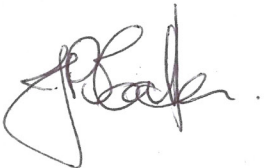


# acmi



**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 2023.

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  
24 August 2023

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

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

# Contents

<b>Introduction</b>	
<b>Our Mission</b>	<b>04</b>
<b>Our Vision</b>	<b>05</b>
<b>Our Values</b>	<b>06</b>
<b>From the Board President</b>	<b>08</b>
<b>From the Director &amp; CEO</b>	<b>10</b>
<b>2022–23 Overview</b>	<b>12</b>
<b>ACMI by Numbers</b>	<b>14</b>
<b>Sharing Expertise</b>	<b>100</b>
<b>Grants &amp; Fellowships</b>	<b>105</b>
<b>Credits</b>	<b>106</b>
<b>Report of Operations &amp; Financial Statements</b>	<b>109</b>
<b>Performance Summary</b>	<b>111</b>
<b>Disclosure Index</b>	<b>126</b>



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

Unique in the Australian museum landscape, ACMI celebrates the wonder and power of the world's most democratic artforms – fostering the next generation of makers, players and watchers. Over recent years ACMI's purpose has become more relevant than ever with screen culture playing 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. As the most successful museum of its kind in the world, ACMI provides a dedicated hub for screen culture, attracting millions of visitors to our museum and touring exhibitions. 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.

Now a multiplatform museum that can be experienced globally via a sophisticated online platform and extensive national and international touring program, ACMI offers 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'm delighted to introduce ACMI's 2022–23 Annual Report. It's been a year of adaptation and change at Australia's national museum of screen culture as ACMI continues to deliver a range of innovative, interactive and immersive experiences.

Across this financial year, we have welcomed 831,151 in-person visitors and 8,603 Gallery 5 and Cinema 3 online visitors into our renewed multiplatform museum to engage with our physical and online spaces. Alongside our suite of temporary exhibitions, screenings, commissions, festivals, and industry and education programs, we've drawn record numbers to our free centrepiece exhibition, *The Story of the Moving Image*, as low-cost experiences become essential in the face of cost-of-living pressures.

To meet the evolving needs of our audiences over the next five years, we have developed a new corporate strategy. This strategy, effective 1 July 2023, will guide our approach across four key areas: audience, programming, stakeholders, and infrastructure, assets and people. It provides the blueprint for us to create a globally renowned hub for screen culture that offers a place for connection through stories, technologies and ideas.

In March 2023 we welcomed staff and ACMI X co-working residents to new offices in Fed Square where they are now enjoying the benefits of working from the same location as our museum – and only steps away from facilities including our galleries, cinemas and studios. The benefits have been twofold with the ACMI team now closer to the public they serve, and our residents fostering closer connections with the museum's spaces to share and innovate during their residencies.

The Melbourne Winter Masterpieces® series has again been a highlight of our programming with *Goddess: Power, Glamour, Rebellion* (2023), an ACMI original exhibition currently exploring the archetype of the goddess on screen, and *Light: Works from Tate's Collection* (2022) showcasing more than 70 artworks harnessing light as both material and subject. Both exhibitions received overwhelmingly positive feedback from visitors and the media. Exhibitions of this scale also help us to attract interstate and international visitation. We are grateful to Visit Victoria, our presenting partner for both exhibitions, whose funding has enabled us to deliver these world-class presentations.

ACMI's long-standing support for a network of Victorian film festivals and screen industry events continues to position the museum as a hub and collaborator for Australia's diverse screen culture talent and audiences. With our audiences increasingly born outside of Australia and speaking a language other than English, we remain focused on offering culturally safe spaces for communities to gather. Festivals and events including the Melbourne International Film Festival (MIFF), Melbourne Queer Film Festival (MQFF), Australian International Documentary Conference (AIDC), the Indonesian Film Festival (IFF) and Japanese Film Festival (JFF), sit alongside regular meetups by the First Nations Film Club and Women and Non-Binary Gamers Club. Our programming offers countless ways for communities with differing needs and interests to engage with ACMI, strengthening Victoria's standing as a state where equality is not negotiable.

