



## COVIDSAFE

ACMI's COVIDSafe plan has evolved throughout the pandemic to ensure that we meet the restrictions and guidelines articulated by the government at the time. The plan is regularly reviewed and updated which showcases our commitment to keeping staff, contractors, volunteers and visitors as safe as possible while in the museum. During the year we implemented a COVID-19 Hub on Confluence (our shared server) that is accessible to all staff. We have also been actively involved in supporting COVIDSafe best practice with fellow arts institutions. ACMI's Dr Britt Romstad, Head of Visitor Experience has led our COVID-19 response and shared our successful COVIDSafe approach with institutions across the Asia Pacific region.

## STAFF RESILIENCE

Employee wellbeing remained a key focus for ACMI, particularly through the third year of the COVID-19 pandemic. We ran online stress relief and mindfulness sessions and our people continued to utilise coaching, therapy, resilience and capability building programs through our Employee Assistance Program.

## CULTURAL SAFETY AND ACCESS TRAINING

ACMI has continued to partner with the Koorie Heritage Trust to offer Cultural Awareness and Cultural Safety training to all ACMI staff.

Arts Access Victoria has continued to lead ACMI staff through their training program *The Water We Swim In*, which addresses ableism, unconscious bias, and the longstanding aesthetic and attitudinal barriers faced by Deaf and Disabled people.

## VOLUNTEER PROGRAM

Despite numerous lockdowns, the ACMI Volunteer Program has managed to induct more than 300 volunteers, including both ACMI dedicated volunteers and those coming on board to support our partner festivals. Inclusion and diversity continued to be the focus of induction training, forming the foundation for our visitor experience practice. Across the year, volunteers have engaged with ACMI both onsite and online, including an online Cinema 3 Volunteer Film Group. Volunteers have supported a range of ACMI teams including Visitor Experience, Education, administration and Event Delivery, culminating in more than 5,000 hours of volunteer contribution. This year, a Volunteer Advisory Group was created for volunteers and staff to have input into the direction of ACMI volunteering moving forward.

## SYSTEMS MANAGEMENT

ACMI has continued to evolve its internal processes and systems to optimise the way we work. New computing hardware was rolled out to all staff replacing leased devices deployed in 2015. These new devices better support the flexible and hybrid working that is our new reality. Our internal systems continue to improve with major work on file storage migration to cloud systems, and cross-departmental improvements to workflows in our major booking and production systems.

## INTRODUCING CULTURE AMP

We moved our performance and review process to Culture Amp, the world's top-ranked employee feedback and analytics platform. This shift showcases our commitment to staff development and enables us to create a culture of ongoing feedback and formally establish our commitment to coaching. It also creates a more seamless experience for developing our employees and high performing teams.

Our investment in training for staff was further amplified through providing access for all staff to globally important conferences and seminars, including the year-long suite of programs convened by Museum Next, the National Digital Forum and the Australian Museums and Galleries Association national conference.

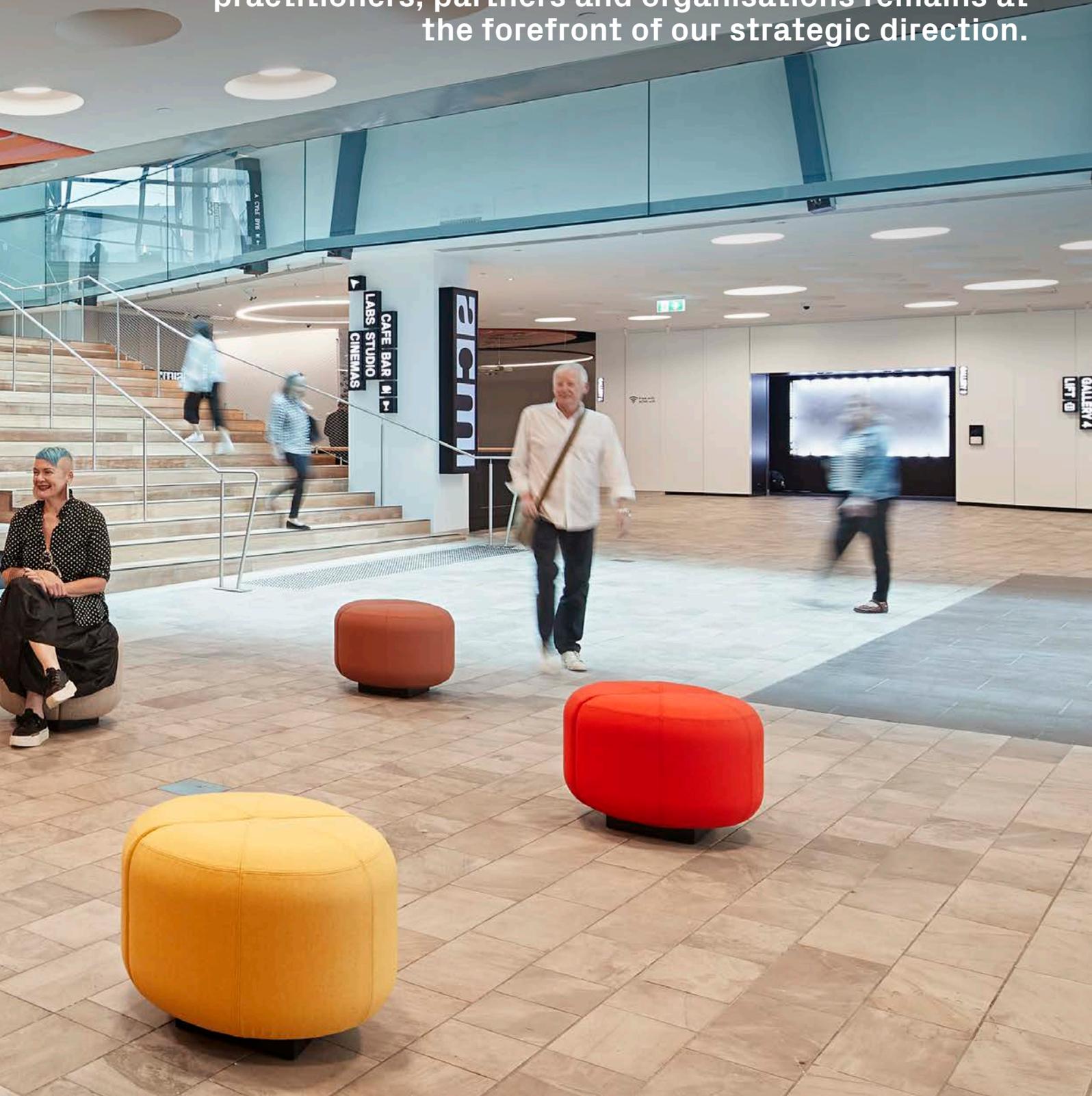
## PROJECT MANAGEMENT

A new Project Management Framework developed with our partners at Swinburne Professional's Department of Innovative Thinking and Practice was rolled out to all teams at ACMI. The framework was designed with ACMI senior staff and intended to bring common language and practice to project management across the organisation. This new way of working is expected to take two to three years to embed fully, however it is already improving work, communication flows and resource allocation across multi-team projects at ACMI.



# Practices & Partnerships

Expanding collaboration and research opportunities across a local and a global ecology of inter-dependent practitioners, partners and organisations remains at the forefront of our strategic direction.



# Global Outlook

Despite managing multiple years of COVID-19 restrictions we remain a globally connected museum, engaged with leading thinkers and research.



Above: *DreamWorks Animation* exhibition Northwest Museum of Arts & Culture Spokane, USA.

## Touring Exhibitions

Despite the restrictions on both international and national touring, we have continued to forge new partnerships and networks across the globe to retain ACMI's well-recognised position internationally as a touring museum of high-quality innovation. Having the *DreamWorks Animation* exhibition on show in the USA for the first time from March 2022 at the Northwest Museum of Arts & Culture, Spokane has been invaluable to deepen our partnership with NBCUniversal and introduce us to new American museums. Touring continues to enable us to engage with new and deeper networks across Europe and America and new partnerships with both the European based Touring Exhibitions Agency and USA based Travelling Exhibition Network continue this invaluable work.

For the first time one of our boutique national touring exhibitions is being shown internationally, with three New Zealand museum dates booked in for *Code Breakers: Women in Games*. New partnerships with national museums were also forged, assisting the recovery from COVID-19 cancellations and delays throughout 2021–2022. Our new national partners include Gosford Regional Gallery, NSW; Murray Bridge Regional Gallery, SA; and Museum of the Riverina, Wagga Wagga, NSW.

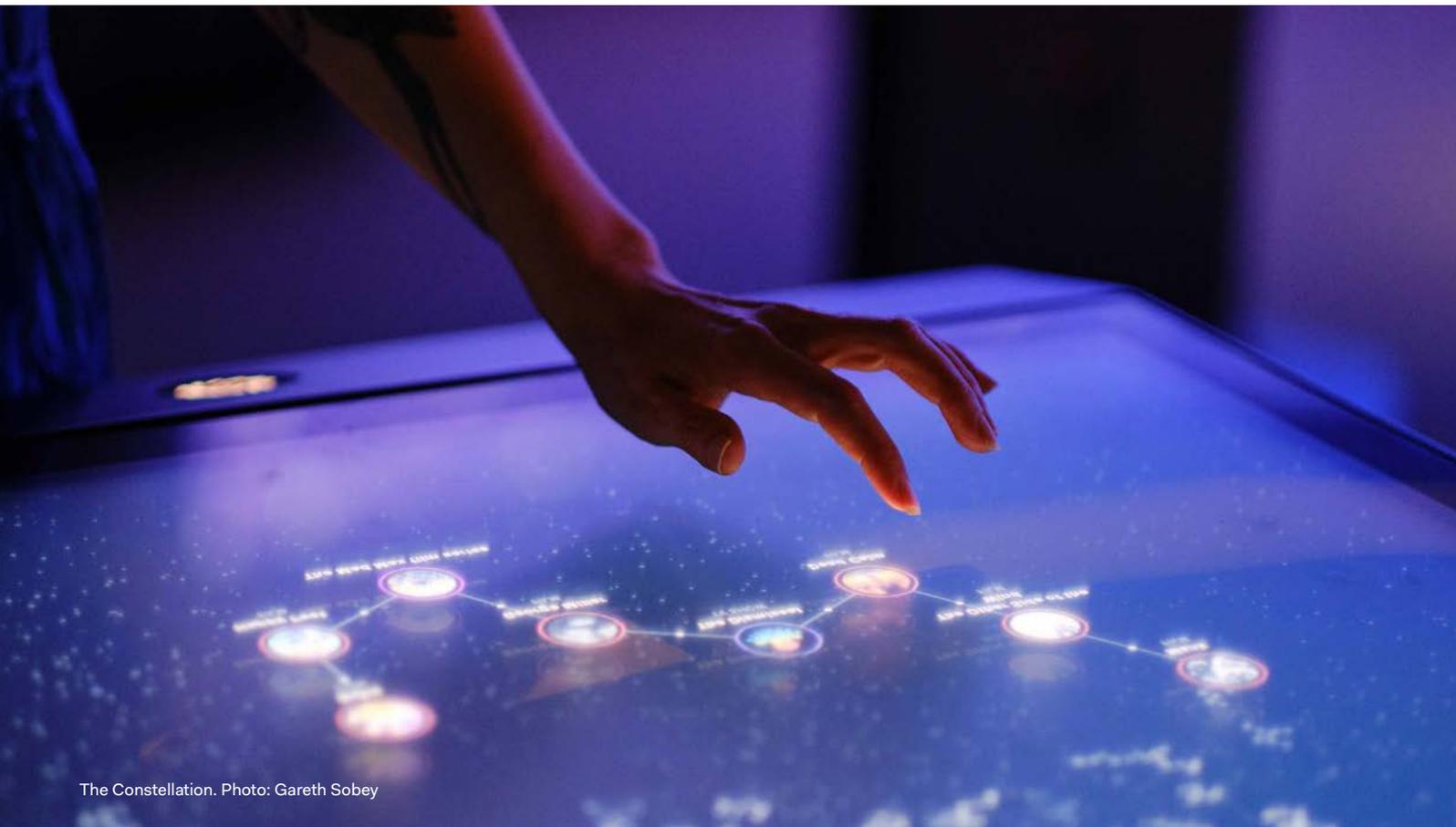
## Unfinished

Unfinished is a US-based global initiative funded by civic entrepreneur Frank McCourt and conceived by curator and artistic director of the Serpentine Galleries' Hans Ulrich Obrist and author András Szántó. It is an initiative connecting the technology and visual arts worlds. ACMI joined HEK Basel (Switzerland), Luma Arles (France), Pivo (Brazil), Serpentine Galleries (UK), The High Line (US), The Shed (US), UCCA (China), and Zeitz MOCAA (South Africa) as a foundation member.

ACMI participated in *Unfinished Live* in September 2021 at The Shed, New York and House of Electronic Arts, Basel. It brought together emerging voices from across the globe with fresh takes on what our collective future could look like, through the lens of young artists. ACMI commissioned three young artists, Moorina Bonini, Kalanjay Dhir and Jazz Money, to create new works that address the question "What is the future of art in a decentralised world?" which were presented at the event. These three works were also later exhibited at Pivo in Sao Paolo, Brazil.

In April 2022, ACMI's Chief Experience Officer, Seb Chan, attended the Venice Biennale week of Unfinished workshops curating a discussion panel exploring *New Institutions for the Artists of the Future* with The High Line, along with speakers from New Inc (New York), Internet Archive (San Francisco) and independent artist Mimi Onouha (New York).

Unfinished is a key partnership for ACMI, positioning our unique approaches, networks and knowledge within a global network of forward-thinking contemporary art organisations.



The Constellation. Photo: Gareth Sobey

## Deutsches Filminstitut & Filmmuseum

COVID-19 temporarily paused our European Union funded partnership with The Deutsches Filminstitut & Filmmuseum (DFF) however in April 2022 ACMI received confirmation that the project will continue with new, pandemic-responsive outcomes. This exciting partnership aims to extend the Constellation, a large-scale digital experience that encourages visitors to explore the unexpected connections between films, TV, videogames and art, by integrating the objects and stories from the DFF Filminstitut collection. The Constellation is currently accessible at ACMI as the final interaction visitors experience in *The Story of the Moving Image*, and is being adapted and enhanced for the DFF. This will bring together both the Australian and German audiences, expand ACMI's online presence and will provide Victorian visitors with access to selections from the DFF's holdings.

## British Film Institute and the British Council

We have a fruitful partnership with the British Film Institute (BFI) that profiles extraordinary shorts and films made in Australia and the UK. In early 2022 ACMI presented an exclusive season of 11 feature films and 10 shorts dedicated to celebrating the most exciting and innovative new talent from the UK, supported by the UK/Australia Season Patrons Board, the British Council, and the Australian Government as part of the UK/Australia Season. ACMI is now collaborating with the same BFI contacts on an ACMI-curated Australian moving image program in the UK for early 2023, allowing audiences to witness Australia's burgeoning film industry first-hand.

## Celebrating Hong Kong's Rising Talent

In December 2021, ACMI, the Hong Kong International Film Festival (HKIFF) and CreateHK presented *Hong Kong New Talents*. The six-film season drew crowds to our cinemas, eager to watch films created by rising talents in Hong Kong's dynamic film industry. The program comprised of Best New Director award-winner Norris Wong's emotionally astute take on the rom-com, *My Prince Edward* (2019) and Ray Yeung's affecting queer drama, *Suk Suk* (2019), among others. This is the first time this global touring program has reached Australian shores, and forges new ties with the Hong Kong film industry and partner venues in Udine, Chicago, Barcelona and London. Our friends at HKIFF granted us direct access to filmmakers like Norris Wong, who recorded a special Cantonese-language conversation for ACMI to screen alongside the Australian premiere of her film *My Prince Edward*.

## *Series Mania*

Originating and held annually in France, *Series Mania Melbourne* is Australia's edition of the world-renowned premiere festival of TV, with Melbourne the only city to host the festival outside of Europe. This partnership forges ties between local and international industry, and showcases Victoria as a global destination for screen, and Australia's natural home of high-end TV. *Series Mania Melbourne* is a four-day, online event that offers Australian audiences access to free screenings and talks, premiering some of the best new drama, comedy, and web series from Australia and around the globe. We would like to acknowledge Series Mania France and VicScreen for making it possible for us to deliver this important program.

# University Collaborations

**ACMI continues to grow and deepen our collaboration with RMIT University and Swinburne University of Technology through significant multi-year partnerships spanning research and development, teaching and learning, and brand alignment via programs and events.**



## Australian Research Council Research Projects

ACMI is a partner in two active Australian Research Council (ARC) linkage projects with Swinburne University of Technology and RMIT University. These initiatives, *Play it Again: Preserving Australian Videogame History* and *Archiving Australian Media Arts: Towards a Method and National Collection* entered their final year in 2022.

*Play it Again: Preserving Australian Videogame History of the 1990s* has documented and preserved important videogames from the 1990s. A selection of games went on display at ACMI in February 2022 and emulation infrastructure was developed to allow visitors to also play and experience many titles on their own devices over the museum's Wi-Fi network. The exhibition display was accompanied by an international conference, Born Digital Cultural Heritage 2022, which was held online and attended by over 550 digital and software preservation experts from around the globe. Key interviews with historical figures have been recorded and a series of videos were released over the 2022 calendar year and students from Swinburne University continued to contribute to the ACMI galaxy of knowledge with the creation of Constellations were inspired by this research.

*Archiving Australian Media Arts: Towards a Method and National Collection* aims to safeguard and preserve the early years of Australian digital media arts heritage. Australians were making and exhibiting significant media artwork, showing nationally and internationally and having major influence in the development of these vibrant new artforms, yet many of these works are at risk. Only a tiny portion of early digital artworks created by Australian artists have made it into institutional collections. This important archiving project was interrupted due to COVID-19 restrictions, however components of the Experimenta collection (see page 49) have been acquired by ACMI and successfully digitised.

In December 2021 we were notified of the success of a major Australian Research Council Linkage Infrastructure, Equipment and Facilities (ARC LIEF) project grant with Swinburne University. The LIEF builds on the work achieved under the two previous linkage projects. The LIEF infrastructure project will develop a national Australian network and skills base for digital preservation and emulation technologies. ACMI will continue to play a key role in providing expertise and infrastructure for institutions across the country.



Swinburne Studio. Photo: Shannon McGrath

## Swinburne University of Technology

Our ongoing relationship with Major Academic Partner Swinburne University of Technology has enabled a range of new initiatives in 2021–22. Swinburne's Centre for Design Innovation provided expertise via crucial feasibility and budget work to assist with research and development of a new public art commission for ACMI. We commenced work with Swinburne's Design Factory Melbourne exploring ways to facilitate a design thinking approach to enhancing and improving improve ACMI's accessibility for a breadth of communities with access needs, in partnership with Arts Access Victoria. In partnership with the Cancer Council of Victoria, ACMI and Swinburne are collaborating to create a display dedicated to the 1971 Anti-Tobacco Television Advertising Campaign, for presentation in our centrepiece exhibition *The Story of the Moving Image*.

Other highlights from our partnership with Swinburne include: ACMI becoming a learning destination for Swinburne's Children's University; free ACMI memberships to support student engagement; internships and work integrated learning based student projects; and our Chief Experience Officer, Seb Chan and Video Manager, Field Carr participating in Swinburne's Future of Work Lab.

Our state-of-the-art venue, Swinburne Studio, is a home for sharing ideas through a range of events including lectures, talks and festivals. Despite periods of closure, over 2021–22 Swinburne Studio hosted 30 external events, 28 ACMI programs and six external festivals.