Once again ACMI's education team has delivered a suite of onsite, online and offsite creative learning opportunities to more than 98,000 primary and secondary students with the support of the Victorian Department of Education's Strategic Partnerships Program. Through our participation in the Victorian Government's Positive Start program, we have also boosted the emotional health and wellbeing of students from government and low-fee non-government schools through participation in screen-based programs that showcase the power of the moving image. Consolidating ACMI's role as a museum of innovation and technology, our four-part online professional learning series – *Demystifying artificial intelligence: Unlocking AI's potential for teachers* – explored AI's role in shaping contemporary education and its relevance to the school sector.

We are thankful for the continuing support we receive from the Victorian Government through Creative Victoria. Our Minister for Creative Industries, Steve Dimopoulos MP, remains steadfast in his support of our intersectional approach to programming, and we are grateful for his attendance at numerous ACMI events throughout the year.

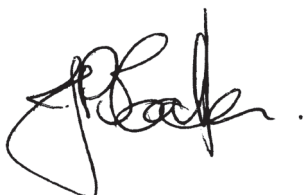
We are also grateful for the passion, enthusiasm and leadership Seb Chan has displayed in his first year as ACMI Director & CEO. A thought leader with extensive expertise in technology and innovation across the global museum sector, Seb is building on all that was achieved during ACMI's renewal and supporting our museum to thrive in the 21st century. We

are thrilled that he was invited to present one of four keynotes on the future of technology in museums at the International Council of Museums (ICOM) Conference in Prague in August 2022, and contributed to the inaugural Museums of Tomorrow Roundtable, alongside his global sector colleagues in San Francisco in April 2023, to discuss the future of museums in a radically changing technological world of artificial intelligence.

I would like to thank my colleagues for their efforts on the ACMI Board over the past year – Tasneem Chopra, Karen Corry, Darren Dale, Ian Forsyth, Rachel Griffiths AM, Alison Parker, Paul Wiegard and Dr Terry Wu. The work of our current and former board members demonstrates a deep commitment to ACMI of knowledge and expertise. My thanks also go to our former Development Committee, chaired by Ricci Swart AM; our Audit Committee, chaired by Karen Corry; and our First Nations Committee, chaired by Darren Dale.

In a year where ACMI delivered three major exhibitions in its largest gallery space, encompassing our Melbourne Winter Masterpieces® presentations and the free summer exhibition *How I See It: Blak Art and Film*, it is fair to say that cross-team collaboration has been at its finest. My warmest thanks go to our Senior Leadership and Leadership teams and staff for their ongoing efforts to ensure Australia's national museum of screen culture remains a welcoming and inclusive space for all.

Together with my Board colleagues, I look forward to another year of innovation, possibilities and new learnings as ACMI consolidates its position as the hub for screen culture in Australia's most progressive and creative state.



Janet Matton AM  
Board President

# From the Director & CEO

Welcome to the 2022–23 ACMI Annual Report. Right now, as we continue to provide opportunities for learning, creative expression, innovation and community-building via our accessible and inclusive programming, the social value of Australia's national museum of screen culture has never been more important. With the disruptions of the past few years resulting in leaner operating environments for Victoria's state-owned cultural organisations, ACMI remains committed to welcoming people of all backgrounds and interests to their hub for screen culture.

ACMI's audiences are predominantly young and diverse – most of them are aged under 35 and almost half were born overseas. These young people are the next generation of our screen industries, and will become the digital game creators, film directors, television producers, digital artists, exhibition curators and film programmers of tomorrow, exporting Victoria's screen culture to the world. They are also the critical watchers and players whose connections with each other and the wider community are shaped by what they watch and play and the fandoms they contribute to. To continue to meet their changing needs, our 2023–28 strategy focuses on audience, programming, stakeholders and infrastructure, people and assets. This new corporate strategy harnesses the full potential of a \$40 million renewal that saw ACMI transformed into a multiplatform museum. By 2028, our museum of screen culture will be a globally recognised hub that connects people, communities, technology and ideas to shape our futures.

The theme of gender and its construction on screen has been central to ACMI's programming over the past year. Our Melbourne Winter Masterpieces® exhibition, *Goddess: Power, Glamour, Rebellion*, examines women's representation on screen via the archetype of the screen goddess. Garnering the support of Academy Award-winning actor and advocate Geena Davis in her role as lead exhibition ambassador and the Geena Davis Institute on Gender in Media, this ACMI-curated exhibition will tour internationally in 2024 following its world premiere in Melbourne. Stay tuned for details of where you can catch Victoria's creativity being showcased on the global stage, alongside previous ACMI exhibitions such as *Wonderland* and *Code Breakers*.

An extensive *Goddess* events program encompassing film screenings, curator tours and late-night parties has also been presented alongside the flagship event *Being Seen on Screen:*

*The Importance of Representation*. This one-day conference, presented in partnership with the Geena Davis Institute on Gender in Media, saw the Australian screen community gather at ACMI to tackle some of the most pressing issues facing women behind and in front of the camera with a formidable keynote address delivered in-person by Geena Davis.

Other screen industry focused events included the Future of Arts, Culture & Technology Symposium, featuring over 30 local and international speakers from the creative industries, and the CEO Digital Mentoring Program, presented in conjunction with the Australia Council with support from The Ian Potter Foundation, to enhance the digital imaginations and capabilities of our creative leaders. Our Melbourne International Games Week programming continues to showcase the unique ingenuity of the city's gaming community – including numerous games developers that are ACMI X co-working residents. The success of these programs reinforces ACMI's key role as a globally connected museum that creates a vital hub for screen culture.

In the context of Australians voting later this year on 'the Voice' to Parliament, our museum continues to strengthen its relationships with Australia's First Peoples and works to create a welcoming, nurturing and inclusive space where community feel welcomed and represented. Gavin Somers, our Executive Director of First Nations, Equity & Social Policy, appointed in August 2022, is providing leadership in this area and helping to ensure First Peoples' stories and insights are centered across the breadth of our programming. Over summer, the ACMI team proudly presented *How I See It: Blak Art and Film*, a free exhibition featuring the work of eight First Nations creators. This exhibition resulted in five new commissioned works by Amrita Hepi, Jazz Money, Joel Sherwood Spring, Jarra Karalinar Steel and Peter Waples-Crowe being accessioned into the ACMI Collection and selected works exhibited in galleries and museums across Australia.

ACMI remains at the forefront of technology and innovation in the museum sector presenting the Australian premiere of the AI-based exhibition *Distributed Consciousness*, featuring work by multi-disciplinary artist, researcher and computer scientist Memo Akten, generously supported by the Naomi Milgrom Foundation. Coinciding with ACMI's ongoing in-house research and experimentation, which has resulted in the ACMI Collection becoming searchable via dialogue

through the harnessing of AI tools, we are entering a time of significantly evolved technological innovation and practice at the museum. These practices are strengthened by projects such as our collaboration with the National Film and Sound Archive (NFSA) and the Museum of Applied Arts & Sciences (MAAS) to collaboratively acquire the Melbourne-made smash-hit *Untitled Goose Game*. A special event celebrating this collaboration featured the game played live on screen in the ACMI Cinemas – accompanied by a live score performed by Orchestra Victoria. The event was celebrated for its innovation in *Revive*, the Australian Government's recently launched national cultural policy.

This year we've bid a fond farewell to some long-term members of the ACMI team who have made outstanding contributions to the organisation. I want to particularly acknowledge the wise counsel and all-round generosity of our outgoing Deputy CEO & Executive Director of Commercial & Operations, Graham Jephcott, who was also Acting CEO for six months until August 2022.

I also want to thank our Minister for Creative Industries, Steve Dimopoulos MP, for his ongoing support of ACMI alongside the team at Creative Victoria, led by Claire Febey. Thank you also to the Visit Victoria team, led by Brendan McClements, for their support of our Melbourne Winter Masterpieces® presentations *Light: Works from Tate's Collection* (2022) and *Goddess: Power, Glamour, Rebellion* (2023).