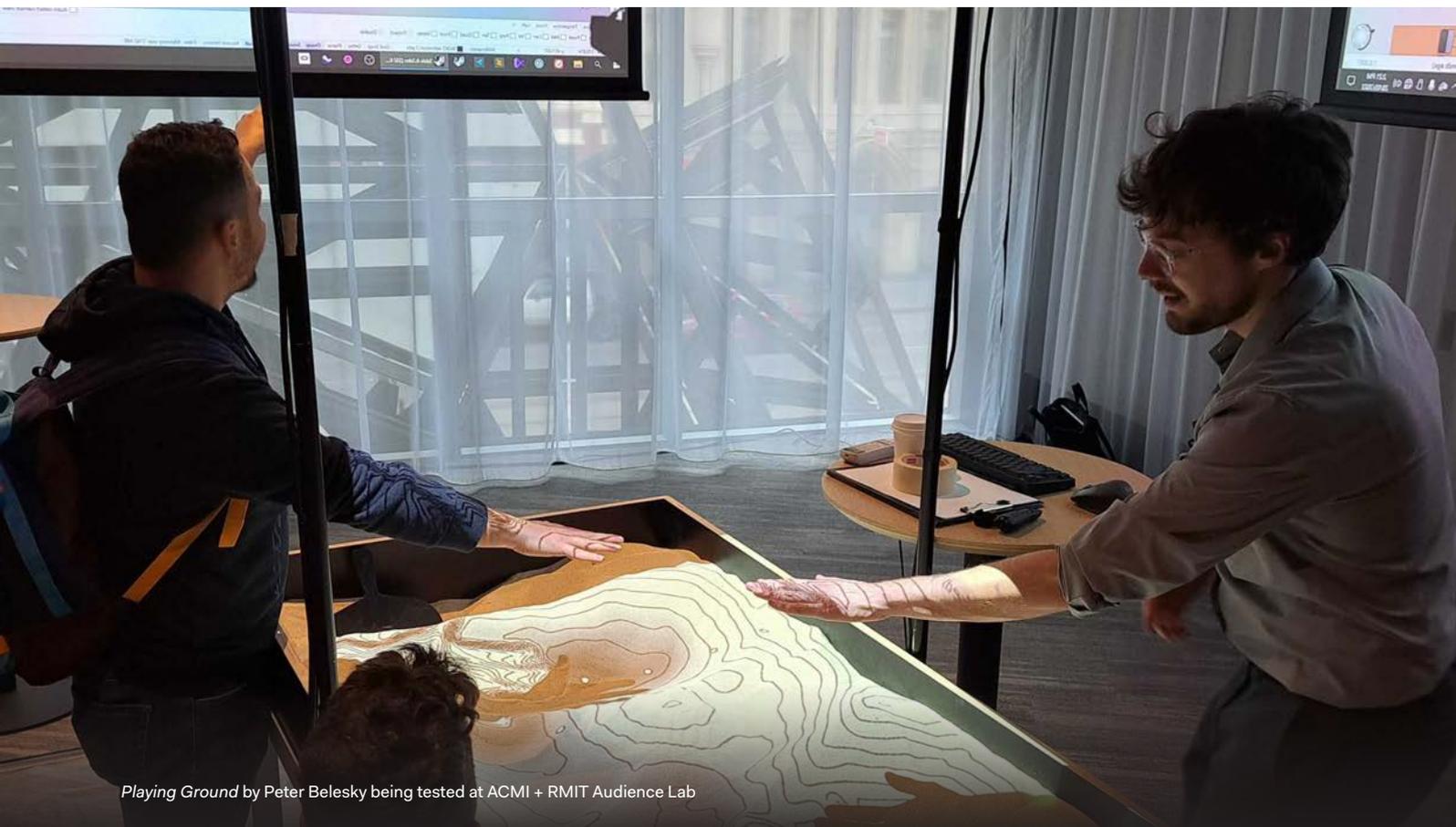
## RMIT University

We continue to collaborate with Major Research Partner, RMIT University on industry research, ACMI X residencies, our ACMI + RMIT Audience Lab, ACMI + RMIT Games Talks and student engagement. In 2021–22 we began a collaboration with RMIT's School of Education to review and evaluate the impact of our education programs, while its Australian Research Council (ARC) Centre of Excellence for Automated Decision-Making and Society provided research to support our CEO Digital Mentoring Program.

We commissioned RMIT Associate Professor, School of Art, Mikala Dwyer to realise a major new commission for our Flinders Street foyer, to complement our *Light: Works from Tate's Collection* exhibition, and our programming team is collaborating with RMIT on an event showcasing VR and AR works geared towards therapeutic outcomes to be held at ACMI during The Big Anxiety festival in October 2022.

RMIT students enjoyed free ACMI membership and participated in a range of internships. These included Masters of Animation, Games and Interactivity candidate, Rachael Thompson's ACMI + RMIT Audience Lab, resulting in a short-term contract with ACMI's Public Programs team. The ACMI Shop showcased merchandise ranges developed together with RMIT Fashion and Textiles students over the past five years through a dedicated display.

In June 2022 Caleb Noller was awarded the 2021 ACMI + RMIT Games Prize for his work on the game *Sussurus* (2022) which was created in collaboration with Sarah Carlton.



*Playing Ground* by Peter Belesky being tested at ACMI + RMIT Audience Lab



FILM NEWS  
First Color Show of the National in an Original scene of the U.S. South, all shot in film

BLACK UNITY CENTRE  
31 BATAVIA STREET  
RESPECTA PHONE 2746-1081233  
**MURAWINA**  
PRESENTS THE FIRST FEATURE OF  
ISSIE COPPEYS FILM...  
**MY SURVIVAL AS AN AFRICANAL**  
PRODUCED BY ISSIE COPPEY  
AND A FILM DIRECTED BY ALICE PENNELL...  
EDWIN CAMPBELL-OLD FELLA KCM  
ISSIE COPPEY'S HISTORIC RECORDER 8-4-8  
A COLOR SHOW  
**JULY 5th 7:30pm \$2.50**  
All Proceeds Return ALBERTA 66 765 100 0000

"I wanted to show that we  
and will continue to survive  
white mission."  
-Issie Coppey



Historical  
document  
[Text is too small to read]

The story of Indigenous  
photography  
[Text is too small to read]



The Story of the Moving Image. Photo: James Henry

# **ACMI is committed to reflecting our community's diversity through our programs, partnerships, workplace and audiences. We invest in initiatives and take action to foster inclusion and access for staff, artists, patrons and cultural organisations**

## **FIRST NATIONS COMMITTEE**

We expanded the scope of ACMI's First Nations Committee (formerly called the Indigenous Advisory Group) to provide strategic, policy, industry and cultural advice and insights on matters relating to operations, programming and organisational planning and objectives. We are grateful to First Nations Committee members Aunty Joy Murphy, N'arweet Dr Carolyn Briggs, Rachael Maza AM, Penny Smallacombe, John Harvey, Darren Dale (Chair) and Elizabeth Flynn (Adviser) for their insights and expertise.

## **INAUGURAL FIRST NATIONS EXECUTIVE**

ACMI remains focused on increasing the number of First Peoples we employ. While we have maintained our target of more than 2% of our workforce identifying as First Peoples, we also recognised that ACMI needed a senior First Peoples leader to ensure that First Nations culture is at the centre of everything we do. For this reason, we created a new executive role, Director First Nations, Equity & Social Policy, and following a rigorous recruitment process we are thrilled to have appointed Gavin Somers to the position. The role encompasses First Nations strategy and goals, broader diversity and inclusivity for people from cultural and linguistically diverse backgrounds, disability, LGBTQTI+ and gender & identity.

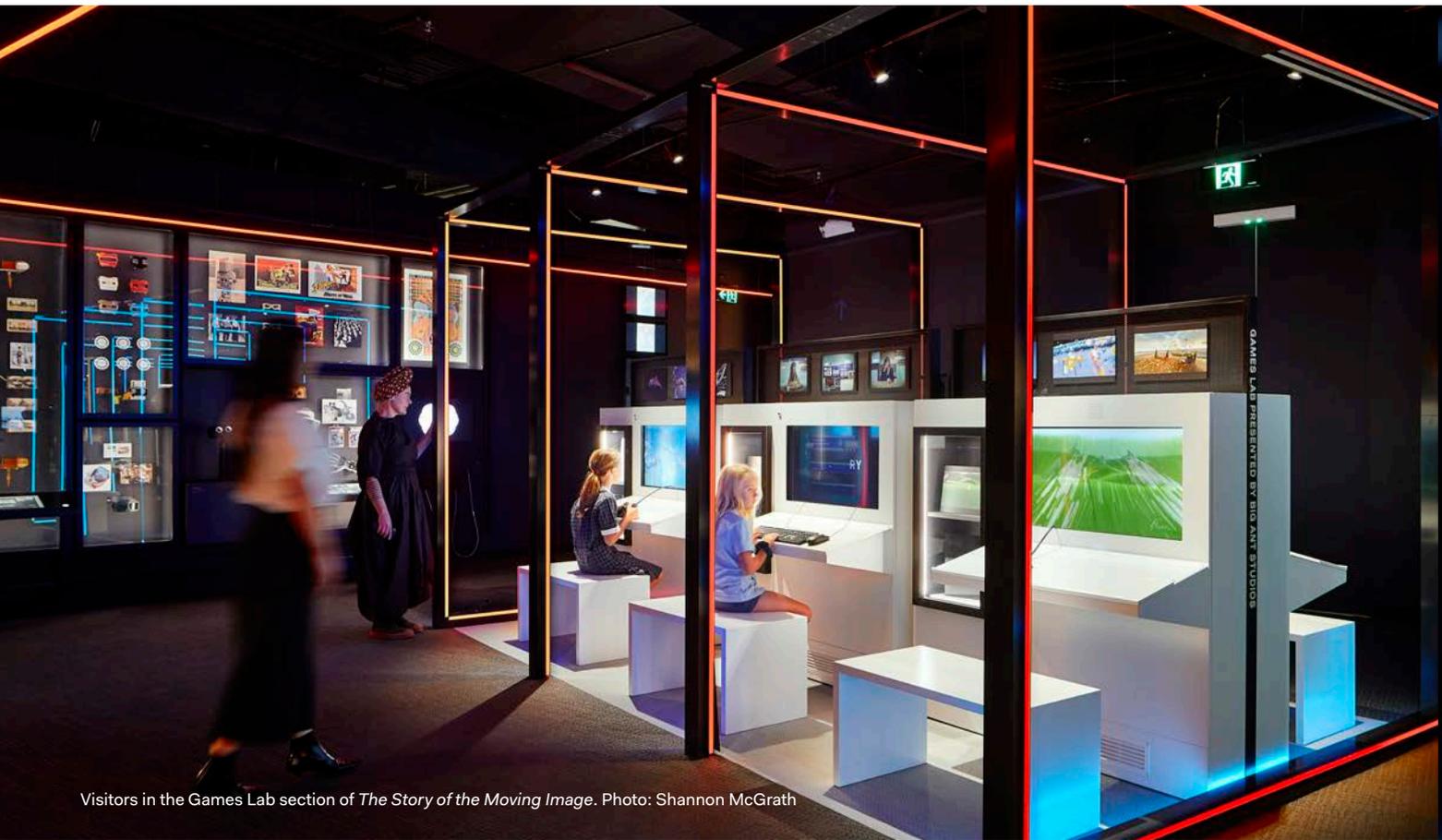
## **RECONCILIATION ACTION PLAN**

We are now more than a year into implementation of our Innovate Reconciliation Action Plan (February 2021 – February 2023) and are on track to deliver all-but-three of its 83 actions, with 86% of actions already completed.

A key initiative was the engagement of First Peoples consultants ABSTARR to perform a Cultural Safety Audit of ACMI to better understand how ACMI can be welcoming and culturally safe space for First Peoples. The audit made 21 recommendations we are acting upon to progress a genuinely culturally safe environment for ACMI's First Peoples staff, stakeholders and visitors.

In 2021–22 we procured goods and/or services to the value of \$117,870 from Aboriginal and Torres Strait Islander businesses and supported 36 Aboriginal and Torres Strait Islander businesses via contracts.

Through our First Nations Committee and First Nations board and staff members, we are embedding First Peoples' expertise into our work. We continue our work to amplify First Peoples voices and content creating space for self-representation in our exhibitions, public and education programs – encouraging our non-Indigenous staff to listen to and learn from the knowledge and experience of First Peoples.



Visitors in the Games Lab section of *The Story of the Moving Image*. Photo: Shannon McGrath

## ACCESSIBILITY

ACMI's 2019 - 2021 Disability Action Plan identified and removed barriers that were preventing people with disabilities engaging with ACMI's rich offer. The plan contained 23 ambitious actions, 17 of which were achieved, including creating on-screen dialogue captions on video content for *The Story of the Moving Image*, increased accessible wayfinding and signage in the new museum, staff disability awareness training and an annual offer of programs to support engagement of audiences with disabilities. ACMI is working with a focus group of lived experience advisors (Deaf and Disabled artists and advocates) to develop our next Disability Action Plan.

Building upon our Disability Action Plan, ACMI entered into a partnership with Arts Access Victoria (AAV) to use ACMI as a pilot to explore new ways to improve accessibility across the museum by using technology, audience research and design processes in a safe and transparent environment. Insights from this partnership will be documented and jointly branded as an ongoing AAV resource to be shared with the sector and online through ACMI Labs.

ACMI became a proud employer partner with the Inclusion Foundation on their Impact21 Employment Program this year. This program supports young adults with Down Syndrome or intellectual disability to train for and obtain meaningful employment. We worked with the Impact21 team, their students and employment coaches to take a lateral and creative look at our workflows and organisational needs and identified tasks and functions that were within the scope of the Impact21 students' capabilities. ACMI will offer two ongoing, part time positions as part of this program.

## GENDER EQUALITY ACTION PLAN

ACMI developed our first Gender Equality Action Plan this year, which presented an invaluable opportunity to strengthen our approach to intersectional gender equality across our museum. We recognise that ACMI has an important role to play in taking action to address discrimination and advance gender equality and the strategies and actions in this plan will help us to do this while ensuring we are held accountable for progress.

ACMI Board Member Rachel Griffiths AM is a member of Screen Australia's Gender Matters Taskforce. The 18 members of the taskforce are drawn from all sectors of the Film & Television industry and work together on strategic change and practical initiatives that address the underutilisation of female talent in key creative roles in the Australian screen industry.



Visitor in Memory Garden, *The Story of the Moving Image*.

## FINDING GENDER BALANCE

The Collections team initiated a yearlong, multifaceted project to address a range of gender imbalances inherent in ACMI's Collection, collecting practices and access mechanisms. From our research and data analysis to date, we have found that women artists, directors and creatives make up only 26% of our art collection, 18% of our film collection and approximately 5% of our videogame collection, while non-binary and gender diverse people are overwhelmingly underrepresented. Based on the frameworks embedded in our Collection Development Strategy and the Gender Equity Act, this project aims to analyse and redress historical gender bias and recommends ongoing protocols for gender parity at multiple levels in ACMI's collecting practices.



Photo: Danielle Castano for What's on Melbourne

# Diverse Revenue Streams

**ACMI has continued to diversify revenue streams beyond Government funding. We look to maximize the self-generated potential of existing streams and innovate to develop new ones.**

## Event and Venue Hire

The events industry was significantly impacted by COVID-19 lockdowns with businesses reluctant to plan onsite events. From March we saw a shift in business confidence and resurgence in event enquiries and hosted 55 events in the last quarter of the 2022 financial year.

A highlight event took place in the gallery that typically holds our major temporary exhibitions. The gallery was turned into a high-end show venue as part of the Melbourne Fashion Festival. The Festival hosted their runway program at ACMI, which included five nights of spectacular fashion shows, with over 5,000 guests.



## Hero at ACMI

Hero at ACMI continued to deliver an exceptional offer to ACMI visitors thanks to renowned chef Karen Martini's delicious food coupled with an award-winning architectural space, and a fabulous dining experience. Alongside Hero at ACMI, HospitalityM and ACMI launched a new hospitality offer for corporate events, partners and private functions. With stunning new event spaces coupled with HospitalityM's exceptional experience, ACMI is a true destination for events and parties.

## ACMI Shop

ACMI's retail offer is an integral part of our museum experience as we continue to encourage our visitors to take a piece of ACMI home with them.

During the year 2021-2022 we created 5,289 custom flipbooks for visitors as part of their *The Story of the Moving Image* exhibition experience.

2022 saw ACMI take our merchandise offer to the Melbourne Art Fair as part of our commissioning partnership. Our pop-up shop was well received across the duration of the fair as we showcased a selected range of ACMI exclusive and bestselling products.

Online shop sales continue to grow and contribute to our brand reach and revenue targets, 2021-2022 saw sales increase almost four-fold since 2020-2021.

### LOCAL SPIN ON THE MAGIC OF DISNEY

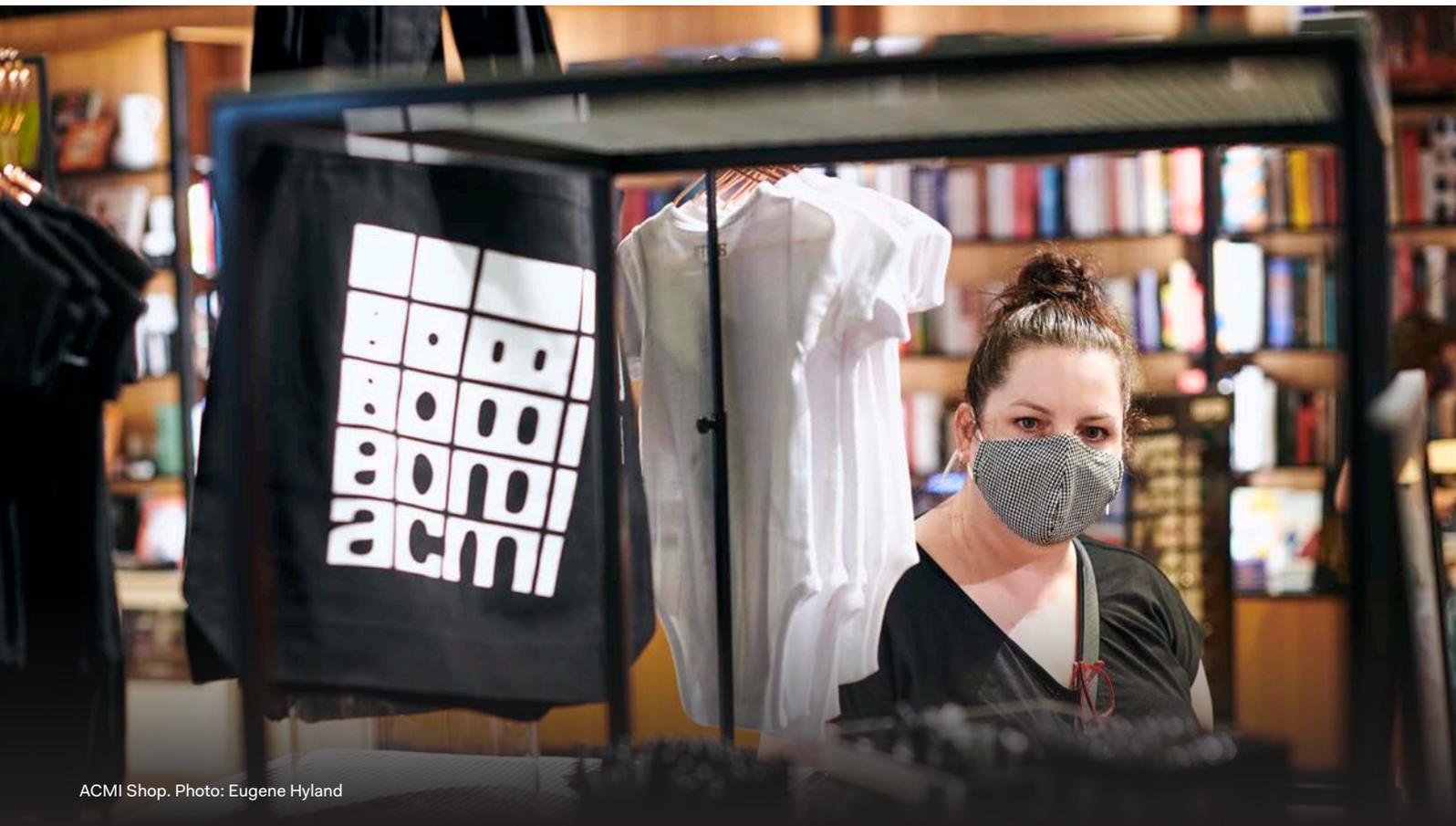
Our engaging merchandise for *Disney: The Magic of Animation* focused on working with local suppliers, including our Supporting Partner, Melbourne brand Short Story, to curate a highly successful product range. The duration of the exhibition saw 17,500 products sold that were specifically related to the exhibition program, resulting in an average spend of \$4.03 per ticket holder, an increase of 46% on budget expectations.

### EXCLUSIVE LIGHT MERCHANDISE

Our successful supporting partnerships continued to develop and grow with our 2022 exhibition *Light: Works from Tate's Collection*. We successfully partnered with three brands: About Space, Fujifilm instax and Lil'Stones to create an exclusive range of beautiful merchandise options for our visitors. An exceptional merchandise display was installed within our Flinders Street frontage, encouraging passing visitors to stop by and purchase.