ACMI relies on the support of numerous corporate and philanthropic partners and donors to present a program rich in imagination, experimentation and innovation where creativity is stimulated, knowledge, ideas and insights gained, and a sense of belonging through a shared cultural experience is deepened. I extend my huge thanks to all our partners and donors for their contributions, particularly our major partners Big Ant Studios, Blackmagic Design, Gandel Foundation, Naomi Milgrom Foundation, Panasonic, Porsche Cars Australia, RMIT University, 6a Foundation and Swinburne University of Technology, whose support enables us to extend the reach and impact of our work.

Finally, I want to thank the ACMI Board, Senior Leadership and Leadership teams, wonderful staff and generous volunteers for their continuing commitment to ACMI. We're so fortunate to have such a high-achieving and passionate team to bring Australia's museum of screen culture to life in one of the world's most creative cities.



Seb Chan  
Director & CEO

# 2022-23 Overview





# ACMI by the Numbers

ACMI open 364 days

831,151 onsite museum  
visitors across the year

57% first-time visitors

19% repeat visitors  
across the year

5,636,573 Lens taps  
by ACMI visitors

253,724 visitors to ACMI  
touring exhibitions across  
5 international and 6  
national venues

115,309 visitors to  
ACMI touring exhibitions  
to 6 venues across  
2 Australian states

11,264 custom flipbooks  
made and saved by visitors  
to *The Story of the Moving  
Image*

26 languages (including  
Auslan) spoken by Visitor  
Experience guides and  
volunteers in current  
financial year

41% of visitors speak  
a language other than  
English at home

47% of visitors were  
born outside Australia

2% of visitors identify  
as Aboriginal or Torres  
Strait Islander



**4,619 free memberships  
taken up by concession  
card holders**

**98,000+ primary and  
secondary students  
from 700+ schools**

**117 commercial hire events**

**16 film festivals delivered  
with our partners**

**9 new artistic commissions**

**2,568 new items added to  
Collection through Legacy  
data project funded by  
Creative Victoria**

**83.5% of ACMI's digitised  
collection is now accessible  
with full captions available  
online**

**4,800+ press articles**

**105+ million potential  
print and broadcast reach**

**29.6+ million social  
media reach**

**422,417 social media  
engagements**



*The Story of the Moving Image* (installation view, ACMI). Photo: Eugene Hyland

# Content & Programs

**We have designed and delivered a uniquely recognisable, accessible and connected program of cultural experiences with over 550 exhibitions, films, commissions, education and public programs. In doing so, ACMI has introduced diverse and groundbreaking screen culture to local, regional, national and international audiences.**

# Exhibitions

## Gallery 4

**Gallery 4 is our 1,000 square metre temporary exhibition space used to host major exhibitions including the Melbourne Winter Masterpieces® and ticketed art and museum experiences. This space provides a platform for the presentation of both ACMI-curated and international touring exhibitions developed by our sector colleagues.**



*Goddess: Power, Glamour, Rebellion* (installation view, ACMI). Photo: Eugene Hyland

Melbourne Winter Masterpieces® 2023

# Goddess: Power, Glamour, Rebellion

5 April – 1 October 2023

***Goddess: Power, Glamour, Rebellion* premiered on 5 April as part of the Victorian Government's Melbourne Winter Masterpieces® series. This ACMI-original exhibition was curated by Bethan Lloyd Johnson and developed for international touring. Through iconic stories, characters and moments from over 120 years of moving image history, *Goddess* celebrates the women and gender-transcending superstars who shaped their own roles, took creative control and fought a system that tried to exploit them. This exhibition sees ACMI championing representation and providing solidarity and support to our trans and gender diverse communities.**

*Goddess* was launched with a glamorous opening night celebration, supported by lead exhibition ambassador Geena Davis, the two-time Academy-Award winning founder and chair of the Geena Davis Institute on Gender in Media (GDI), who walked the red carpet alongside guests from the art, screen and fashion industries. Our media partner *Vogue Australia* sent a crew to attend the opening, capturing guests on their arrival alongside an activation by Lead Exhibition Partner Porsche Cars Australia, with newly commissioned site-specific artwork by Mikaela Stafford cascading down the stairwell and live entertainment.

Interrogating the portrayal of the screen goddess throughout the history of cinema and pop culture, the exhibition features never-before-seen costumes, original costume sketches, video essays, interactive experiences and cinematic treasures, including iconic outfits worn by Marlene Dietrich, Marilyn Monroe, Halle Berry, Geena Davis, Zendaya and Margot Robbie.