### ACMI X KLOKE

2021 saw our first merchandise collaboration with local fashion label, Kloke. Released in time for the holidays, the collection included t-shirts, caps and totes based on a fictional video club 'Super Ultra 120' - referencing the VHS vs Beta format wars of the 1980's. This thriving partnership continued into 2022 with future product releases planned as we continue to collaborate with Kloke's creative team on ACMI inspired apparel ranges.



ACMI Shop. Photo: Eugene Hyland

## ACMI Touring

ACMI's touring program maintains its national impact with the ever-popular *Cleverman* exhibition completing its successful Visions of Australia funded tour in May 2022. The Visions of Australia regional and remote exhibition touring program supports audience access to Australian arts and cultural material. As a result of this grant, *Cleverman* was presented at seven venues around Australia, six of which are new touring partners for ACMI, the success to date of *Cleverman* has enabled the securing of an unprecedented second Visions grant of \$186,000 for the same project. This will see *Cleverman* tour to four new Western Australian venues and one in the Northern Territory from June 2022 onwards.

ACMI's newest national exhibition in development; *Video Art from the ACMI Collection* had a test run showing at Bunjil Place Gallery, Narre Warren, Victoria. On restricted display for just 41 days, this exhibition was seen by more than 1,600 visitors.

International bookings continue to grow as the sector maintains its recovery from the impacts of the COVID-19 pandemic. On show at its first American venue, *DreamWorks Animation* opened at Northwest Museum of Arts and Culture (MAC), Spokane, USA. Despite significant freight and transport delays, the exhibition launched in late March 2022, inaugurating MAC's program following a two-year COVID-19 hiatus. *Code Breakers: Women in Games* which to date has toured to nine national venues will begin its international tour to New Zealand in June 2022. This is the first nationally created show to convert to an international market, with a projected four-venue tour, all of whom are new partners for ACMI.



*Cleverman* at Caboolture Regional Art Gallery. Image courtesy of Moreton Bay Regional Council. Photographed by Katie Bennett at Embellysh

# Development & Partnerships

**Our partners are crucial to ACMI's success and we sincerely thank each of our government, corporate, media and philanthropic partners and donors for their generous support.**

In 2021–22 we managed a portfolio of partnerships valued at more than \$7.8 million. Through careful stewardship, we retained 97% of our existing partners despite closures and ongoing disruptions to our partnership programs due to COVID-19. We also welcomed eight additional organisations to the ACMI family through new corporate and philanthropic partnerships. We are extremely grateful for our partners' ongoing commitment to collaboration, which has contributed to so many of the achievements highlighted in this annual report. The support of our passionate partners is vital to achieving our vision of making ACMI a world-leading moving image museum.



Installation view, *CATARACT (concrete)* (2020), Daniel von Sturmer. Photo: Phobe Powell

# Environmental Sustainability

**We pursue best practice sustainability methods as we work to de-carbonise operations.**

## **Saying No to Single Use Plastic**

The ACMI Shop remains committed to removing single use plastics across our outputs and we have continued to work with our suppliers to remove single use plastics at each point in the visitor journey, or source environmentally sustainable alternatives when required.

The ACMI Shop collaborated with Melbourne artistic and start-up brand Bugskin to create a range of bags created from past ACMI advertising billboards, flags and banners. The collaboration resulted in diverting materials away from landfill, whilst also creating a bold collection of reusable pieces.

## **Environmental Impact Working Group**

ACMI's Environmental Impact Working Group is responsible for championing environmental sustainability throughout ACMI. This group drives the development and implementation of ACMI's short and long-term strategic objectives, including the facilitation of environmentally sustainable practices into our workplace and the delivery of large-scale initiatives.

The focus for the working group during the year was to develop ACMI's strategy for achieving carbon neutrality by 2025.

## **Ongoing Commitment to 100% Renewable Energy**

Effective 1 July 2020, ACMI signed a new two-year contract for the provision of 100% Green electricity to all Fed Sq sites and the ACMI X building, to ensure that despite the challenges of being a tenant rather than a building owner, we directly support the development of renewable and sustainable electricity generation.

On 30 June 2022 ACMI moved to the required State Purchase Contracts (SPC). We opted for the 100% Green electricity option in the SPC to continue our commitment to green energy options.

# Publications

## MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Chan, Sebastian

ACCA, Online, In Conversation with Sahej Rahal - *Electronic: Modelling the digital present and tools for the future*, 01 September 2021

Chan, Sebastian

DigiKult Digital Culture Heritage, Sweden, Online conference, *Keynote - Pen to Lens - a journey in product design for memorable museum experiences*, 05-07 April 2022

Chan, Sebastian

EU.Open DOORS, Austria, Ars Electronica, Online, *Speaker - Getting into the Realm of Digital*, 26 April 2022

Chan, Sebastian

Games for Change Asia Pacific, Online conference, *Speaker*, 05-07 October 2021

Chan, Sebastian

Media Architecture Biennale, Netherlands, Online conference, *Panelist - Towards Public Digital Cultural Infrastructure*, 01 July 2021

Chan, Sebastian

National Digital Forum, Online conference, *In Conversation with Honor Harger*, 22 February 2022

Chan, Sebastian

Tessitura Learning & Community Conference 2021, Online conference, Joint Keynote with Kwame Kwei-Armah - *Navigating Hybrid Experiences*, 02-06 August 2021

Chan, Sebastian

Unfinished Camp, Venice Biennale, Venice, Curator/ speaker - *New Institutions for the Artists of the Future*, 22 April 2022

Chan, Sebastian (with Dr Melanie Swalwell & Dr Cynde Moya)

Born Digital Cultural Heritage Conference, Online and ACMI based Conference, *Speaker - Digital Preservation and Emulation*, 16-18 February 2022

Connolly, Linda

Vernon User Group Annual Meeting 2021, Online conference, *ACMI Renewal - Reimagining the museum*, November 2021

Cranmer, Candice (with Rebecca Barnott-Clement, Dr Cynde Moya, Patricia Falcão and Carolyn Murphy, Chair)  
Born Digital Cultural Heritage Conference, Online and ACMI based Conference, *Conserving Time-based Media Art*, 16-18 February 2022

Gillan, Lesley

Arts Marketing Association UK, Online, *Speaker - Audiences & Inclusivity Day 2022*, 12 May 2022

Harris, Chris

Best In Heritage 2022, Online conference, *Projects of Influence: Creating The Story of The Moving Image exhibition*, June 2022

Harris, Chris

Data To Power Global Research Project, multiple Universities, Online, *Datathon: Forecasting local impacts of travelling exhibitions*, 01 June 2022

Loffler, Simon

Linux Conference Australia, Online conference, *How we opened up our private museum collection API*, 14-16 January 2022

Maher, Sam

National Youth Science Forum, Online conference, *Working in screen culture: where art meets STEM*, January 2021

Maxwell, Jini, Offman, Arie and Cranmer, Candice  
MuseumNext: Museums, Games and Play, Online conference, *Serious About Play: Videogames at ACMI*, 02 March 2022

O'Brien, Chelsey and Cranmer, Candice  
MuseumNext: Digital Collections Summit, Online conference, *Preserving the Present: contemporary media in the museum*, 06 October 2021

Offman, Arie & Maxwell, Jini

PAX Australia 2021, Online conference, *Won't Someone Think of the Children?! Why Australia bans videogames*, 08-10 October 2021

Paterson, Lucie

National Digital Forum Conference, Online conference, *ACMI the multiplatform museum*, 22-23 February 2022

Paterson, Lucie

University of Sydney 'Museums and the Digital' course, Online lecture, *ACMI the multiplatform museum*, October 2021

Paterson, Lucie

AMAGA COVID: Adaptations 2020-2022, Webinar, *ACMI the multiplatform museum*, 10 March 2022

Paterson, Lucie

Future Slam, Online conference, *The Integrated Museum*, 01 July 2021

Paterson, Lucie (with Indigo Holcombe-James)

AMAGA Annual conference, Perth, Australia, *How to increase your museum's digital literacy*, 16 June 2022

Paterson, Lucie & Chan, Seb  
 AMAGA Victoria Forum, '*Digital Literacy: Audience Engagement and the Visitor Experience*', Online conference, *Closing the gap in digital literacy*, 20 July 2021

Paterson, Lucie & Gray, Martin  
 Tessitura Learning & Community Conference 2021, Online conference, *Launching a museum in 2020*, 02-06 August 2021

Paterson, Lucie & Richardson, Nick  
 MuseumNext: Digital Collections Summit, Online conference, *The Lens: exposing deeply buried collections to a world of possibility*, October 2021

Paterson, Lucie and Richardson, Nick  
 MuseumNext: Digital Collections Summit, Online conference, *The Lens: exposing deeply buried collections to a world of possibility*, 04 October 2021

Petrow, Angela  
 Australasian Registrar's Committee Conference, NFSA Canberra (Online option), *Down the Registration Rabbit hole: shifting an exhibition from temporary to an International touring show*, 09-11 March 2022

Petrow, Angela  
 MuseumNext: Digital Learning Summit, Onsite and online, *Hands-on learning*, 18-20 October 2021

Taylor, Megan and Cranmer, Candice  
 Australasian Registrar's Committee Conference, NFSA Canberra (Online option), *Digital Condition Reporting at ACMI*, 09-11 March 2022

Trundle, Vincent  
 Games for Change Asia Pacific, Online conference, *Game Lessons Master Class*, 05-07 October 2021

Trundle, Vincent  
 MuseumNext: Digital Learning Summit, Onsite and online, *A Videogame Toolkit for Teachers*, 18-20 October 2021

## STAFF CONTRIBUTIONS TO OTHER PUBLICATIONS

Gunawardana, Dilan  
*Drive My Car*, Australian Book Review / film review, 14 February 2022

Maxwell, Jini  
*Chasing Ghosts*, The Saturday Paper / videogame review, 07 August 2021

Maxwell, Jini  
*The Dark Side of the Games Industry*, The Culture / guest appearance, 03 Septemebr 2021

Maxwell, Jini  
*We know the Devil on Nintendo Switch*, The Saturday Paper / videogame review, 04 September 2021

Maxwell, Jini  
*Guitar Hero*, The Saturday Paper / videogame review, 18 September 2021

Maxwell, Jini  
*Domestic zen*, The Saturday Paper / videogame review, 04 December 2021

Maxwell, Jini  
*Simple Joys*, The Saturday Paper / videogame review, 22 January 2022

Maxwell, Jini  
*Why everyone is addicted to Wordle*, The Culture / guest appearance, 03 February 2022

Maxwell, Jini  
*Fantasy High*, The Saturday Paper / videogame review, 30 April 2022

Maxwell, Jini  
*Capitalist end times*, The Saturday Paper / videogame review, 04 June 2022

## DIGITAL PUBLICATIONS

Incarceration Nation: First Peoples voices expose Australia's inhumane criminal justice system (Stories and Ideas, essay)

Andy, Bryan

Leah Purcell on reclaiming The Drover's Wife with The Legend of Molly Johnson (Stories and Ideas, interview)

Andy, Bryan

A gentle, little universe: Laura Duffy on the making of Spawn (Stories and Ideas, interview)

Bentley, Serena

Close-Up: Kiarostami's vision of shared humanity (Stories and Ideas, essay)

Bugeja, Nick

The Safdie Brothers' Good Time: more than an exercise in film style (Stories and Ideas, essay)

Bugeja, Nick

Opening a conversation on 'soft tech infrastructure as community garden' (ACMI Labs, blog post)

Chan, Seb

We Need to Talk About Elden Ring... (Stories and Ideas, article)

Chan, Seb; Maxwell, Jini; Gunawardana, Dilan

Dear Orsola: a romance retold over multiple screen formats (Stories and Ideas, essay)

Ciabarra, Roberta

Stelarc, lockdown and the obsolete body (ACMI Labs, blog post)

Cook, Narinda

Making legacy videogames and interactive artworks playable with EaaS via ACMI's website (ACMI Labs, blog post)

Cranmer, Candice & Loffler, Simon

Play It Again II (Stories and Ideas, article)

Cruz, Mar

Reinventing thumb-powered pocket cinema with Jossie Malis from Flipboku (Stories and Ideas, interview)

Cusick, Leaona

Meet Jess McDonald, the artist behind our High Tees shop range (Stories and Ideas, interview)

Dall, Finnlay

Freedom of movement: what videogames do for players with disability (Stories and Ideas, essay)

Dall, Finnlay

Conserving software: Unity, Macromedia Director, Max/MSP and time-based media in ACMI's Collection (ACMI Labs, blog post)

Dyer, Jesse

Peter Bogdanovich reflects on The Last Picture Show at 50 (Stories and Ideas, essay)

Frajman, Anthony

Observations from inside a museum (ACMI Labs, blog post)

Fullwood, Freya

Kylie Eddy on The Art of Lean Filmmaking (Stories and Ideas, interview)

Gibson, Amber

Cult of the Lamb: Massive Monster take dungeon crawling and base building to new levels (Stories and Ideas, interview)

Gibson, Amber

A guide to the Melbourne Queer Film Festival (MQFF) 2021 (Stories and Ideas, article)

Gunawardana, Dilan

The eternal student: Noora Niasari on Abbas Kiarostami (Stories and Ideas, interview)

Gunawardana, Dilan

Britain on the margins: a watchlist (Stories and Ideas, article)

Johnson, Chloe

The Look of Loki: "It honestly feels like we did six Marvel movies" (Stories and Ideas, essay)

Lewis, Maria

Introducing the ACMI Public Collections API (ACMI Labs, blog post)

Loffler, Simon

ACMI Recommends: The Newsreader (Stories and Ideas, article)

Masciulli, Jayden

We need to talk about Life is Strange: True Colors... (Stories and Ideas, article)

Maxwell Jini; Offman, Arie

Making room for magical thinking: Memoria and Never Gonna Snow Again (Stories and Ideas, essay)

McIndoe, Ross

Landscapes of memory in The Dry (Stories and Ideas, essay)

Millikan, Matt

Ablaze: uncovering the first Indigenous filmmaker (Stories and Ideas, essay)

Millikan, Matt

The Great: from stage to screen (Stories and Ideas, interview)

Millikan, Matt

Reframing 'the gaze': Portrait of a Lady on Fire (Stories and Ideas, essay)

Muller, Ellen

Film work: women in Australian documentary film history (Stories and Ideas, essay)

Murphy, Julia

The Films of Sue Ford – now part of the ACMI Collection (Stories and Ideas, essay)

Murphy, Julia

Brain-to-brain communication: Exploring alternate realities in Jess Johnson's artworks (Stories and Ideas, essay)

Murphy, Julia

The collective energy of the Gods of Tiny Things (Stories and Ideas, essay)

Murphy, Julia

HYPER//ECHO: a traveller's diary (Stories and Ideas, essay)

Osborn-Li, Claire

Cinema 3: spinning up a museum video streaming service for the pandemic and beyond (ACMI Labs, blog post)

Paterson, Lucie

My little saviour: Caring, Crucifixes and Kink in Saint Maud (Stories and Ideas, essay)  
Pronger, Rachel

Is Borat 2 is one of the best feminist films of the #MeToo era? (Stories and Ideas, essay)  
Psaros, Joanna

How Lana Wachowski changed the style of 'The Matrix' franchise to break free from a patriarchal legacy (Stories and Ideas, essay)  
Puglielli, Jacinta

ACMI Recommends: Beckett (Stories and Ideas, article)  
Quiason, Grace

ACMI Recommends: Heartbreak High (1994–99) (Stories and Ideas, article)  
Scalzi, Claudia

What UX looks like inside a museum (ACMI Labs, blog post)  
Shea, Pip

ACMI Recommends: a new wave of diverse, female TV talent (Stories and Ideas, article)  
Stefanic, Tiana

Sharing the spirit of music: an interview with Deup director and musician Lamine Sonko (Stories and Ideas, interview)  
Sullivan, Emma

Not just a sun-drenched country: when The Hunter took Australian noir to Tasmania (Stories and Ideas, essay)  
Ward, Sue

A film path: the Magnaphonic 35mm Projector (Stories and Ideas, essay)  
Woodward, Tim

## ACMI EDUCATION

Eternity, Metro Magazine: Media & Education Magazine, No. 210, Nov. 2021, pp. 120-128 (magazine article)  
Bye, Susan

Hard Times and Ordinary Lives: Warehouse Work on the Big Screen, Metro Magazine: Media & Education Magazine, No. 211, Feb. 2022, pp. 90-97 (magazine article)  
Bye, Susan

Self-representation and voice in ACMI's *The Story of the Moving Image*, *The Social Educator*, Volume 40 Number 1 May 2022 (journal article)  
Bye, Susan

Re-imagining a fairytale world: renewing our Fairytales and Fantasy workshop, (online essay, ACMI website)  
McDonald, Zoe

Facing Up to Wicked Problems: A Videogame Toolkit for Teachers, Magazine article, *DLTV Journal*, 8.1 2021 (magazine article)  
Trundle, Vincent

# Awards

## ARCHITECTURE AWARDS

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**The Australian Interior Design Awards 2021**

Commendation (Hospitality Design)  
HERO / Chris Connell Design

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**Dulux Colour Awards 2021**

Finalist (Commerical Interior – Public and  
Hospitality) HERO/ Chris Connell Design

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**Eat Drink Design Awards 2021**

Shortlist (Best Restaurant Design)  
HERO/ Chris Connell Design

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**Good Design Awards 2021**

Winner (Architectural Design  
Urban Design and Public Spaces)

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Winner (Design Research)

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**Idea Award**

Shortlist (Public Space 2021)  
ACMI Renewal

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Shortlist (Hospitality 2021)  
HERO/ Chris Connell Design

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**Melbourne Awards 2021**

Finalist (Hospitality 2021)  
HERO/ Chris Connell Design

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**Victorian Lighting Award**

Winner (Award of excellence)

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**Victorian Premier's Design Award**

Highly Commended (Architectural)  
ACMI Renewal

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## EXHIBITION AWARDS

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**Good Design Awards 2021**

Gold Winner (Digital Interface) *Constellation* with Grumpy Sailor & Second Story

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**Museums Australasia Multimedia & Publication Design Awards 2021**

Highly Commended (Virtual Tour or Exhibition Level B) *The Story of the Moving Image* online

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**Museums and Galleries National Awards**

Highly Commended (permanent exhibition or gallery fitout, Level 4: Project budget more than \$500,000) *The Story of the Moving Image*

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**SEGD Global Design Awards 2022**

Merit Award

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Honour Award (digital interactive experiences)

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## BRAND AWARDS

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**Creative Review Annual**

Honourable Mention (Brand Identity)

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**UK Design Week Awards**

Highly Commended (Brand campaigns) with North

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**Museums Australasia Multimedia & Publication Design Awards 2021**

Winner (Identity Level B) ACMI Re-Brand, with North

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Winner (Institution Website Level B) ACMI website, with Liquorice

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**Taiwan International Graphic Design Awards 2021**

Distinction (Corporate Identity Category)

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# Roll The Credits...

**We gratefully acknowledge the critical support of government, our partners, philanthropic trusts and donors.**

## **Government Partners**

Creative Victoria  
Department of Education and Training Victoria  
Department of Jobs, Precincts and Regions

## **Major Partners**

Blackmagic Design  
Cisco

## **Major Technology Partner**

Panasonic

## **Major Research Partner**

RMIT University

## **Major Academic Partner**

Swinburne University of Technology

## **Major Philanthropic Partners**

Gandel Foundation  
Naomi Milgrom Foundation  
6a Foundation

## **Games Partner**

Big Ant Studios

## **Philanthropic Partners**

The Ian Potter Foundation  
Sidney Myer Fund

## **Commissioning Partners**

Artbank  
City of Melbourne  
The Ian Potter Cultural Trust  
The Mordant Family

John Allsopp of Web Directions

## **Supporting Partners**

Bloomberg Philanthropies  
Christie Digital  
Handpicked Wines  
Judith Neilson Institute  
NFSA  
Screen Australia  
Yamaha  
Young Henrys

## **Media Partners**

Broadsheet Media  
Herald Sun  
smoothfm  
The Saturday Paper  
Val Morgan

## **Trusts & Foundations**

Besen Family Foundation  
Gordon Darling Foundation  
Lionel & Yvonne Spencer Trust

## **Corporate Member**

Daniel Allison & Associates

## **Disney: The Magic of Animation**

*Presenting Partner*  
Visit Victoria  
*Major Technology Partner*  
Panasonic  
*Major Research Partner*  
RMIT University  
*Major Academic Partner*  
Swinburne University of Technology  
*Exhibition Partner*  
City of Melbourne

## *Exhibition Supporters*

Short Story  
Sofitel Melbourne on Collins  
U.S Consulate General Melbourne  
*Media Partners*  
Broadsheet Media  
Herald Sun  
Seven Network  
smoothfm  
Val Morgan

## **Light: Works from Tate's Collection**

Organised in cooperation with Tate

## *Presenting Partner*

Visit Victoria

## *Major Exhibition Partner*

Australian Government International Exhibitions Insurance Program

## *Major Research Partner*

RMIT University

## *Major Academic Partner*

Swinburne University of Technology

## *Supporting Partners*

About Space  
City of Melbourne  
The Flaming Beacon  
Fujifilm instax  
Lil'Stones  
Sofitel Melbourne on Collins  
*Media Partners*  
Broadsheet Media  
Herald Sun  
smoothfm  
The Australian  
The Saturday Paper  
Val Morgan

**UK/Australia Season**

Australian Government as part of the UK/  
Australia Season  
British Council  
British Film Institute  
UK/Australia Season Patrons Board

**Education Partners**

Art Education Victoria  
Australian Children's Television  
Foundation  
Australian Literacy Educators'  
Association, Victoria  
Bendigo Tech School  
Casey Tech School  
Department of Education  
and Training Victoria  
Digital Learning and Teaching Victoria  
Ecolinc  
Games for Change Asia Pacific  
Geelong Tech School  
School of Education, RMIT University  
St Albans Heights Primary School  
Victorian Association for  
the Teaching of English  
Victorian Curriculum  
and Assessment Authority  
Yarra Ranges Regional Museum

**Emporium Creative Hub Partners**

Bendigo Bank  
City of Greater Bendigo  
Hebron Films

**National Touring Exhibition Partners**

Australian Government  
through Australia Council for the Arts  
Australian Government through  
Visions of Australia  
Carriageworks  
IAS Fine Art Logistics  
The Ian Potter Cultural Trust  
Victorian Government through  
Creative Victoria

**Public Program Partners**

AFTRS  
AIDC  
AMAZE  
Arts Centre Melbourne

**AsiaTOPA**

Auslan Stage Left  
Australian Writers Guild  
Back to Back Theatre  
BE.ONE CREATIVE  
Blast Theory  
City of Melbourne  
Creative Exchange  
Disney  
Exhibitionist Digital  
Federation Square  
IGEA  
Media Mentors Australia  
Midsumma Festival  
MIGW  
Open House Melbourne  
PAX  
Quantumyth  
Queertech.io  
Rising  
RMIT University  
Series Mania  
Sifter  
SK Games  
Swinburne University of Technology  
U.S Consulate General Melbourne  
VicScreen  
Victoria Together  
Vision Australia

**ACMI Donors**

*Icon*  
Andrew Cameron AM & Cathy Cameron

*Devotee*  
Robert & Jasmine Dindas  
Rachel Griffiths AM

*Aficionado*  
Sally Browne  
Jan Chapman AO  
Kaye Cleary  
Rosemary Forbes & Ian Hocking  
Christina Herd  
Peter & Diane Lewinsky  
Janet Matton AM & Rob Rowe  
Traudl Moon OAM  
Dr Nathan & Susan Pinski  
Sherman Foundation

Andrea Vasarab  
Alison Vickers  
Michael & Linda Wachtel  
Rosemary Walls  
Pinky Watson  
Linda White  
Paul & Sarah Wiegard  
Anonymous (1)

*Admirer*

Marty Askew  
Karen & Michael Corry  
Michael Cowen  
Scott Dicker  
John Haasz  
Jacinta McManamon  
Beth McRae  
Dimity Reed  
Lucy Roberts  
Katrina Sedgwick OAM  
Richard Zimmermann  
Anonymous (4)

*Fan*

Holly Brown  
Dr Yung En Chee  
Suzanne Davies  
Mary Dyer  
Chris Egan  
Hondo Gratton  
Doug Hall AM  
Helen Hill  
Graham Jephcott  
Robyn Lansdowne  
Hoi Lo  
Sandra Lordanic  
Kay McVey  
Lachlan Musicman  
Elysha Png  
Catherine Roberts-Burdett  
Georgina Russell  
Sabina's Book Club  
Maggie Tekell  
John Thwaites  
Susan & John Warburton  
Liz Watts  
Anonymous (2)

# Thank you to our partners



Major Partner



Major Technology Partner

Major Research Partner



Major Academic Partner



Major Philanthropic Partners



Games Partner



Education Partner



Philanthropic Partners



Supporting Partners

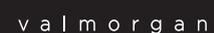


Commission Partners



The Mordant Family

Media Partners



# Report of Operations & Financial Statements

SBS

Offices &  
Studios  
Level 3

SBS

## Establishment, Functions and Powers

In performing its functions and exercising its powers, the Australian Centre for the Moving Image (ACMI) is subject to the direction and control of the Minister for Creative Industries. During the period of this report, the responsible Ministers were The Hon. Danny Pearson MP, Minister for Creative Industries (from 1 July 2021 to 27 June 2022) and Steve Dimopoulos MP, Minister for Creative Industries (from June 27 to June 30 2022).

### *Film Act 2001 (Vic) (Film Act)*

The Film Act established 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 to:

- a) promote and exhibit, whether in Victoria or elsewhere, the moving image to the public or to any sector of the public;
- b) develop, control, manage, operate and promote ACMI and any facilities under the control of ACMI;
- c) 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) establish, maintain, conserve, develop, promote and exhibit, whether in Victoria or elsewhere, the collection of moving images;
- e) 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) promote, whether in Victoria or elsewhere, public education and discussion with reference to the moving image;

- g) develop and create, whether in Victoria or elsewhere, exhibitions of the moving image;
- h) develop and create, whether in Victoria or elsewhere, materials for educational or other programs conducted by ACMI;
- i) conduct, whether in Victoria or elsewhere, research and development in relation to the moving image; and
- j) 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 the Film 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.

# Performance Summary

## Summary of Financial Results

	30 June 2022	30 June 2021	30 June 2020	30 June 2019	30 June 2018
	\$	\$	\$	\$	\$
<b>Operating result</b>					
Government grants*	28,163,922	24,431,696	23,129,337	29,653,000	21,565,415
Self generated revenue	7,026,740	3,984,292	3,661,626	8,782,270	12,537,551
Total revenue	35,190,662	28,415,988	26,790,963	38,435,270	34,102,966
Total expenses from transactions	(34,169,253)	(27,472,614)	(23,202,272)	(31,079,157)	(31,417,862)
<b>Operating surplus/(deficit) before depreciation &amp; capital items **</b>	<b>1,021,409</b>	<b>943,374</b>	<b>3,588,691</b>	<b>7,356,113</b>	<b>2,685,104</b>
Less net depreciation & capital items	(7,900,360)	(3,977,874)	(4,286,939)	(2,565,341)	(2,308,447)
Add Other economic flows - changes in asset revaluation reserve	-	9,218,647	-	-	-
<b>Comprehensive Result</b>	<b>(6,878,951)</b>	<b>6,184,147</b>	<b>(698,248)</b>	<b>4,790,772</b>	<b>376,657</b>
<b>Cash flow</b>					
Cash flow from/(used in) operating activities	(2,057,548)	1,907,269	5,073,439	9,484,258	1,869,867
Cash flow used in investing activities	150,846	(8,564,084)	(28,849,004)	(3,785,338)	(2,709,802)
Cash flow from financial activities	(2,106,043)	(2,069,920)	22,882,750	7,220,000	2,702,700
<b>Net increase/(decrease) in cash and cash equivalents</b>	<b>(4,012,745)</b>	<b>(8,726,735)</b>	<b>(892,815)</b>	<b>12,918,920</b>	<b>1,862,765</b>
<b>Balance sheet</b>					
Total assets	92,456,643	99,434,404	94,560,954	42,322,835	27,435,123
Total liabilities	34,135,355	34,811,165	36,121,862	8,067,495	5,190,555
<b>Total equity</b>	<b>58,321,288</b>	<b>64,623,239</b>	<b>58,439,092</b>	<b>34,255,340</b>	<b>22,244,568</b>

\*Government grants represents the Government funding, excluding capital, received from the Department of Jobs, Precincts and Regions.

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

## Notes (Summary of Financial Results)

The operating result before depreciation 2021–22 was a surplus of \$1.02m (surplus of \$944k 2020-21). Factors contributing to the favourable operating result are outlined below:

- Government grants includes recurrent funding and other operating project funding from the Department of Jobs, Precincts and Regions; includes additional solvency operating funding.
- Self generated revenue increased with growth in exhibition and commercial programs due to increased trading days compared to previous period.
- Expenses from transactions were in line with budget expectations. Costs were maintained at budgeted and forecast levels due to impact of COVID-19.

Net decrease in cash flow due to COVID-19 impact.

Total assets have decreased due to amortisation of Right of Use carrying amount.

Total liabilities have decreased due to reduction of lease liability.

## Key Performance Indicators

	30 June 2022	30 June 2021	30 June 2020
Visitation (Federation Square)*	375,338	212,006	-
Visitation (offsite)	38,537	51,069	674,364
<b>Total visitation</b>	<b>413,875</b>	<b>263,075</b>	<b>674,364</b>
Online visitation	1,818,909	1,245,872	844,673

## Outputs and Other Statistics

	30 June 2022	30 June 2021	30 June 2020
Memberships	5,483	4,104	1,857
Volunteer hours	5,409	4,221	244
Students participating in education programs	49,692	21,819	14,275

**Quality**

Collection storage meeting industry standard	70%	70%	70%
Visitor satisfied with visit overall ^	98%	95%	NA

\*ACMI site at Federation Square was closed until mid February 2021 due to the redevelopment.

^No data collected during period of closure.

## ACMI's Minister

The Hon Danny Pearson MP was the Minister for Creative Industries from 1 July 2021 to 27 June 2022. Steve Dimopoulos MP was sworn-in as the Minister for Creative Industries on 27 June 2022.

The Minister for Creative Industries is responsible for promoting the development of the creative industries sector in Victoria.

## ACMI's Board

Janet Matton AM (Board President)

Tasneem Chopra OAM

Karen Corry (Chair of Audit Committee)

Darren Dale

Ian Forsyth

Rachel Griffiths AM

Linda White (until 5 April 2022)

Paul Wiegard

Dr Terry Wu

## Attendance by Board members at meetings:

Director	Number of meetings	Number of meetings attended
Janet Matton AM	6	5
Tasneem Chopra OAM	6	5
Karen Corry	6	6
Darren Dale	6	5
Ian Forsyth	6	5
Rachel Griffiths AM	6	5
Linda White	4	4
Paul Wiegard	6	5
Dr Terry Wu	6	5

## ACMI's Senior Executives

Katrina Sedgwick OAM, Director & CEO (until 1 April 2022)

Graham Jephcott, Acting CEO (from 4 April 2022)

Graham Jephcott, Deputy CEO/Executive Director, Commercial & Operations (until 1 April 2022)

Sandra Lordanic, Acting Executive Director, Commercial & Operations (from 4 April 2022)

Seb Chan, Chief eXperience Officer

## ACMI's Executives

Chris Harris, Director of Exhibition and Touring

Hilary Sadek, Director of Brand & Marketing

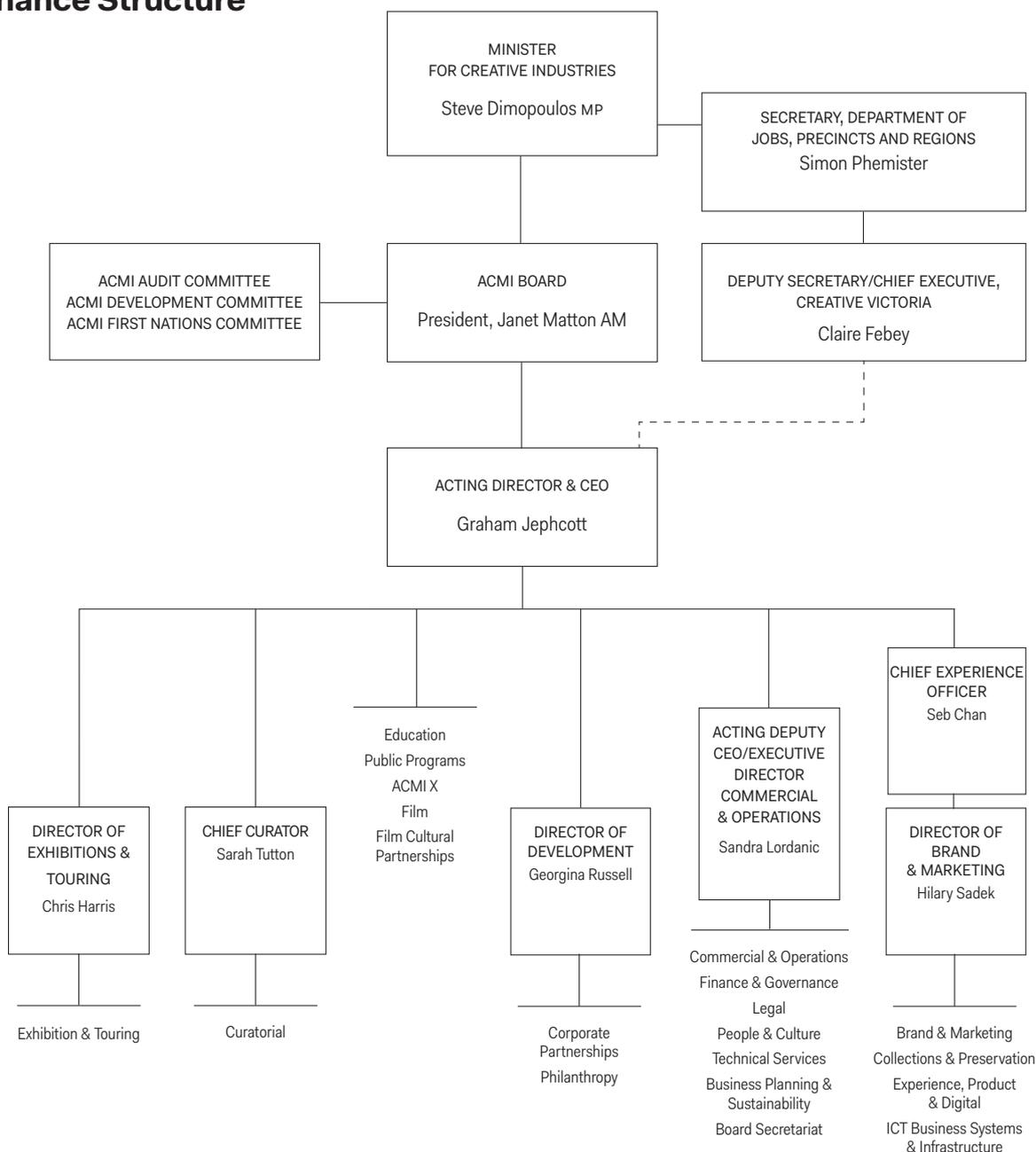
Kristy Matheson, Director of Film (until 5 August 2021)

Georgina Russell, Director of Development

Sarah Tutton, Chief Curator

Chief Finance Officer: Sandra Lordanic, Head of Finance & Governance

## Governance Structure



## Audit Committee Membership and Roles:

The Audit Committee consists of the following members:

- Karen Corry (Chair of Audit Committee) (independent member)
- Janet Matton AM (Board President) (independent member)
- Ian Forsyth (independent member)
- Alison Parker (independent member)
- Linda White (independent member) (until 5 April 2022)
- Paul Wiegard (independent member)

The main responsibilities of the Audit Committee are to:

- review and report independently to the Board on the annual report and all other financial information published by ACMI;
- assist the Board in reviewing the effectiveness of ACMI's internal control environment covering:
  - effectiveness and efficiency of operations;
  - reliability of financial reporting;
  - compliance with applicable laws and regulations;
- determine the scope of the internal audit function and ensure its resources are adequate and used effectively, including coordination with the external auditors;
- maintain effective communication with external auditors;
- consider recommendations made by internal and external auditors and review the implementation of actions to resolve issues raised; and
- oversee the effective operation of the risk management framework.

## Attendance by Audit Committee Members at Meetings:

Director	Number of meetings	Number of meetings attended
Janet Matton AM	5	5
Karen Corry	5	5
Ian Forsyth	5	5
Alison Parker	5	4
Linda White	3	3
Paul Wiegard	5	5

## Human Resources Management and Occupational Health & Safety

ACMI offered organisational, individual and role specific training and development to ACMI employees in 2021-2022, providing staff with 3,817 hours to attend internally and externally facilitated training events. While some training was once again cancelled or postponed due to COVID-19 restrictions, there was still an overall increase in training this year. In addition, ACMI offered mindfulness, stress release and relaxation sessions to staff as well as skill-based coaching through the Culture Amp and Uprise platforms which deliver micro-content directly to our employee's inboxes. We have also delivered a suite of online learning for all staff to remain up to date with their emergency preparedness responsibilities and Health and Safety.

ACMI has continued to review and update our COVIDSafe plan in line with Government guidelines. This plan is published on the ACMI website for public viewing. ACMI has also continued to support employees to transition safely to onsite work again. ACMI's OH&S Committee continued to meet regularly to instigate, develop and carry out measures designed to ensure a healthy and safe workplace.

During the 2021-2022 financial year ACMI provided Health and Safety Representative training, First Aid Certification training and Fire Warden training.

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

## Incident management

ACMI has reviewed all accidents, incidents and hazards and put in place control measures to eliminate or reduce risks. There were no high risk OH&S hazards or incidents reported during 2021-2022.

There was an increase in reported incidents in 2021-2022 as the museum re-opened to the public and staff returned from working from home after the COVID-19 lock downs.

Our WorkCover premium for 2021-22 increased by approximately \$27,000 due to increased remuneration with full year of museum operations post redevelopment. There were no minor claims for medical and like expenses.

We continue to perform better than average when benchmarked with similar organisations over the last three years.

Measure	KPI	2019-2020	2020-2021	2021-2022
Incidents	No. of incidents	22	21	27
	Rate per 100 FTE	16.29	15.66	18.88
Claims	No. of standard claims	-	-	3
	Rate per 100 FTE	-	-	2.10
	No. of lost time claims	-	4	2
	Rate per 100 FTE	-	2.98	1.40
	No. of claims exceeding 13 weeks	-	-	-
	Rate per 100 FTE	-	-	-
Fatalities	Fatality claims	-	-	-
Claims Cost	Average cost per standard claim (i)	-	-	\$125
Return to Work	Percentage of claims with RTW plan <30 days	100%	100%	100%
Policy Currency	OH&S Policy current	Yes	Yes	Yes

(i) Data sourced from Victorian WorkCover Authority (VWA)

### **Employment and conduct principles**

ACMI remains committed to applying merit and equity when appointing staff. Our selection processes ensure that an applicant's work-related qualities are assessed fairly and equitably against the qualities required to perform the role without discrimination. Our recruitment process has been reviewed and adapted to help meet ACMI's target of employing at least 2% First Peoples.

### **Public sector values and employment principles**

The *Public Administration Act 2004* (Public Administration Act) established the Victorian Public Sector Commission (VPSC). The VPSC's role is to strengthen public sector efficiency, effectiveness and capability, and advocate for public sector professionalism and integrity. ACMI continues to apply and uphold the Code of Conduct for VPSC.

Our induction program educates new staff on appropriate workplace behaviours and procedures to ensure understanding of equal opportunity, harassment and discrimination, child safety principles and our complaints process. We have continued to rollout a schedule of online learning covering workplace bullying, sexual harassment, discrimination and equal opportunity to reinforce these policies.

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

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

## Workforce Data

		June 2022						
		All employees		Ongoing			Fixed term and casual	
		Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Demographic data	Gender							
	Women	160	79.03	43	22	57.64	95	21.4
	Men	120	59.79	44	8	48.98	68	10.81
	Self-described <sup>1</sup>	13	4.18	1	1	1.9	11	2.27
	Age							
	15-24	28	3.01	1	1	1.39	26	1.62
	25-34	106	40.69	22	7	26.49	77	14.19
	35-44	84	44.8	27	9	32.97	48	11.83
	45-54	45	30.8	21	6	25.13	18	5.64
	55-64	26	20	15	7	19.77	4	0.2
65+	4	3.75	2	1	2.75	1	1	
Classification data	VPS 1-6 grades							
	VPS 1	1	0.39	-	1	0.39	-	-
	VPS 2	143	23.83	8	8	12.42	127	11.38
	VPS 3	70	42.75	24	12	32.1	34	10.6
	VPS 4	41	38.8	29	9	35.8	3	3
	VPS 5	26	25.3	17	1	17.8	8	7.5
	VPS 6	10	10	10	-	10	-	-
	Senior employees							
	STS	-	-	-	-	-	-	-
	PS	-	-	-	-	-	-	-
	SMA	-	-	-	-	-	-	-
	SRA	-	-	-	-	-	-	-
	Executives	2	2	-	-	-	2	2
	Other	-	-	-	-	-	-	-
	<b>Total employees</b>	<b>293</b>	<b>143</b>	<b>88</b>	<b>31</b>	<b>108.52</b>	<b>174</b>	<b>34.48</b>

Notes:

<sup>1</sup> Staff who identify with a gender other than male or female have been included in the self-described gender descriptor.