The opening week saw thousands of visitors attend the exhibition and associated public programs including *Being Seen on Screen: The Importance of Representation*, a full day conference with a keynote address and conversation from the GDI's Geena Davis. The event also featured a cross-section of Australian screen talent including actors Sigrid Thornton and Elaine Crombie, appearance activist Carly Findlay and 2023 Australian of the Year Taryn Brumfitt.

The immersive series Goddess Nights redefined ACMI's night time event offer with the museum's renewed spaces activated with a Lightwell and Flinders St foyer takeover that featured specially curated DJ and live performances, food and drink offerings and exhibition access.

Our film programs Divine Trailblazers, a curated partnership with Clare Stewart (former festival director at BFI London Film Festival and curatorial advisor on *Goddess*), and the ACMI-curated Goddess Sundays screened alongside an exclusive Melbourne season spotlighting the pervasiveness of the male gaze. This included Nina Menkes' *Brainwashed: Sex-Camera-Power* (2022) and ACMI's video-on-demand service Cinema 3 showcasing films featuring women with drive, supported by Porsche Cars Australia.

Presenting Partner



Lead Exhibition Partner



Major Technology Partner



Major Research Partner



Major Academic Partner



Supporting Partners



**"From Marilyn to Margot: *Goddess* is a crowd-pleasing celebration of women on film."**

**– Doosie Morris, *The Guardian***

**"Ultimately, *Goddess* offers not just a case for women in film, but for the medium of film itself."**

**–Nadia Bailey, *The Age***

**"*Goddess* asks us to rethink our own gaze, and the bias it contains, to see the ways in which identities are constructed in media, according to the belief systems of the culture that created them. In this, the exhibition admirably succeeds."**