FTE means full time equivalent staff. All figures reflect employment levels during the last full pay period of June each year inclusive of overtime hours. Employees have been correctly classified in workforce data collections.

Excluded staff are those on leave without pay, external contractors/consultants and temporary staff employed by employment agencies.

Included are staff engaged to undertake projects for which ACMI has received external funding and staff to cover extended leave.

## Workforce Data

		June 2021							
		All employees		Ongoing			Fixed term and casual		
		Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE	
Demographic data	Women	156	77.55	43	17	53.75	96	23.8	
	Men	112	55.64	40	6	43.96	66	11.68	
	Self-described <sup>1</sup>	4	0.9	-	-	-	4	0.9	
	Age								
	15-24	11	1	-	-	-	11	1	
	25-34	100	40.59	18	4	20.66	78	19.94	
	35-44	87	41.3	31	8	35.8	48	5.5	
	45-54	47	28.93	18	4	20.53	25	8.4	
	55-64	25	20.51	15	6	18.97	4	1.54	
	65+	2	1.75	1	1	1.75	-	-	
Classification data	VPS 1-6 grades								
	VPS 1	-	-	-	-	-	-	-	
	VPS 2	128	23.96	10	10	15.39	108	8.58	
	VPS 3	72	40.33	20	9	26.22	43	14.1	
	VPS 4	35	33.4	25	3	27.3	7	6.1	
	VPS 5	24	23.4	18	1	18.8	5	4.6	
	VPS 6	10	10	10	-	10	-	-	
	Senior employees								
	STS	-	-	-	-	-	-	-	-
	PS	-	-	-	-	-	-	-	-
	SMA	-	-	-	-	-	-	-	-
	SRA	-	-	-	-	-	-	-	-
	Executives	3	3	-	-	-	3	3	
	Other	-	-	-	-	-	-	-	
	<b>Total employees</b>	<b>272</b>	<b>134.09</b>	<b>83</b>	<b>23</b>	<b>97.71</b>	<b>166</b>	<b>36.38</b>	

### Notes:

<sup>1</sup> Staff who identify with a gender other than male or female have been included in the self-described gender descriptor.

FTE means full time equivalent staff. All figures reflect employment levels during the last full pay period of June each year inclusive of overtime hours. Employees have been correctly classified in workforce data collections.

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

## Annualised total salary by \$20,000 bands for Executive and other senior non-executive staff

Income Band (Salary)	Executives
\$200,000 - \$219,999	-
\$220,000 - \$239,999	1
\$240,000 - \$259,999	-
\$260,000 - \$279,999	-
\$280,000 - \$299,999	1
\$300,000 - \$319,999	-
<b>Total</b>	<b>2</b>

Note: Salaries reported is for the full financial year, at a 1-FTE rate, and excludes superannuation.

### Executive data

SES Level	All		Women		Men		Self-described	
	No.	Var.	No.	Var.	No.	Var.	No.	Var.
SES-3	-	-	-	-	-	-	-	-
SES-2	1	-	-	-	1	-	-	-
SES-1	1	-	-	-	1	-	-	-
<b>Total</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>

### Reconciliation of Executive Officers

		2022	2021
Executives with total remuneration over \$100,000 (Financial Statement Note 8.4.1)		2	2
Add	Vacancies	-	-
	Executives employed with total remuneration below \$100,000	-	-
	Accountable Officer	1	1
Less	Separations	(1)	-
<b>Total Executive numbers at 30 June 2022</b>		<b>2</b>	<b>3</b>

### Other disclosures

#### Local Jobs First

The *Local Jobs First Act 2003*, introduced in August 2018 brings together the Victorian Industry Participation Policy (VIPPP) and Major Project Skills Guarantee Policy (MPSG). Public bodies and departments are required to apply the Local Job First policy in all tenders valued at \$3 million or more in metropolitan Melbourne and \$1 million or more in regional areas. Major Project Skills Guarantee applies to all construction projects valued at \$20 million or more. In 2021–22 ACMI did not commence or complete any projects to which MPSG applies.

#### *Projects Commenced – Local Jobs First Standard*

During 2021–22, ACMI did not commence any Local Jobs First Standard projects.

#### *Projects Completed – Local Jobs First Standard*

During 2021–22, ACMI did not complete any Local Jobs First Standard projects.

## Government advertising expenditure

In 2021–22, there were two government advertising campaigns with total media spend of \$100,000 or greater (exclusive of GST). The details of the campaign are outlined below.

### Details of government advertising expenditure (campaigns with a media spend of \$100,000 or greater)

Name of campaign	Campaign summary	Start/End date	Advertising (Media) expenditure 2021–22 (excluding GST)	Creative and campaign development expenditure 2021–22 (excluding GST)	Research and evaluation expenditure 2021–22 (excluding GST)	Print and collateral expenditure 2021–22 (excluding GST)	Other campaign expenditure 2021–22 (excluding GST)	Total
Disney: The Magic of Animation	A fully integrated marketing campaign to promote ACMI's Melbourne Winter Masterpieces® exhibition	Mar 2021 - Jan 2022	\$340,067	N/A creative developed in house	\$-	\$-	\$-	\$340,067
Light: Works from Tate's Collection	A fully integrated marketing campaign to promote ACMI's Melbourne Winter Masterpieces® exhibition	June - ongoing	\$153,653	N/A creative developed in house	\$-	\$-	\$-	\$153,653

## Consultancy expenditure

### Details of consultancies over \$10,000

In 2021–22, there were two consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure during 2021–22 in relation to these consultancies is \$39,278 (excluding GST). Details of individual consultancies are outlined below.

Consultant	Purpose of Consultancy	Total Approved Project Fee (excluding GST)	Expenditure 2021–22 (excluding GST)	Future expenditure (excluding GST)
Terri Janke and Company Pty Ltd	Development of Indigenous Cultural & Intellectual Property protocol	\$22,130	\$22,130	\$-
SGS	Procurement advice	\$17,148	\$17,148	\$-

**Details of consultancies under \$10,000**

In 2021-22, there was one consultancy where the total fees payable to the consultant were less than \$10,000. The total expenditure during 2021-22 in relation to these consultancies is \$7,290 (excluding GST).

**Details of Information and Communication Technology (ICT) expenditure**

For the 2021-22 reporting period, ACMI had a total ICT expenditure of \$1,995,564, with the details shown below.

All operational ICT expenditure Business as Usual (BAU) ICT Expenditure	ICT expenditure related to projects to create or enhance ICT capabilities		
	Non-BAU ICT expenditure	Operational expenditure	Capital expenditure
Total	Total = A + B	A	B
\$1,995,564	\$-	\$-	\$-

**Disclosure of major contracts**

ACMI entered into no contract greater than \$10 million in 2021-22 (Nil contracts 2020-21).

## Freedom of Information

The *Freedom of Information Act 1982* (FOI Act) allows the public a right of access to documents held by ACMI. The purpose of the FOI Act is to extend as far as possible the right of the community to access information held by government departments, local councils, Ministers and other bodies subject to the FOI Act.

An applicant has a right to apply for access to documents both created by ACMI or supplied to ACMI by an external organisation or individual, and may also include maps, films, microfiche, photographs, computer printouts, computer discs, tape recordings and videotapes.

The FOI Act allows ACMI to refuse access, either fully or partially, to certain documents or information. Examples of documents that may not be accessed include: cabinet documents; some internal working documents; law enforcement documents; documents covered by legal professional privilege, such as legal advice; personal information about other people; and information provided to ACMI in-confidence.

From 1 September 2017, the Act has been amended to reduce the Freedom of Information (Fol) processing time for requests received from 45 to 30 days. In some cases, this time may be extended.

If an applicant is not satisfied by a decision made by ACMI, under section 49A of the FOI Act, they have the right to seek a review by the Office of the Victorian Information Commissioner within 28 days of receiving a decision letter.

For the 12 months ending 30 June 2022, ACMI received no applications.

### Making a request

An application fee of \$30.60 applies. Access charges may also be payable if the document pool is large, and the search for material is time consuming.

When making an Fol request, applicants should ensure requests are in writing, and clearly identify what types of material/documents are being sought.

Access to documents may be obtained through a written request to the Freedom of Information Officer (Fol Officer), as detailed in section 17 of the *Freedom of Information Act 1982*. In summary, the requirements for making a request are:

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

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

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

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

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

Street address:  
Federation Square  
Corner Flinders and Swanston Streets  
Melbourne VIC 3000

Postal address:  
PO Box 14  
Flinders Lane VIC 8009

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

Further information regarding the operation and scope of Fol can be obtained from the FOI Act; regulations made under the FOI Act; and [foi.vic.gov.au](http://foi.vic.gov.au).

## Compliance with the *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*.

## Competitive neutrality policy

Competitive neutrality requires government businesses to ensure where services compete, or potentially compete with the private sector, any advantage arising solely from their government ownership be removed if it is not in the public interest. Government businesses are required to cost and price these services as if they were privately owned. Competitive neutrality policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on efficiency in the provision of service. ACMI continues to comply with the requirements of the Competitive Neutrality Policy.

## Compliance with the *Public Interest Disclosure Act 2012*

The *Public Interest Disclosure Act 2012* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

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

ACMI will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure.

### Reporting procedures

ACMI is not a public body which can receive disclosures. Disclosures of improper conduct or detrimental action relating to ACMI should be made to the Independent Broad-based Anti-Corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at [www.ibac.vic.gov.au](http://www.ibac.vic.gov.au). ACMI's Protected Disclosure Policy and Procedures, which outline the systems for reporting disclosure of improper conduct or detrimental action by ACMI or any of its employees and/or officers, are available on ACMI's website.

### Compliance with the Carers Recognition Act 2012

ACMI is taking practical measures to comply with its obligations under the *Carers Recognition Act 2012* (CR Act). These include:

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

### Office based environmental impacts

ACMI is committed to environmental sustainability and has implemented a range of initiatives to minimise environmental impacts across ACMI operations. ACMI moved to 100% Green Power from July 2020.

### Environmental performance

	2021-22	2020-21 <sup>2</sup>	2019-20 <sup>2</sup>
Electricity (kWh)	951,575	953,209	497,286
Natural Gas (GJ)	297.2	128.2	232
Greenhouse Gas Emissions (tCO <sub>2</sub> e)	797.7	683.3	1,227.2
Landfill Waste (kg)	11,000	8,335	4,771
Recycled Waste (kg)	16,291	4,580	2,788
Paper (Reams)	246	255	396
Water (KL) <sup>1</sup>	Not available	Not available	Not available

<sup>1</sup>Water usage data not available due to site management software issues.

<sup>2</sup>Reduced due to museum closure and COVID-19.

### Additional information available on request

In compliance with the requirements of the Standing Directions of the Assistant Treasurer, 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).

Subject to the provisions of the FoI Act, information that must be retained by the Accountable Officer should include:

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

The information is available on request from:

Deputy CEO/Commercial & Operations Director  
 Phone: (03) 8663 2200  
 Email: [governance@acmi.net.au](mailto:governance@acmi.net.au)

Postal address:  
 PO Box 14  
 Flinders Lane VIC 8009

**Attestation for financial management compliance  
with Standing Direction 5.1.4**

Australian Centre for the Moving Image (ACMI) Financial  
Management Compliance Attestation Statement

I, Janet Matton AM, on behalf of the Responsible Body,  
certify that the Australian Centre for the Moving Image  
has no Material Compliance Deficiency with respect to  
the applicable Standing Directions under the *Financial  
Management Act 1994* and Instructions.

A handwritten signature in black ink, appearing to read 'J. Matton', with a large, stylized flourish at the end.

Janet Matton AM  
President  
Australian Centre for the Moving Image  
25 August 2022

## Disclosure Index

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

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**How this report is structured**

The Australian Centre for the Moving Image (ACMI) has presented its audited general purpose financial statements for the financial year ended 30 June 2022 in the following structure to provide users with the information about ACMI's stewardship of resources entrusted to it.

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# Financial Statements

## ACCOUNTABLE OFFICER'S AND CHIEF FINANCIAL OFFICER'S DECLARATION

The attached financial statements for the Australian Centre for the Moving Image (ACMI) have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2022 and financial position of the Australian Centre for the Moving Image at 30 June 2022.

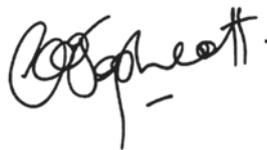
At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 25 August 2022.



Janet Matton AM  
President

Melbourne  
25 August 2022



Graham Jephcott  
Acting Director and Chief Executive Officer

Melbourne  
25 August 2022



Sandra Lordanic FCPA  
Acting Executive Director Commercial  
Operations/Head of Finance & Governance

Melbourne  
25 August 2022

## Independent Auditor's Report

### *To the Board of the Australian Centre for the Moving Image*

<b>Opinion</b>	<p>I have audited the financial report of the Australian Centre for the Moving Image (the entity) which comprises the:</p> <ul style="list-style-type: none"> <li>• balance sheet as at 30 June 2022</li> <li>• comprehensive operating statement for the year then ended</li> <li>• statement of changes in equity for the year then ended</li> <li>• cash flow statement for the year then ended</li> <li>• notes to the financial statements, including significant accounting policies</li> <li>• accountable officer's and chief financial officer's declaration.</li> </ul> <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2022 and its financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the <i>Financial Management Act 1994</i> and applicable Australian Accounting Standards.</p>
<b>Basis for Opinion</b>	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's <i>APES 110 Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
<b>Board's responsibilities for the financial report</b>	<p>The Board of the entity is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i>, and for such internal control as the Board determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Board is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>

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**Auditor's responsibilities for the audit of the financial report**

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit 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
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board
- conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

---

MELBOURNE  
30 August 2022



Simone Bohan  
*as delegate for the Auditor-General of Victoria*

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

	Notes	2022 \$	2021 \$
<b>Continuing operations</b>			
<b>Revenue and income from transactions</b>			
Government grants	2.2.1	28,438,922	29,796,408
Revenue and income	2.2.2	3,376,860	1,407,948
Sponsorship and grants	2.2.3	2,428,732	1,522,443
Other income		1,198,040	885,883
<b>Total revenue and income from transactions</b>		<b>35,442,554</b>	<b>33,612,682</b>
<b>Expenses from transactions</b>			
Employee expenses	3.2	(18,943,294)	(16,685,138)
Rental and associated outgoings	3.3	(2,659,615)	(2,468,646)
Depreciation	4.2	(8,175,360)	(4,157,792)
Interest expense	6.1.1	(1,046,896)	(1,147,686)
Cost of goods sold		(370,254)	(154,450)
Capital asset charge	3.4	-	(5,179,712)
Other operating expenses	3.5	(11,149,194)	(7,016,694)
<b>Total expenses from transactions</b>		<b>(42,344,613)</b>	<b>(36,810,118)</b>
<b>Net result from transactions (net operating balance)</b>		<b>(6,902,059)</b>	<b>(3,197,436)</b>
<b>Other economic flows included in net result</b>			
Net gain/(loss) on financial instruments	8.1	7,951	128
Impairment of financial assets at amortised cost	8.1	-	3,565
Net gain/(loss) on non-financial assets	8.1	-	(5,082)
Other gains/(losses) from other economic flows	8.1	15,157	164,325
<b>Total other economic flows included in net result</b>		<b>23,108</b>	<b>162,936</b>
<b>Net result from continuing operations</b>		<b>(6,878,951)</b>	<b>(3,034,500)</b>
<b>Other economic flows - other comprehensive income</b>			
<b>Items that will not be reclassified to net result</b>			
Changes in physical asset revaluation surplus	8.2	-	9,218,647
<b>Total other economic flows - other comprehensive income</b>		<b>-</b>	<b>9,218,647</b>
<b>Comprehensive result</b>		<b>(6,878,951)</b>	<b>6,184,147</b>

The accompanying notes form part of these financial statements.

BALANCE SHEET AS AT 30 JUNE 2022

	Notes	2022 \$	2021 \$
<b>Assets</b>			
<b>Financial assets</b>			
Cash and deposits	6.2	8,163,406	12,176,151
Receivables	5.1	5,402,729	913,928
<b>Total financial assets</b>		<b>13,566,135</b>	<b>13,090,079</b>
<b>Non-financial assets</b>			
Prepayments		526,636	604,447
Inventories		464,960	332,913
Property, plant & equipment and collections	4.1	77,898,912	85,406,965
<b>Total non-financial assets</b>		<b>78,890,508</b>	<b>86,344,325</b>
<b>Total assets</b>		<b>92,456,643</b>	<b>99,434,404</b>
<b>Liabilities</b>			
Payables	5.2	3,547,736	2,171,619
Other liabilities	5.3	3,870,386	3,879,411
Borrowings	6.1.1	23,133,338	24,998,228
Employee related provisions	3.2.3	3,583,895	3,761,907
<b>Total liabilities</b>		<b>34,135,355</b>	<b>34,811,165</b>
<b>Net assets</b>		<b>58,321,288</b>	<b>64,623,239</b>
<b>Equity</b>			
Accumulated deficit		(16,925,787)	(10,046,836)
Physical asset revaluation surplus	8.2	11,624,190	11,624,190
Contributed capital		63,622,885	63,045,885
<b>Net worth</b>		<b>58,321,288</b>	<b>64,623,239</b>

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

	Notes	Physical asset revaluation surplus \$	Accumulated deficit \$	Contributed capital \$	Total \$
Balance at 1 July 2020		2,405,543	(7,012,336)	63,045,885	58,439,092
Net result for the year		-	(3,034,500)	-	(3,034,500)
Revaluation increment	8.2	9,218,647	-	-	9,218,647
Contributions from owner		-	-	-	-
Balance at 30 June 2021		11,624,190	(10,046,836)	63,045,885	64,623,239
Net result for the year		-	(6,878,951)	-	(6,878,951)
Revaluation increment	8.2	-	-	-	-
Contributions from owner		-	-	577,000	577,000
Balance at 30 June 2022		11,624,190	(16,925,787)	63,622,885	58,321,288

The accompanying notes form part of these financial statements.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

	Notes	2022 \$	2021 \$
<b>Cash flows from operating activities</b>			
<b>Receipts</b>			
Receipts from Government		23,071,846	28,783,126
Goods and Services Tax recovered from the ATO		974,521	1,767,240
Interest received		71,958	93,792
Other receipts		6,197,955	2,736,963
<b>Total receipts</b>		<b>30,316,280</b>	<b>33,381,121</b>
<b>Payments</b>			
Payments to suppliers and employees		(31,326,932)	(25,146,454)
Capital asset charge payment		-	(5,179,712)
Interest and other costs of finance paid		(1,046,896)	(1,147,686)
<b>Total payments</b>		<b>(32,373,828)</b>	<b>(31,473,852)</b>
<b>Net cash flows from/(used in) operating activities</b>	6.2.1	<b>(2,057,548)</b>	<b>1,907,269</b>
<b>Cash flows from investing activities</b>			
Purchases of non-financial assets		(426,154)	(8,564,084)
<b>Net cash flows from/(used in) investing activities</b>		<b>(426,154)</b>	<b>(8,564,084)</b>
<b>Cash flows from financing activities</b>			
<b>Receipts</b>			
Equity contribution from Government		577,000	-
<b>Total receipts</b>		<b>577,000</b>	<b>-</b>
<b>Payments</b>			
Repayments of principal portion of lease liabilities		(2,106,043)	(2,069,920)
<b>Total payments</b>		<b>(2,106,043)</b>	<b>(2,069,920)</b>
<b>Net cash flows from/(used in) financing activities</b>		<b>(1,529,043)</b>	<b>(2,069,920)</b>
Net increase/(decrease) in cash and cash equivalents		(4,012,745)	(8,726,735)
Cash and cash equivalents at the beginning of the financial year		12,176,151	20,902,886
<b>Cash and cash equivalents at the end of the financial year</b>	6.2	<b>8,163,406</b>	<b>12,176,151</b>

The accompanying notes form part of these financial statements.

## 1. ABOUT THIS REPORT

The Australian Centre for the Moving Image (ACMI) is a Victorian Government Statutory authority of Creative Victoria, a division of the Department of Jobs, Precincts and Regions.

A description of the nature of ACMI's operations and its principal activities is included in the report of operations, which does not form part of these financial statements.

Its principal address is:

Australian Centre for the Moving Image  
Federation Square  
Corner Flinders and Swanston Streets,  
Melbourne VIC 3000

### 1.1 Basis of accounting preparation and measurement

These financial statements are presented in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

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.

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the income and expenses of ACMI.

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 to or distributions by owners have also been designated as contributions by owners.

Transfers of net assets arising from administrative restructurings are treated as distributions to or contributions by owners. Transfers of net liabilities arising from administrative restructurings are treated as distributions to owners.

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed.

Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in applying AAS that have significant effects on the financial statements and estimates are disclosed in the notes under the heading: 'Significant judgement or estimates'.

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.

### COVID-19 pandemic impact on Going Concern

The coronavirus (COVID-19) pandemic continues to substantially impact the arts and cultural heritage sectors. ACMI expects that COVID-19 will continue to negatively impact income streams for the duration of the pandemic, particularly self-generated income which will continue to be materially impacted by COVID-19 and the reduced confidence of the public to return to places of public gathering.

ACMI is economically dependent on the continued financial support of the State Government in particular, the Department of Jobs, Precincts and Regions ("DJPR") during closure periods and extended recovery from the pandemic. As such, if self-generated income is less than forecasted, and funding from State Government is insufficient throughout the duration of the pandemic then this may cast significant doubt on ACMI's ability to continue as a going concern. The Minister for Creative Industries has provided a Letter of Support to ACMI's Board ("Letter of Support") to give it confidence that it can prepare its Annual Financial Report for 2021–22 on a going concern basis to meet the requirements of Australian accounting standard AASB 101 *Presentation of Financial Statements*.

In addition to this letter, ACMI has received other indications from government that funding support will continue for as long as the impacts of the pandemic crisis are felt. The support requires that ACMI comply with the following conditions agreed to by the Crisis Council of Cabinet:

all necessary steps must be taken to minimise expenditure, including deferring discretionary internal projects, while maintaining core activities as required to ensure programs and services can rebound once restrictions are lifted;

- the consistent application of the Coronavirus (COVID-19) guidance notes and any subsequent policies determined by the Victorian Government;
- existing sources of funding are drawn down, including uncommitted cash reserves and liquidating tradeable equity investments (unless significantly disadvantageous); and

- provision of monthly cash flow reports and other information to support the application of these conditions and any future funding requests is provided to DJPR and DTF as requested.

ACMI has prepared a cashflow forecast to support the going concern assumption based on the expectation from the Letter of Support that funding shortfalls will continue to be addressed by funds approved for Creative Industries entities to support their ongoing solvency requirements for the duration of the pandemic.

On this basis the Directors have determined that is appropriate to prepare these financial statements on a going concern basis.

Should ACMI be unable to continue as a going concern, it may be required to release its assets and discharge its liabilities other than in the normal course of business. This financial report does not include any adjustments relating to recoverability and classification of recorded assets amounts or the amounts and classification of liabilities that might be necessary should ACMI not continue as going concern.

### 1.2 Compliance Statement

These general-purpose financial statements have been prepared in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards (AASs), which includes Interpretations, issued by the Australian Accounting Standards Board (AASB). 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. Accounting policies selected and applied in these financial statements ensure 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.

## 2. FUNDING DELIVERY OF OUR SERVICES

### Introduction

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 Jobs, Precincts and Regions who provide them to ACMI in the form of grants.

### Structure

- 2.1 Summary of income that funds the delivery of services
- 2.2 Income from transactions

### Significant judgement: Grant revenue

ACMI has made a judgement to recognise grant income as income of not-for-profit entities, where contracts with customers do not contain sufficiently specific performance obligations, in accordance with AASB 1058 *Income of Not-for-Profit entities*.

### 2.1 Summary of revenue and income that funds the delivery of services

	Notes	2022	2021
		\$	\$
Revenue and income from transactions			
Government grants	2.2.1	28,438,922	29,796,408
Revenue and income	2.2.2	3,376,860	1,407,948
Sponsorship and grants	2.2.3	2,428,732	1,522,443
Other income		1,198,040	885,883
<b>Total revenue and income from transactions</b>		<b>35,442,554</b>	<b>33,612,682</b>

### 2.2 Income from transactions

#### 2.2.1 Government grants

	2022	2021
	\$	\$
Government grants – Department of Jobs, Precincts and Regions		
Operating funding	26,898,278	23,351,507
Other funding	1,265,644	1,080,189
Capital asset charge	-	5,179,712
Capital funding	275,000	185,000
<b>Total government grants</b>	<b>28,438,922</b>	<b>29,796,408</b>

#### Grants recognised under AASB 1058

ACMI has determined that the grant income included in the table above under AASB 1058 has been earned under arrangements that are either not enforceable and/or not linked to sufficiently specific performance obligations. Income from grants without any sufficiently specific performance obligations, or that are not enforceable, is recognised when ACMI has an unconditional right to receive cash which usually coincides with receipt of cash. On initial recognition of the asset, ACMI recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- (a) contributions by owners, in accordance with AASB 1004;
- (b) revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15;
- (c) a lease liability in accordance with AASB 16;
- (d) a financial instrument, in accordance with AASB 9; or
- (e) a provision, in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets*.

#### Termination for convenience clauses

A Termination for Convenience (TFC) clause is a contractual clause which allows one or both parties to terminate an agreement without cause. In contrast to termination clauses that may be triggered by default or breach of contract, TFC clauses can be invoked at the convenience of the triggering party, often by giving a limited period of written notice to the counterparty. There are no contracts under which ACMI receives funding contain TFC clauses.

2.2.2 Revenue and income

	2022	2021
	\$	\$
Interest	33,405	57,565
<i>Sale of goods &amp; services</i>		
Memberships	38,905	36,430
Venue hire & exhibition touring	680,342	242,285
Programming - box office receipts	1,933,907	752,378
Commercial operations	690,301	319,290
<b>Total revenue and income</b>	<b>3,376,860</b>	<b>1,407,948</b>

Interest income includes interest received on bank term deposits and other investments and the unwinding over time of the discount on financial assets. Interest income is recognised using the effective interest method, which allocates the interest over the relevant period. The sale of goods and services included in the table above are transactions that have been classified as revenue from contracts with customers in accordance with AASB 15.

*Performance obligations and revenue recognition policies*

Revenue is measured based on the consideration specified in the contract with the customer. ACMI recognises revenue when it transfers control of a good or service to the customer, i.e. when, or as, the performance obligations for the sale of goods or services to the customer are satisfied.

- Revenue from the sale of goods are recognised when the goods are delivered and have been accepted by the customer at their premises.
- Revenue from the rendering of services is recognised at a point in time when the performance obligation is satisfied when the service is completed; and over time when the customer simultaneously receives and consumes the services as it is provided.

Customers are invoiced and revenue is recognised when the goods are delivered and accepted by customers. For other customers that are only able to consume the services when they have been completed, revenue is only recognised upon completion and delivery of the services.

In rare circumstance where there may be a change in the scope of services provided, the customer will be provided with a new contract for the additional services to be rendered and revenue is recognised consistent with accounting policy above. For contracts that permit the customer to return an item, revenue is recognised to the extent it is highly probable that a significant cumulative reversal will not occur. Therefore, the amount of revenue recognised is adjusted for the expected returns, which are estimated based on the historical data, and assessed as being immaterial. As the sales are made with a short credit term, there is no financing element present. There has been no change in the recognition of revenue from the sale of goods as a result of the adoption of AASB 15.

Consideration received in advance of recognising the associated revenue from the customer is recorded in Other liabilities as a contract liability (Note 5.4). Where the performance obligations is satisfied but not yet billed, a contract asset (Receivables) is recorded (Note 5.1).

2.2.3 Sponsorship and grants

	2022	2021
	\$	\$
Sponsorship	799,716	453,202
In-kind revenue	591,086	127,577
Other grants from Victorian Government entities	345,570	547,813
Other grants	692,360	393,851
<b>Total sponsorship and grants</b>	<b>2,428,732</b>	<b>1,522,443</b>

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.

Other grants are recognised in accordance with the policy for Government grants in Note 2.2.1.

### 3. THE COST OF DELIVERING SERVICES

#### Introduction

This section provides an account of the expenses incurred by ACMI in delivering services and outputs. In Section 2, the funds that enable the provision of services were disclosed and in this note the cost associated with provision of services are recorded.

#### Structure

- 3.1 Expenses incurred in delivery of services
- 3.2 Employee benefits
- 3.3 Rental and associated outgoings
- 3.4 Capital asset charge
- 3.5 Other operating expenses

#### 3.1 Expenses incurred in delivery of services

	Notes	2022 \$	2021 \$
Employee expenses	3.2.1	(18,943,294)	(16,685,138)
Rental and associated outgoings	3.3	(2,659,615)	(2,468,646)
Cost of goods sold		(370,254)	(154,450)
Capital asset charge	3.4	-	(5,179,712)
Other operating expenses	3.5	(11,149,194)	(7,016,694)
<b>Total expenses incurred in delivery of services</b>		<b>(33,122,357)</b>	<b>(31,504,640)</b>

Expenses are recognised as they are incurred and reported in the financial year to which they relate. The carrying amount of any inventories held for distribution are expensed when distributed as cost of goods sold.

#### 3.2 Employee benefits

##### 3.2.1 Employee benefits in the comprehensive operating statement

		2022 \$	2021 \$
<b>Employee expenses</b>			
Defined contribution superannuation expense	3.2.2	(1,511,315)	(1,247,571)
Defined benefit superannuation expense	3.2.2	(5,927)	(4,339)
Salaries, wages, annual and long service leave		(17,426,052)	(15,433,228)
<b>Total employee benefits</b>		<b>(18,943,294)</b>	<b>(16,685,138)</b>

Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, termination payments and WorkCover premiums.

The amount recognised in the comprehensive operating statement in relation to superannuation is employer contributions for members of both defined benefit and defined contribution superannuation plans that are paid or payable during the reporting period. ACMI does not recognise any defined benefit liabilities because it has no legal or constructive obligation to pay future benefits relating to its employees. Instead, the Department of Treasury and Finance (DTF) discloses in its annual financial statements the net defined benefit cost related to the members of these plans as an administered liability (on behalf of the State as the sponsoring employer).

3.2.2 Superannuation contributions

	2022	2021
	\$	\$
<b>Defined benefit plan</b>		
Emergency Services & State Super	(5,927)	(4,339)
<b>Defined contribution plans</b>		
Aware Super	(628,296)	(520,165)
Other	(883,019)	(727,406)
<b>Total superannuation</b>	<b>(1,517,242)</b>	<b>(1,251,910)</b>

Employees are entitled to receive superannuation benefits and ACMI contributes to both defined benefit and defined contribution plans. The defined benefit plan(s) provides benefits based on years of service and final average salary.

3.2.3 Employee benefits in the balance sheet

	2022	2021
	\$	\$
<b>Current provisions</b>		
<b>Annual leave</b>		
Unconditional and expected to settle within 12 months	1,122,064	956,238
Unconditional and expected to settle after 12 months	110,973	94,573
<b>Long service leave</b>		
Unconditional and expected to settle within 12 months	120,121	106,003
Unconditional and expected to settle after 12 months	1,582,263	1,532,739
<b>Employee benefits - EBA</b>	<b>-</b>	<b>392,685</b>
	<b>2,935,421</b>	<b>3,082,238</b>
<b>Provisions for on-costs</b>		
Unconditional and expected to settle within 12 months	74,458	57,237
Unconditional and expected to settle after 12 months	94,842	82,590
	<b>169,300</b>	<b>139,827</b>
<b>Total current provisions for employee benefits</b>	<b>3,104,721</b>	<b>3,222,065</b>
<b>Non-current provisions</b>		
Long service leave	445,800	507,406
Provisions for on-costs	33,374	32,436
<b>Total non-current provisions for employee benefits</b>	<b>479,174</b>	<b>539,842</b>
<b>Total provisions for employee benefits</b>	<b>3,583,895</b>	<b>3,761,907</b>

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave (LSL) for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

3.2.4 Reconciliation of movement in on-cost provision

	2022
	\$
Opening balance	172,263
Additional provisions recognised	39,887
Reduction due to transfer out	(9,476)
Closing balance	202,674
<hr/>	
Current	169,300
Non-current	33,374
	202,674

*Salaries and wages, annual leave and sick leave*

Liabilities for wages and salaries (including annual leave and on-costs) are recognised as part of the employee benefit provision as current liabilities, because ACMI does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages are recognised in the balance sheet at remuneration rates which are current at the reporting date. As ACMI expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as ACMI does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

No provision has been made for sick leave as all sick leave is non-vesting and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the statement of comprehensive income as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

*Long service leave*

Liability for long service leave (LSL) is recognised in the provision for employee benefits. Unconditional LSL is disclosed as a current liability, even where ACMI does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at either:

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

Conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL liability is measured at present value. Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an 'other economic flow' in the net result (refer to Note 8.1).

### 3.3 Rental and associated outgoings

	2022	2021
	\$	\$
Rental outgoings <sup>(a)</sup>	(2,209,921)	(2,153,383)
Short-term leases	(33,588)	(124,439)
Low value assets	(394,495)	(182,670)
Variable lease payments	(21,611)	(8,154)
<b>Total rental and associated outgoings</b>	<b>(2,659,615)</b>	<b>(2,468,646)</b>

Note:

<sup>(a)</sup> Outgoings associated with leased premises are recognised as an expense in the financial year to which they relate.

The following lease payments are recognised on a straight-line basis:

- Short-term leases – leases with a term less than 12 months; and
- Low-value leases – leases with the underlying asset's fair value (when new, regardless of the age of the asset being leased) is no more than \$10,000.

Variable lease payments that are not included in the measurement of the lease liability (i.e. variable lease payments that do not depend on an index or a rate and which are not, in substance fixed) such as those based on performance or usage of the underlying asset, are recognised in the comprehensive operating statement (except for payments which has been included in the carrying amount of another asset) in the period in which the event or condition that triggers those payments occur.

### 3.4 Capital asset charge

	2022	2021
	\$	\$
<b>Total capital asset charge</b>	<b>-</b>	<b>(5,179,712)</b>

A capital asset charge (CAC) was a charge levied on the budgeted written-down value of controlled non-current physical assets in a department's balance sheet. In previous years, CAC had been used to demonstrate the opportunity cost of utilising government assets.

It should be noted that the capital asset charge policy was discontinued in 2021–22 and also reflected in the 2021–22 Budget. While the inclusion of CAC was previously reflected in output cost, it did not reflect a net distribution of funds from the department. The department was funded from the budget for its CAC expense, and that was immediately paid back into the Consolidated Fund.

### 3.5 Other operating expenses

	2022	2021
	\$	\$
Programming and marketing	(5,426,422)	(3,598,317)
Facilities and technology	(3,092,911)	(2,353,543)
Commercial	(342,939)	(31,568)
Sponsorship in-kind	(591,086)	(127,577)
Administration costs	(1,695,836)	(905,689)
<b>Total other operating expenses</b>	<b>(11,149,194)</b>	<b>(7,016,694)</b>

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

#### *Supplies and services*

Supplies and services include programming, marketing, facilities, technology and commercial costs and are recognised as an expense in the reporting period in which they are incurred.

#### *Sponsorship in-kind expenses*

In-kind expenses represent the cost that would have been incurred if the goods or services had been purchased.

#### 4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

##### Introduction

ACMI controls assets that are utilised in fulfilling its objectives and conducting its activities. They represent the resources that have been entrusted to ACMI to be utilised for delivery of those outputs.

##### Structure

- 4.1 Total property, plant & equipment and collections
- 4.2 Depreciation

##### Fair value measurement

Where the assets included in this section are carried at fair value, additional information is disclosed in Note 7.3 in connection with how those fair values were determined.

#### 4.1 Total property, plant & equipment and collections

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2022	2021	2022	2021	2022	2021
	\$	\$	\$	\$	\$	\$
Leasehold improvements - fair value	52,588,409	52,460,789	(25,171,802)	(21,932,041)	27,416,607	30,528,748
Property, plant & equipment - fair value	49,165,507	63,659,948	(17,830,461)	(28,000,811)	31,335,046	35,659,137
Work in progress - at cost	197,259	269,080	-	-	197,259	269,080
Collections - at fair value	18,950,000	18,950,000	-	-	18,950,000	18,950,000
<b>Net carrying amount</b>	<b>120,901,175</b>	<b>135,339,817</b>	<b>(43,002,263)</b>	<b>(49,932,852)</b>	<b>77,898,912</b>	<b>85,406,965</b>

Note:

The decrease (\$14.4m) in the gross carrying amount of leasehold improvements and property, plant & equipment relates to the write off of assets with a written down value of zero after the redevelopment.

##### Initial recognition

##### 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 fair value of property, plant and equipment is normally determined by reference to the asset's current replacement cost. For property, plant and equipment, existing depreciated historical cost is generally a reasonable proxy for current 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.

##### Work in progress

Work in progress represents leasehold improvement and property, plant and equipment assets which are not in the location and condition necessary of operating in a manner intended by management. All work in progress assets are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment.

##### Collections

ACMI's collection includes 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. Collection assets are measured at fair value, and in accordance with FRD 103, revalued as at 30 June 2021 based on a valuation by Dr Vincent O'Donnell, an independent valuer approved under the Federal Government's Cultural Gifts Program, by reference to the amounts for which assets could be exchanged based on current replacement cost or market value.

##### Revaluation of non-physical assets

Net revaluation increases (where the carrying amount of a class of assets is increased as a result of a revaluation) are recognised in 'other economic flows - other comprehensive income' and accumulated in equity under the asset revaluation surplus. However, the net revaluation increase is recognised in the net result to the extent that it reverses a net revaluation decrease in respect of the same class of property, plant & equipment and collections previously recognised as an expense (other economic flows) in the net result.

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

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

#### 4.1 Total property, plant & equipment and collections (cont.)

##### Impairment of non-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 account 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 current 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.

##### 4.1.1 Total right-of-use assets: property, plant & equipment

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2022	2021	2022	2021	2022	2021
	\$	\$	\$	\$	\$	\$
Property - leased premises	28,150,349	28,150,348	(7,053,016)	(4,691,443)	21,097,333	23,458,905
Plant & equipment	241,150	198,575	(35,168)	(198,575)	205,982	-
<b>Net carrying amount</b>	<b>28,391,499</b>	<b>28,348,923</b>	<b>(7,088,184)</b>	<b>(4,890,018)</b>	<b>21,303,315</b>	<b>23,458,905</b>

	Property (Leased premises)	Plant & equipment	Total
Opening balance – 1 July 2021	23,458,905	-	23,458,905
Additions	-	241,150	241,150
Disposals	-	-	-
Depreciation	(2,361,572)	(35,168)	(2,396,740)
<b>Closing balance - 30 June 2022</b>	<b>21,097,333</b>	<b>205,982</b>	<b>21,303,315</b>

	Property (Leased premises)	Plant & equipment	Total
Opening balance – 1 July 2020	26,689,119	85,104	26,774,223
Additions	-	-	-
Disposals	(833,189)	-	(833,189)
Depreciation	(2,397,025)	(85,104)	(2,482,129)
<b>Closing balance - 30 June 2021</b>	<b>23,458,905</b>	<b>-</b>	<b>23,458,905</b>

##### Right-of-use asset acquired by lessees – Initial measurement

ACMI recognises a right-of-use asset and a lease liability at the lease commencement date. The right-of-use asset is initially measured at cost which comprises the initial amount of the lease liability adjusted for:

- any lease payments made at or before the commencement date less any lease incentive received; plus
- any initial direct costs incurred; and
- an estimate of costs to dismantle and remove the underlying asset or to restore the underlying asset or the site on which it is located.

##### Right-of-use asset – Subsequent measurement

ACMI depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The right-of-use assets are also subject to revaluation. In addition, the right-of-use asset is periodically reduced by impairment losses, if any and adjusted for certain remeasurements of the lease liability.