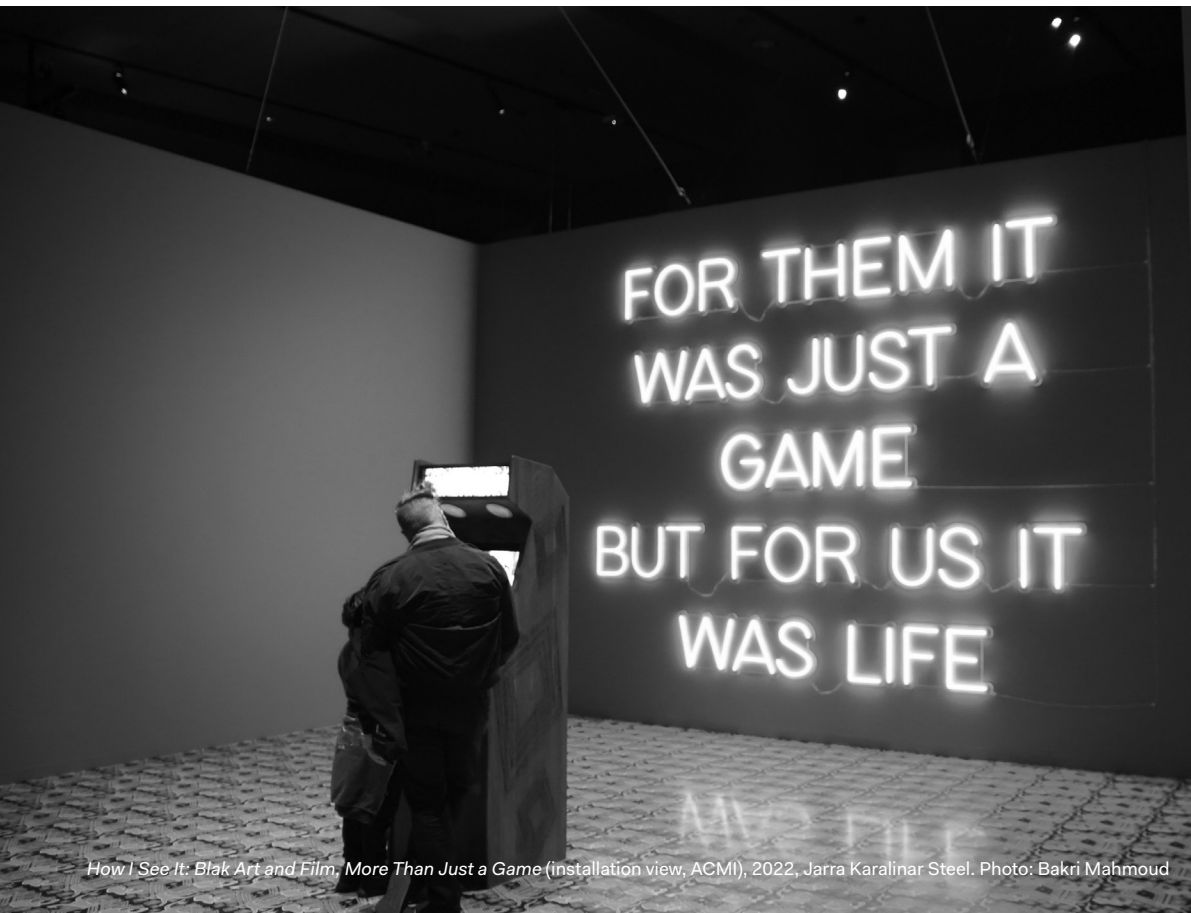
**– Lisa French, *The Conversation***

**"*Goddess* succeeds at leaving you feeling a high. Positive, empowering and uplifting."**

**– Ross Battaglia, *Milk Bar Mag***



Geena Davis, *Goddess: Power, Glamour, Rebellion* (installation view, ACMI). Photo: Eugene Hyland



How I See It: Blak Art and Film, More Than Just a Game (installation view, ACMI), 2022, Jarra Karalinar Steel. Photo: Bakri Mahmoud



How I See It: Blak Art and Film, Rodeo Baby! (installation view, ACMI), 2022, Jazz Money. Photo: Bakri Mahmoud



# How I See It: Blak Art and Film

16 December 2022 – 19 February 2023

***How I See It: Blak Art and Film* spanned moving image, installation, documentary, photography and video games.**

Curated by Kate ten Buuren (Taungurung), the exhibition amplified the artists' and filmmakers' perspectives on representation, the gaze, colonial archives and knowledge systems. Eight First Nations creators considered how First Peoples have been historically represented on our screens as they also imagine alternate realities and futures. The exhibition showcased works that use diverse materials and ideas to disrupt and reimagine, as well as expand the artists' practice, supporting experimentation with new technologies and mediums.

*How I See It* unveiled five new ACMI commissions in 2022 by:

- Amrita Hepi (Bundjulung and Ngāpuhi) – *Scripture for a smoke screen: Episode 1 – dolphin house* (co-commissioned by SAMSTAG, University of South Australia)
- Jazz Money (Wiradjuri) – *Rodeo Baby!*
- Joel Sherwood Spring (Wiradjuri) – *DIGGERMODE*
- Jarra Karalinar Steel (Boon Wurrung, Wemba Wemba and Trawlwoolway) – *More Than Just a Game*
- Peter Waples-Crowe (Ngarigo) – *Ngaya (I am)*

Alongside works by:

- Essie Coffey OAM (Murawari) – *My Survival as an Aboriginal* (1978)
- Destiny Deacon (KuKu and Erub/Mer) – various works (1992–2002)
- Steven Rhall (Taungurung) – *Avert* (2017)

The exhibition included a film program curated by Jenna Rain Warwick (Luritja), that celebrated films that exist in the in-between, that question notions of place and national identity and reflect on the historical representations of First Nations Peoples from here and abroad. In response to *How I See It*, both Monash University of Modern Art and the Art Gallery of New South Wales are acquiring Peter Waples-Crowe's work *Ngaya (I Am)*, and the National Gallery of Victoria is acquiring Amrita Hepi's *Scripture for a smoke screen: Episode 1 – dolphin house*. Joel Sherwood Spring's *DIGGERMODE* was selected as the winner of the 2023 Churchie Emerging Art Prize at the IMA Brisbane.

*How I See It* was enjoyed by over 33,170 people.