4.1.2 Reconciliation of movements in carrying amounts of property, plant & equipment and collections

	Leasehold improvements at fair value \$		Property, plant & equipment at fair value \$		Work in progress at cost \$		Collections at fair value \$		Total \$	
	2022	2021	2022	2021	2022	2021	2022	2021	2022	2021
Opening balance	30,528,748	1,844,780	35,659,137	27,905,000	269,080	33,640,666	18,950,000	9,245,082	85,406,965	72,635,528
Additions	204,665	5,169,261	534,463	2,652,630	-	266,080	-	486,271	739,128	8,574,242
Transfers between classes	-	24,429,457	-	9,208,209	(71,821)	(33,637,666)	-	-	(71,821)	-
Disposals	-	-	-	(863,660)	-	-	-	-	-	(863,660)
Depreciation expense	(3,316,806)	(914,750)	(4,858,554)	(3,243,042)	-	-	-	-	(8,175,360)	(4,157,792)
Revaluation increase/ (decrease)	-	-	-	-	-	-	-	9,218,647	-	9,218,647
Closing balance	27,416,607	30,528,748	31,335,046	35,659,137	197,259	269,080	18,950,000	18,950,000	77,898,912	85,406,965

4.1.3 Movement in carrying amounts of property, plant & equipment

Leasehold improvements at fair value	2022 \$	2021 \$
<b>Gross carrying amount</b>		
Opening balance	52,460,789	22,862,069
Additions	204,665	29,598,720
Transfers between classes	-	-
Disposals	(77,045)	-
Closing balance	52,588,409	52,460,789
<b>Accumulated depreciation</b>		
Opening balance	(21,932,041)	(21,932,041)
Depreciation	(3,316,806)	-
Disposals	77,045	-
Closing balance	(25,171,802)	(21,932,041)
<b>Net carrying amount</b>	<b>27,416,607</b>	<b>30,528,748</b>

4.1.3 Movement in carrying amounts of property, plant & equipment (cont.)

Property, plant & equipment - fair value	2022	2021
	\$	\$
<b>Gross carrying amount</b>		
Opening balance	63,929,040	86,505,223
Additions	534,463	11,860,839
Transfers between classes	(71,821)	(33,371,585)
Disposals	(15,028,894)	(1,065,437)
Closing balance	49,362,788	63,929,040
<b>Accumulated depreciation</b>		
Opening balance	(28,000,824)	(24,959,557)
Depreciation	(4,858,554)	(3,243,042)
Disposals	15,028,895	201,775
Closing balance	(17,830,483)	(28,000,824)
Net carrying amount	31,532,305	35,928,216

4.2 Depreciation

Charge for the period

	2022	2021
	\$	\$
<b>Depreciation</b>		
Property, plant & equipment	(4,858,554)	(3,243,042)
Leasehold improvements	(3,316,806)	(914,750)
Total depreciation	(8,175,360)	(4,157,792)

Depreciation

Depreciation is 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. Tables below provide details on the estimated useful lives that are used in the calculation of depreciation on property, plant and equipment. Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term. Where ACMI obtains ownership of the underlying leased asset or if the cost of the right-of-use asset reflects that the entity will exercise a purchase option, the entity depreciates the right-of-use asset over its useful life.

Asset	Useful life (years)
Leasehold improvements	5 - 12
Property, plant & equipment (including leased assets)	3 - 12
Collections	Indefinite useful life

**5. OTHER ASSETS AND LIABILITIES**

**Introduction**  
 This section sets out those assets and liabilities that arose from ACMI's operations.

**Structure**  
 5.1 Receivables  
 5.2 Payables  
 5.3 Other liabilities

**5.1 Receivables**

	2022	2021
	\$	\$
<b>Current receivables</b>		
<b>Contractual</b>		
Trade debtors	78,310	478,726
Other receivables	245,022	108,015
	323,332	586,741
<b>Statutory</b>		
Amount owing from Victorian Government	4,752,318	51,500
GST input tax credit recoverable	227,079	175,687
	4,979,397	227,187
<b>Total current receivables</b>	<b>5,302,729</b>	<b>813,928</b>
<b>Non-current receivables</b>		
<b>Contractual</b>		
Other receivables	100,000	100,000
<b>Total non-current receivables</b>	<b>100,000</b>	<b>100,000</b>
<b>Total receivables</b>	<b>5,402,729</b>	<b>913,928</b>

*Contractual receivables*

Contractual receivables are classified as financial instruments and categorised as 'financial assets at amortised cost'. They are initially recognised at fair value plus any directly attributable transaction costs. ACMI holds the contractual receivables with the objective to collect the contractual cash flows and therefore subsequently measures at amortised cost using the effective interest rate method, less any impairment.

*Statutory receivables*

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments for disclosure purposes. ACMI applies AASB 9 for initial measurement of the statutory receivables and as a result, statutory receivables are initially recognised at fair value plus any directly attributable transaction cost. This includes amounts owing from the Victorian Government, taxes and other statutory receivables.

5.1.1 Ageing analysis of contractual receivables

	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	
	\$	\$	\$	\$	\$	\$	\$
<b>2022</b>							
<b>Receivables</b>							
Trade debtors and allowance for impairment losses of contract receivables <sup>(a)</sup>	78,310	76,105	76,105	2,205	-	-	-
Other receivables	345,022	245,022	245,022	-	100,000	-	-
<b>Total contractual financial assets</b>	<b>423,332</b>	<b>321,127</b>	<b>321,127</b>	<b>2,205</b>	<b>100,000</b>	<b>-</b>	<b>-</b>
<b>2021</b>							
<b>Receivables</b>							
Trade debtors and allowance for impairment losses of contract receivables <sup>(a)</sup>	478,726	387,071	387,071	16,669	74,986	-	-
Accrued revenue	-	-	-	-	-	-	-
Other receivables	208,015	208,015	208,015	-	-	-	-
<b>Total contractual financial assets</b>	<b>686,741</b>	<b>595,086</b>	<b>595,086</b>	<b>16,669</b>	<b>74,986</b>	<b>-</b>	<b>-</b>

Note:

<sup>(a)</sup> The average credit period on sales of goods and services is 30 days.

**5.2 Payables**

	2022	2021
	\$	\$
<b>Current payables</b>		
<b>Contractual</b>		
Trade creditors <sup>(a)</sup>	2,489,658	1,552,599
Accrued expenses	923,780	409,641
	<b>3,413,438</b>	<b>1,962,240</b>
<b>Statutory</b>		
Taxes payable	134,298	209,379
<b>Total current payables</b>	<b>3,547,736</b>	<b>2,171,619</b>

Note:

<sup>(a)</sup> The average credit period is 30 days. No interest is charged on the payables.

Payables consist of:

- contractual payables, classified as financial instruments and measured at amortised cost. Trade creditors and accrued expenses represent liabilities for goods and services provided to ACMI prior to the end of the financial year that are unpaid; and
- statutory payables, that are recognised and measured similarly to contractual payables, but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.

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

5.2.1 Maturity analysis of contractual payables

	Carrying amount \$	Nominal amount \$	Maturity dates			
			Less than 1 month \$	1 – 3 months \$	3 months – 1 year \$	1 – 5 years \$
<b>2022</b>						
<b>Payables</b>						
Trade creditors and accrued expenses <sup>(a)</sup>	3,413,438	3,413,438	3,413,438	-	-	-
<b>Total payables</b>	<b>3,413,438</b>	<b>3,413,438</b>	<b>3,413,438</b>	<b>-</b>	<b>-</b>	<b>-</b>

<b>2021</b>						
<b>Payables</b>						
Trade creditors and accrued expenses <sup>(a)</sup>	1,962,240	1,962,240	1,962,240	-	-	-
<b>Total payables</b>	<b>1,962,240</b>	<b>1,962,240</b>	<b>1,962,240</b>	<b>-</b>	<b>-</b>	<b>-</b>

Note:

<sup>(a)</sup> The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities.

5.3 Other liabilities

	2022 \$	2021 \$
Contract liabilities	3,821,683	3,868,071
Sundry liabilities	48,703	11,340
<b>Total current other liabilities</b>	<b>3,870,386</b>	<b>3,879,411</b>
<b>Total non-current other liabilities</b>	<b>-</b>	<b>-</b>
<b>Total other liabilities</b>	<b>3,870,386</b>	<b>3,879,411</b>

Contract liabilities

	2022 \$	2021 \$
Opening balance brought forward	3,868,071	3,641,816
Add: Payments received for performance obligations yet to be completed during the period	1,382,261	2,673,314
Less: Revenue recognised in the reporting period for the completion of a performance obligation	(1,428,649)	(2,447,059)
<b>Total contract liabilities</b>	<b>3,821,683</b>	<b>3,868,071</b>
<b>Current contract liabilities</b>	<b>3,821,683</b>	<b>3,868,071</b>
<b>Non-current contract liabilities</b>	<b>-</b>	<b>-</b>
<b>Total contract liabilities</b>	<b>3,821,683</b>	<b>3,868,071</b>

Contract liabilities recognises deposits received from Australian and international hirers to secure exhibition and venue hire dates; and Government service agreement contributions for future activities. Invoices are raised once the goods and services are delivered/provided to them.

## 6. FINANCING OUR OPERATIONS

### Introduction

This section provides information on the sources of finance utilised by ACMI during its operations and other information related to financing activities.

This section includes disclosures of balances that are financial instruments such as cash balances. Note 7.1 provide additional, specific financial instrument disclosures.

### Structure

- 6.1 Borrowings
- 6.2 Cash flow information and balances
- 6.3 Commitments for expenditure

### 6.1 Borrowings

#### 6.1.1 Leases

	2022	2021
	\$	\$
<b>Current lease liabilities</b>		
Lease liabilities <sup>(a)</sup>	3,046,238	2,980,995
<b>Total current lease liabilities</b>	<b>3,046,238</b>	<b>2,980,995</b>
<b>Non-current leases liabilities</b>		
Lease liabilities	20,087,100	22,017,233
<b>Total non-current lease liabilities</b>	<b>20,087,100</b>	<b>22,017,233</b>
<b>Total lease liabilities</b>	<b>23,133,338</b>	<b>24,998,228</b>

Note:

<sup>(a)</sup> Secured by the assets leased. Lease liabilities are effectively secured as the rights to the leased assets which revert to the lessor in the event of default.

#### Maturity analysis of borrowings

	Carrying amount	Nominal amount	Maturity dates				
			Less than 1 month	1-3 months	3 months-1 year	1-5 years	5+ years
			\$	\$	\$	\$	\$
<b>2022</b>							
Lease liabilities	23,133,338	28,326,177	266,555	799,664	2,132,436	14,532,671	10,594,852
<b>Total</b>	<b>23,133,338</b>	<b>28,326,177</b>	<b>266,555</b>	<b>799,664</b>	<b>2,132,436</b>	<b>14,532,671</b>	<b>10,594,852</b>
<b>2021</b>							
Lease liabilities	24,998,228	31,210,148	258,907	517,813	2,330,160	15,009,260	13,094,008
<b>Total</b>	<b>24,998,228</b>	<b>31,210,148</b>	<b>258,907</b>	<b>517,813</b>	<b>2,330,160</b>	<b>15,009,260</b>	<b>13,094,008</b>

Interest expenses

	2022	2021
	\$	\$
Interest on lease liabilities	1,046,896	1,147,686
<b>Total interest expense</b>	<b>1,046,896</b>	<b>1,147,686</b>

Interest expense represents the interest component of lease repayment and is recognised in the period in which it is incurred.

Information about leases for which ACMI is a lessee is presented below.

*Leasing activities*

ACMI's 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 May 2017 to 15 September 2022, the lease liability recognises the option to extend to 2032. ACMI recognises leases for computer equipment, as right-of-use assets and lease liabilities, based on the original value of the asset when new, and an operating lease expenses for leases for computer equipment having a lease term of less than 12 months and/or assessed as being of low value in accordance with AASB 16.

*Leases at significantly below-market terms and conditions*

ACMI has no leases below market value.

*Right-of-use assets*

Right-of-use assets are presented at Note 4.1.1.

Amounts recognised in the comprehensive operating statement relating to leases

	2022	2021
	\$	\$
Interest on lease liabilities	1,046,896	1,147,686
Expenses relating to short term leases	33,588	124,439
Expenses relating to leases of low-value assets	394,495	182,670
Variable lease payments, not included in the measurement of lease liabilities	21,611	8,154
<b>Total amount recognised in the comprehensive operating statement</b>	<b>1,496,590</b>	<b>1,462,949</b>

Amounts recognised in the statement of cashflows

	2022	2021
	\$	\$
Total cash outflows for leases	3,152,939	3,217,606

For any new contracts entered into, ACMI considers whether a contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'. To apply this definition ACMI assesses whether the contract meets three key evaluations:

- whether the contract contains an identified asset, which is either explicitly identified in the contract or implicitly specified by being identified at the time the asset is made available and for which the supplier does not have substantive substitution rights;
- whether ACMI has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract and has the right to direct the use of the identified asset throughout the period of use; and
- whether ACMI has the right to take decisions in respect of 'how and for what purpose' the asset is used throughout the period of use.

This policy is applied to contracts entered into, or changed, on or after 1 July 2019.

Recognition and measurement of leases as a lessee

*Lease Liability – initial measurement*

The lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or the incremental borrowing rate. Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments) less any lease incentive receivable;
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date;
- amounts expected to be payable under a residual value guarantee; and
- payments arising from purchase and termination options reasonably certain to be exercised.

*Lease Liability – subsequent measurement*

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification, or if there are changes in-substance fixed payments. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit and loss if the right-of-use asset is already reduced to zero.

*Short-term leases and leases of low-value assets*

ACMI has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight-line basis over the lease term.

*Presentation of right-of-use assets and lease liabilities*

ACMI presents right-of-use assets as 'property plant and equipment' in the balance sheet. Lease liabilities are presented as 'borrowings' in the balance sheet.

**6.2 Cash flow information and balances**

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

	2022	2021
	\$	\$
Total cash and deposits disclosed in the balance sheet	8,163,406	12,176,151
Balance as per cash flow statement	8,163,406	12,176,151

6.2.1 Reconciliation of net result for the period to net cash flows from/(used in) operating activities

	2022	2021
	\$	\$
Net result for the period	(6,878,951)	(3,034,500)
<b>Non-cash movements</b>		
(Gain)/loss on sale or disposal of non-current assets	-	(5,082)
Depreciation and amortisation of non-current assets	8,175,360	4,157,792
<b>Movements in assets and liabilities</b>		
(Increase)/decrease in receivables	(4,488,801)	(381,025)
(Increase)/decrease in inventories	(132,047)	(200,651)
(Increase)/decrease in prepayments	77,811	(247,072)
(Decrease)/increase in payables	1,413,480	922,694
(Decrease)/increase in unearned revenue	(46,388)	226,255
(Decrease)/increase in current provisions	(133,744)	437,930
(Decrease)/increase in non-current provisions	(44,268)	30,928
Net cash flows from/(used in) operating activities	(2,057,548)	1,907,269

6.3 Commitments for expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST. Capital and other commitments predominantly relate to Federation Square building alterations and future contracted exhibitions. These future expenditures cease to be disclosed as commitments once the related liabilities are recognised in the balance sheet.

6.3.1 Total commitments payable

	2022	2021
	\$	\$
<b>Capital expenditure commitments payable</b>		
Less than 1 year	-	-
Longer than 1 year and not longer than 5 years	80,000	-
	80,000	-
<b>Operation and maintenance commitments payable</b>		
Less than 1 year	527,900	1,001,116
Longer than 1 year and not longer than 5 years	812,660	69,456
Longer than 5 years	-	-
	1,340,560	1,070,572
<b>Other lease payables <sup>(a)</sup></b>		
Less than 1 year	1,898,353	277,926
Longer than 1 year and not longer than 5 years	244,218	359,645
Longer than 5 years	-	-
	2,142,571	637,571
<b>Total commitments (inclusive of GST)</b>	<b>3,563,131</b>	<b>1,708,143</b>

Note:

<sup>(a)</sup> Other lease payables represent short-term leases and leased assets of low-value which are not recognised on the balance sheet (AASB 16).

## 7. RISKS, CONTINGENCIES AND VALUATION JUDGEMENTS

### Introduction

ACMI is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for ACMI related mainly to fair value determination.

### Structure

- 7.1 Financial instruments specific disclosures
- 7.2 Contingent assets and contingent liabilities
- 7.3 Fair value determination

### 7.1 Financial instruments specific disclosures

#### Introduction

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Due to the nature of ACMI's activities, certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes, fines and penalties). Such assets and liabilities do not meet the definition of financial instruments in AASB 132 *Financial Instruments: Presentation*.

#### Categories of financial assets

##### *Financial assets at amortised cost*

Financial assets are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

- the assets are held by ACMI to collect the contractual cash flows; and
- the assets' contractual terms give rise to cash flows that are solely payments of principal and interest.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment. ACMI recognises the following assets in this category:

- cash and deposits; and
- receivables (excluding statutory receivables).

#### Categories of financial liabilities

##### *Financial liabilities at amortised cost*

Financial liabilities are initially recognised on the day they are originated, and initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost. ACMI recognises the following liabilities in this category:

- payables (excluding statutory payables); and
- borrowings (lease liabilities).

##### *Impairment of financial assets under AASB 9*

ACMI records the allowance for expected credit loss for the relevant financial instruments, applying AASB 9's expected credit loss approach. Subject to AASB 9 impairment assessment include ACMI's contractual receivables and statutory receivables. While cash and cash equivalents are also subject to the impairment requirements of AASB 9, the identified impairment loss was immaterial.

#### Contractual receivables at amortised cost

ACMI applies AASB 9 simplified approach for all contractual receivables to measure expected credit losses using a lifetime expected loss allowance based on the assumptions about risk of default and expected loss rates. ACMI has grouped contractual receivables on shared credit risk characteristics and days past due and select the expected credit loss rate based on past history, existing market conditions, as well as forward-looking estimates at the end of the financial year.

Credit loss allowance is classified as other economic flows in the net result. Contractual receivables are written off when there is no reasonable expectation of recovery and impairment losses are classified as a transaction expense. Subsequent recoveries of amounts previously written off are credited against the same line item.

In prior years, a provision for doubtful debts is recognised when there is objective evidence that the debts may not be collected and bad debts are written off when identified. A provision is made for estimated irrecoverable amounts from the sale of goods when there is objective evidence that an individual receivable is impaired. Bad debts considered as written off by mutual consent.

#### Statutory receivables at amortised cost

ACMI's non-contractual receivables arising from statutory requirements are not financial instruments. However, they are nevertheless recognised and measured in accordance with AASB 9 requirements as if those receivables are financial instruments.

The statutory receivables are considered to have low credit risk, taking into account the counterparty's credit rating, risk of default and capacity to meet contractual cash flow obligations in the near term. As the result, the loss allowance recognised for these financial assets during the period was limited to 12 months expected losses. No loss allowance has been recognised.

7.1.1 Financial instruments: Categorisation

2022	Notes	Cash and deposits	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
<b>Contractual financial assets</b>					
Cash and deposits	6.2	8,163,406	-	-	8,163,406
Receivables <sup>(a)</sup>	5.1	-	423,332	-	423,332
<b>Total contractual financial assets <sup>(b)</sup></b>		<b>8,163,406</b>	<b>423,332</b>	<b>-</b>	<b>8,586,738</b>

<b>Contractual financial liabilities</b>					
Payables <sup>(c)</sup>	5.2	-	-	3,413,438	3,413,438
<b>Borrowings</b>					
Lease liabilities	6.1.1	-	-	23,133,338	23,133,338
<b>Total contractual financial liabilities <sup>(d)</sup></b>		<b>-</b>	<b>-</b>	<b>26,546,776</b>	<b>26,546,776</b>

2021	Notes	Cash and deposits	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
<b>Contractual financial assets</b>					
Cash and deposits	6.2	12,176,151	-	-	12,176,151
Receivables <sup>(a)</sup>	5.1	-	686,741	-	686,741
<b>Total contractual financial assets <sup>(b)</sup></b>		<b>12,176,151</b>	<b>686,741</b>	<b>-</b>	<b>12,862,892</b>

<b>Contractual financial liabilities</b>					
Payables <sup>(c)</sup>	5.2	-	-	1,962,240	1,962,240
<b>Borrowings</b>					
Lease liabilities	6.1.1	-	-	24,998,228	24,998,228
<b>Total contractual financial liabilities <sup>(d)</sup></b>		<b>-</b>	<b>-</b>	<b>26,960,468</b>	<b>26,960,468</b>

Notes:

<sup>(a)</sup> Receivables include trade debtors, interest receivable and other receivables.

<sup>(b)</sup> The total amount of financial assets disclosed here excludes statutory receivables (i.e. amounts owing from Victorian Government and GST input tax credit recoverable).

<sup>(c)</sup> Payables include trade creditors and accrued expenses.

<sup>(d)</sup> The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable).

7.1.2 Financial instruments – net holding gain/(loss) on financial instruments by category

	Notes	2022 \$	2021 \$
<b>Contractual financial assets</b>			
Cash and deposits - net holding gain/(loss) on financial instruments	8.1	7,951	128
		<b>7,951</b>	<b>128</b>

The net holding gains or losses disclosed above are determined as follows:

- Net FX gain/(loss) arising from financial instruments per Note 8.1.

7.1.3 Financial risk management objectives and policies

As a whole, ACMI's financial risk management program seeks to manage these risks and the associated volatility of its financial performance. The main purpose in holding financial instruments is to prudentially manage ACMI's financial risks within the government policy parameters. ACMI's main financial risks include credit risk, liquidity risk, interest rate risk, foreign currency risk and equity price risk. ACMI manages these financial risks in accordance with its financial risk management policy.

ACMI uses different methods to measure and manage the different risks to which it is exposed. Primary responsibility for the identification and management of financial risks rests with the Accountable Officer.

*Credit risk*

Credit risk refers to the possibility that a borrower will default on its financial obligations as and when they fall due. 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 the counterparty on their contractual obligations resulting in financial loss to ACMI. Credit risk is measured at fair value and is monitored on a regular basis. ACMI has adopted a policy of only dealing with creditworthy counterparties as a means of mitigating the risk of financial loss from defaults.

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.

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 contractual financial assets is recognised when there is objective evidence that ACMI will not be able to collect a receivable. Objective evidence includes financial difficulties of the debtor, default payments, debts that are more than 60 days overdue, and changes in debtor credit ratings. Contractual financial assets are written off against the carrying amount when there is no reasonable expectation of recovery. Bad debt written off by mutual consent is classified as a transaction expense. Bad debt written off following a unilateral decision is recognised as other economic flows in the net result. The carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents ACMI's maximum exposure to credit risk.

There has been no material change to ACMI's credit risk profile in 2021–22.

*Financial assets that are either past due or impaired*

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.

*Assets received as collateral*

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

7.1.4 Credit quality of contractual financial assets

	Financial Institutions (AA Credit Rating)	Other	Total
	\$	\$	\$
<b>2022</b>			
Cash and deposits	8,156,848	6,558	8,163,406
Receivables	-	423,332	423,332
<b>Total contractual financial assets (a)</b>	<b>8,156,848</b>	<b>429,890</b>	<b>8,586,738</b>
<b>2021</b>			
Cash and deposits	12,169,593	6,558	12,176,151
Receivables	-	686,741	686,741
<b>Total contractual financial assets (a)</b>	<b>12,169,593</b>	<b>693,299</b>	<b>12,862,892</b>

Note:

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

*Liquidity risk*

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

ACMI's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk. Cash for unexpected events is generally sourced from realisation of cash and deposits. Maximum exposure to liquidity risk is the carrying amounts of financial liabilities.

*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 2022, ACMI had no forward exchange contracts (2021: nil).

*Interest rate risk*

ACMI's exposure to interest rate risk is insignificant.

7.1.5 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 \$
<b>2022</b>					
<b>Cash and bank deposits</b>					
Bank deposits	0.29%	8,156,848	-	8,156,848	-
Cash on hand		6,558	-	-	6,558
<b>Receivables</b>					
Trade debtors and allowance for impairment losses of contract receivables		78,310	-	-	78,310
Other receivables		345,022	-	-	345,022
<b>Total financial assets</b>		<b>8,586,738</b>	<b>-</b>	<b>8,156,848</b>	<b>429,890</b>
<b>Payables</b>					
Trade creditors and accrued expenses		3,413,438	-	-	3,413,438
<b>Borrowings</b>					
Lease liabilities	4.33%	23,133,338	23,133,338	-	-
<b>Total financial liabilities</b>		<b>26,546,776</b>	<b>23,133,338</b>	<b>-</b>	<b>3,413,438</b>
<b>2021</b>					
<b>Cash and bank deposits</b>					
Bank deposits	0.35%	12,169,593	-	12,169,593	-
Cash on hand		6,558	-	-	6,558
<b>Receivables</b>					
Trade debtors and allowance for impairment losses of contract receivables		478,726	-	-	478,726
Other receivables		208,015	-	-	208,015
<b>Total financial assets</b>		<b>12,862,892</b>	<b>-</b>	<b>12,169,593</b>	<b>693,299</b>
<b>Payables</b>					
Trade creditors and accrued expenses		1,962,240	-	-	1,962,240
<b>Borrowings</b>					
Lease liabilities	4.32%	24,998,228	24,998,228	-	-
<b>Total financial liabilities</b>		<b>26,960,468</b>	<b>24,998,228</b>	<b>-</b>	<b>1,962,240</b>

**7.2 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.

*Contingent assets*

There are nil contingent assets (2021: nil).

*Contingent liabilities*

There are no contingent liabilities (2021: nil).

### 7.3 Fair value determination

This section sets out information on how ACMI determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- leasehold improvements;
- property, plant and equipment; and
- collections.

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes. ACMI determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

#### *Fair value hierarchy*

In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

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

ACMI determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The Valuer-General Victoria (VGV) is ACMI's independent valuation agency and with other external valuers, monitors changes in the fair value of each asset and liability through relevant data sources to determine whether a revaluation is required.

For those assets and liabilities for which fair values are determined, the following disclosures are provided:

- carrying amount and the fair value (which would be the same for those assets measured at fair value);
- which level of the fair value hierarchy was used to determine the fair value; and
- in respect of those assets and liabilities subject to fair value determination using Level 3 inputs:
  - a reconciliation of the movements in fair values from the beginning of the year to the end; and
  - details of significant unobservable inputs used in the fair value determination.

This section is divided between disclosures in connection with fair value determination for financial instruments (refer to Note 7.3.1) and non-financial physical assets (refer to Note 7.3.2).

#### 7.3.1 Fair value determination of financial assets and liabilities

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

- Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2 – the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3 – the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

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.

These financial instruments are measured at amortised cost and include:

- cash and deposits;
- receivables;
- payables; and
- borrowings (lease liabilities).

There are no financial instruments where the carrying amount is different to the fair value.

7.3.2 Fair value determination: non-financial physical assets

*Fair value measurement hierarchy for assets as at 30 June 2022*

	Carrying amount as at 30 June 2022	Fair value measurement at end of reporting period using		
		Level 1	Level 2	Level 3
	\$	\$	\$	\$
Leasehold improvements at fair value	27,416,607	-	-	27,416,607
Property, plant & equipment at fair value	31,335,046	-	-	31,335,046
Collections at fair value	18,950,000	-	6,331,335	12,618,665
<b>Total property, plant &amp; equipment and collections</b>	<b>77,701,653</b>	<b>-</b>	<b>6,331,335</b>	<b>71,370,318</b>

*Fair value measurement hierarchy for assets as at 30 June 2021*

	Carrying amount as at 30 June 2021	Fair value measurement at end of reporting period using		
		Level 1	Level 2	Level 3
	\$	\$	\$	\$
Leasehold improvements at fair value	30,528,748	-	-	30,528,748
Property, plant & equipment at fair value	35,659,137	-	-	35,659,137
Collections at fair value	18,950,000	-	6,331,335	12,618,665
<b>Total property, plant &amp; equipment and collections</b>	<b>85,137,885</b>	<b>-</b>	<b>6,331,335</b>	<b>78,806,550</b>

*Leasehold improvements*

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

*Property, plant & equipment*

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

*Collections*

Collection assets are measured at fair value, and in accordance with Department of Treasury and Finance's Financial Reporting Direction FRD 103, an independent valuation of ACMI's collections was performed as at 30 June 2021 to determine the fair value of the collection. The valuation, which conforms to Australian Valuation Standards, was based on market value or current replacement cost and was undertaken by Dr Vincent O'Donnell, who has since 2006 been an approved independent valuer under the Federal Government's Cultural Gifts Program.

A statistical approach was used to determine the sample size of each collection item class for the valuation. The collection was valued on a stratified random sampling basis by dividing the collection into classes, which reduces the variability of the sampling outcome. There are 111,337 collections items valued within 60 classes (2016: 115,486 collection items within 47 classes). Installation pieces, 3D objects and moving image artwork purchased or commissioned are valued on an individual basis.

Samples were reviewed to establish a fair value measurement hierarchy using either the market value (Level 2) or the current replacement cost (Level 3) of each specific item class. The fair value measurement is based on the current market demand for each class of item via the domestic and international collectors market where possible. The overall fair value valuation for the collection was \$18,950,000.

The value of the collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the value. The next valuation will be performed on 30 June 2026.

7.3.2 Fair value determination: non-financial physical assets (cont.)

Reconciliation of Level 3 fair value movements

	Leasehold improvements at fair value \$	Property, plant & equipment at fair value \$	Collections at fair value \$
Opening balance 1 July 2021	30,528,748	35,659,134	12,618,665
Purchases	204,665	534,463	-
Transfers from work in progress	-	-	-
Disposals	-	-	-
Revaluation	-	-	-
<b>Gains or losses recognised in net result</b>			
Depreciation	(3,316,806)	(4,858,554)	-
Loss on disposal	-	-	-
<b>Subtotal gains or losses recognised in net result</b>	<b>(3,316,806)</b>	<b>(4,858,554)</b>	<b>-</b>
Gain or losses recognised in other economic flows - other comprehensive income	-	-	-
<b>Subtotal</b>	<b>-</b>	<b>-</b>	<b>-</b>
Closing balance 30 June 2022	27,416,607	31,335,043	12,618,665

Reconciliation of Level 3 fair value movements

	Leasehold improvements at fair value \$	Property, plant & equipment at fair value \$	Collections at fair value \$
Opening balance 1 July 2020	1,844,780	27,905,000	2,913,747
Purchases	5,169,261	2,652,630	486,271
Transfers from work in progress	24,429,457	9,208,209	-
Disposals	-	(894,138)	-
Revaluation	-	-	9,218,647
<b>Gains or losses recognised in net result</b>			
Depreciation	(914,750)	(3,243,042)	-
Loss on disposal	-	30,475	-
<b>Subtotal gains or losses recognised in net result</b>	<b>(914,750)</b>	<b>(3,212,567)</b>	<b>-</b>
Gain or losses recognised in other economic flows - other comprehensive income	-	-	-
<b>Subtotal</b>	<b>-</b>	<b>-</b>	<b>-</b>
Closing balance 30 June 2021	30,528,748	35,659,134	12,618,665

Description of significant unobservable inputs to Level 3 valuations

	Valuation technique	Significant unobservable inputs
Leasehold improvements	Current replacement cost	Cost per unit
		Useful life of leasehold improvements
Property, plant & equipment	Current replacement cost	Cost per unit
		Useful life of property, plant & equipment
Collections	Current replacement cost	Cost per unit

No change from 2020-21.

## 8. OTHER DISCLOSURES

### Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

### Structure

- 8.1 Other economic flows included in net result
- 8.2 Reserves
- 8.3 Responsible persons
- 8.4 Remuneration of auditors
- 8.5 Subsequent events
- 8.6 Other accounting policies
- 8.7 Australian Accounting Standards issued that are not yet effective

### 8.1 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. These include:

- net gain/(loss) on financial instruments includes gain/(loss) on foreign currency transactions;
- net gain/(loss) on non-financial assets and liabilities includes realised and unrealised gains and losses as follows:
  - 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; and
- an increase/(decrease) in allowance for impairment losses on contractual receivables and bad debts from other economic flows – refer to Note 5.1.

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.

	2022	2021
	\$	\$
<b>Net loss on financial instruments <sup>(a)</sup></b>		
Net FX gain/(loss) arising from financial instruments	7,951	128
Impairment of financial assets at amortised cost	-	3,565
	7,951	3,693
<b>Net loss on non-financial assets <sup>(b)</sup></b>		
Net loss on disposal of property, plant & equipment and collections	-	(5,082)
<b>Other gain/(loss) from other economic flows <sup>(c)</sup></b>		
Net gain/(loss) arising from revaluation of long service leave liability	15,157	164,325
<b>Total other economic flows included in net result</b>	<b>23,108</b>	<b>162,936</b>

Notes:

<sup>(a)</sup> Net loss on financial instruments include realised and unrealised gains/(losses) from settlement and revaluations of financial instruments.

Realised/unrealised losses result from the spot rate at settlement/revaluation of the contract being higher than the contracted forward rate.

<sup>(b)</sup> Net loss on non-financial assets include realised losses from the disposal of non-current physical assets.

<sup>(c)</sup> Revaluation gain/(loss) due to changes in bond rates.

### 8.2 Reserves

	2022	2021
	\$	\$
<b>Physical asset revaluation surplus <sup>(a)</sup></b>		
Balance at beginning of financial year	11,624,190	2,405,543
Revaluation increments/(decrements)	-	9,218,647
<b>Balance at end of financial year</b>	<b>11,624,190</b>	<b>11,624,190</b>

Note:

<sup>(a)</sup> The physical asset revaluation surplus arises from the revaluation of non-current assets.

### 8.3 Responsible persons

In accordance with the Ministerial Directions issued by the Assistant Treasurer under the *Financial Management Act 1994* (FMA), the following disclosures are made regarding responsible persons for the reporting period.

#### Names

The persons who held the positions of responsible persons of ACMI are as follows:

Minister for Creative Industries	Steve Dimopoulos MP	27 June 2022 to 30 June 2022
Minister for Creative Industries	Danny Pearson MP	1 July 2021 to 27 June 2022
Accountable Officer	Katrina Sedgwick OAM, Director & Chief Executive Officer	1 July 2021 to 1 April 2022
Accountable Officer	Graham Jephcott, Acting Director & Chief Executive Officer	4 April 2022 to 30 June 2022

#### Governing Board

Janet Matton AM, Board President	1 July 2021 to 30 June 2022
Tasneem Chopra OAM	1 July 2021 to 30 June 2022
Karen Corry	1 July 2021 to 30 June 2022
Darren Dale	1 July 2021 to 30 June 2022
Ian Forsyth	1 July 2021 to 30 June 2022
Rachel Griffiths AM	1 July 2021 to 30 June 2022
Linda White	1 July 2021 to 5 April 2022
Paul Wiegard	1 July 2021 to 30 June 2022
Dr Terry Wu	1 July 2021 to 30 June 2022

#### 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.

##### 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 \$390,000-\$400,000 (\$310,000-\$320,000 FY2020-21).

There were no contractors with managerial responsibilities.

#### 8.3.1 Remuneration of executives

The number of executive officers, other than Minister and accountable officers, and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalents (AEE) provide a measure of full time equivalent executive officers over the reporting period.

Remuneration comprises employee benefits (as defined in AASB 119 *Employee Benefits*) in all forms of consideration paid, payable or provided by the entity, or on behalf of the entity, in exchange for services rendered. Accordingly, remuneration determined on an accrual basis, and is disclosed in the following categories.

**Short-term employee benefits** include amounts such as wages, salaries, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

**Post-employment benefits** include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

**Other long-term benefits** include long service leave, other long service benefits or deferred compensation.

**Termination benefits** include termination of employment payments, such as severance packages.

8.3.1 Remuneration of executives (cont.)

Remuneration of Executive Officers (including Other Key Management Personnel disclosed in Note 8.3)	2022	2021
	\$	\$
Short-term employee benefits	546,697	497,177
Post-employment benefits	44,943	41,845
Termination benefits	-	-
<b>Total remuneration <sup>(a)</sup></b>	<b>591,640</b>	<b>539,022</b>
<b>Total number of executives</b>	<b>2</b>	<b>2</b>
<b>Total annualised employee equivalent <sup>(b)</sup></b>	<b>2</b>	<b>2</b>

Notes:

<sup>(a)</sup> The total number of executive officers include persons who meet the definition of Key Management Personnel (KMP) of the entity under AASB 124 *Related Party Disclosures* and are also reported within the related parties note disclosure (Note 8.3.2).

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

8.3.2 Related parties

ACMI is a Victorian Government statutory authority of Creative Victoria, a division of the Department of Jobs, Precincts and Regions.

Related parties at ACMI include:

- all key management personnel and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over);
- all Cabinet Ministers and their close family members; and
- all departments and public sector entities that are controlled and consolidated into the whole of state consolidated financial statements.

All related party transactions have been entered into on an arm's length basis.

*Key management personnel (KMP)*

Key management personnel of ACMI includes all responsible persons as outlined in Note 8.3 which include:

- Director & Chief Executive Officer, Katrina Sedgwick (to 1 April 2022)
- Acting Director & Chief Executive Officer, Graham Jephcott (from 4 April 2022)
- Deputy CEO & Executive Director, Commercial & Operations, Graham Jephcott (to 1 April 2022)
- Chief Experience Officer, Sebastian Chan

The compensation detailed below excludes the salaries and benefits the Portfolio Minister receives.

Compensation of KMPs	2022	2021
	\$	\$
Short-term employee benefits	909,071	811,369
Post-employment benefits	63,977	63,539
Termination benefits	-	-
<b>Total <sup>(a)</sup></b>	<b>973,048</b>	<b>874,908</b>

Note:

<sup>(a)</sup> KMPs are also reported in the disclosure of remuneration of executive officers (Note 8.3.1).

8.3.2 Related parties (cont.)

*Significant transactions with government-related entities*

Given the nature of State Government activities, related parties transact with the Victorian public sector in a manner consistent with other members of the public, for example stamp duty and other government fees and charges.

Further transactions within the Victorian public sector occur on terms and conditions consistent with the *Public Administration Act 2004* and Codes of Conduct and Standards issued by the Victorian Public Sector Commission, procurement processes occur on terms and conditions consistent with the Victorian Government Procurement Board requirements. Outside of normal citizen type transactions with ACMI, during the year, ACMI engaged in the following Government-related entity transactions:

- ACMI received operating, capital and other funding of \$26.89m (\$24.57m 2020-21) from Creative Victoria.
- ACMI received operating funding for educational programs of \$251k (\$231k 2020-21) from Department of Education and Training.

*Transactions and balances with key management personnel and other related parties*

During the year, related parties of key management personnel (KMP) were awarded contracts on terms and conditions equivalent for those that prevail in arm's length transactions under ACMI's procurement process. All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure.

Payments to related parties	2022	2021
	\$	\$
<b>Entity</b>		
Madman Entertainment Pty Ltd Paul Wiegard is Managing Director of Madman Entertainment Pty Ltd which ACMI made purchases from on normal commercial terms.	33,972	14,084
<b>Total</b>	<b>33,972</b>	<b>14,084</b>

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 Parliamentary Services.

8.4 Remuneration of auditors

	2022	2021
	\$	\$
<b>Victorian Auditor-General's Office</b>		
Audit of the financial statements	30,000	32,000
	<b>30,000</b>	<b>32,000</b>

8.5 Subsequent events

ACMI has no material or significant events occurring after the reporting date (2021: nil).

The policy for recognising subsequent events that are for events that occur between the end of the reporting period and the date when the financial statements are authorised for issue as follows:

- adjustments are made to amounts recognised in the financial statements where those events provide information about conditions that existed at the reporting date; and/or
- disclosure is made where the events relate to conditions that arose after the end of the reporting period that are considered to be of material interest.

No other matter or circumstances has arisen since 30 June 2022 that has significantly affected, or may significantly affect ACMI's operations, the results of those operations, or ACMI's state of affairs in future financial years.

## 8.6 Other accounting policies

### Inventories

Inventories are goods held for sale in the ordinary course of business operations and excludes depreciable assets. 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.

## 8.7 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2021–22 reporting period. These accounting standards have not been applied to these Financial Statements. The State is reviewing its existing policies and assessing the potential implications of these accounting standards which includes:

### *AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-Current*

This Standard amends AASB 101 to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current. It initially applied to annual reporting periods beginning on or after 1 January 2022 with earlier application permitted however the AASB has recently issued *AASB 2020-6 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current – Deferral of Effective Date* to defer the application by one year to periods beginning on or after 1 January 2023. ACMI will not adopt this Standard early.

ACMI is in the process of analysing the impacts of this Standard. However, it is not anticipated to have a material impact.

Several other amending standards and AASB interpretations have been issued that apply to future reporting periods, but are considered to have limited impact on ACMI's reporting.

- *AASB 2020-3 Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments*
- *AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definitions of Accounting Estimates.*
- *AASB 2021-6 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards.*





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