Melbourne Winter Masterpieces® 2022

# Light: Works from Tate's Collection

16 June – 13 November 2022

***Light: Works from Tate's Collection* was displayed in ACMI's major temporary exhibition space, Gallery 4, as part of the Victorian Government's Melbourne Winter Masterpieces® series. Curated by Tate in the UK, and drawing from its prestigious collection, *Light* featured over 70 works spanning 200 years of art history including painting, photography, sculpture, drawing, kinetic art, installation and the moving image.**

The exhibition attracted over 101,550 visitors and was ACMI's first collaboration with Tate. The positive responses from visitors showcased not only the strength of the Tate brand but also the enduring appeal of light as a subject and medium; that although our understanding of light has developed tremendously over the centuries, this has not diminished its allure or capacity to transfix viewers.

Several public programs and education events ran in conjunction with the exhibition, including a collaboration with Australian arts not-for-profit Liquid Architecture on an evening of experimental sound and cinema inspired by Lis Rhodes' 1975 film installation *Light Music*, as well as performances recreating 19th century magic lantern shows, accompanied by live music.

*Light* gave ACMI's education team the opportunity to target learning in the visual arts with comprehensive primary and secondary resources such as a filmed introduction to the exhibition for schools and an online teacher preview presented by ACMI curator Laura Castagnini. Our special program for VCE Studio Arts students included exclusive exhibition access and behind-the-scenes insights from our curatorial and exhibition teams.



Organised in cooperation with Tate

Presenting Partner



Major Exhibition Partner



Major Research Partner



Major Academic Partner



Supporting Partners



**"Out of the shadows comes an exhibition filled with romanticism and wonder."**

**– Matthew Westwood, *The Weekend Australian***

**"With more than 70 paintings, photographs, sculptures, installations and films, the exhibition, spanning more than two centuries of art history, is a staggering summary of light as a conceptual force."**

**– Gladys Lai, *Vogue Australia***

**"[*Light: Works from Tate's Collection*] honours the body and its sensations – this is art which is meant to be felt."**

**– Dominic Redfern, *The Conversation***



*Light: Works from Tate's Collection, Swinging* (installation view, ACMI), 1925, Wassily Kandinsky. Photo: Phoebe Powell

# The Lens



## What is the Lens?

The Lens, first launched in February 2021, continues to be a tool that demonstrates ACMI's capacity for technological innovation. Visitors use the Lens in our exhibitions to collect objects and 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.

More than 552,000 visitors have been part of the Lens experience since its launch, with over 80,000 people logging in to view their collection in the post-visit experience. The Lens has successfully been integrated into the *Light: Works from Tate's Collection*, *How I See It: Blak Art and Film* and *Goddess: Power, Glamour, Rebellion* exhibitions, meaning more visitors are connecting longer with our stories.

# Gallery 1

## The Story of the Moving Image

*The Story of the Moving Image*, our evolving centrepiece exhibition, has continued to impress visitors thanks to new exhibits and experiences. This free family-friendly exhibition remains accessible at a time when cost-of-living pressures are front of mind for many. Traversing the stories and technologies that have shaped film, TV, videogames, art and digital culture, the exhibition celebrates makers and offers visitors an experience that they can return to again and again. From historic objects to contemporary trends, the exhibition showcases interactive and playful ways for visitors to learn, watch and enjoy. In the 2022–23 financial year, the exhibition attracted over 379,000 guests – more than twice as many as the previous financial year.

Notable additions to our centrepiece exhibition include:

### THOR: LOVE AND THUNDER

With generous support from Disney and the U.S. Consulate General Melbourne, six costumes from *Thor: Love and Thunder* (2022) were installed in the exhibition's Costume Box display, which featured hero costumes and associated weapons from King Valkyrie (Tessa Thompson), Thor (Chris Hemsworth), The Mighty Thor (Natalie Portman), Zeus (Russell Crowe), Gorr the God Butcher (Christian Bale), and Thor's meditation robe, which showcased a design from Gumbaynggirr/Bundjalung artist, Otis Hope Carey. The costumes, imported from the USA in collaboration with Disney, were a particular drawcard for Marvel Cinematic Universe fans.

### ANTI-TOBACCO ADVERTISING

The power of anti-tobacco advertising on Australian TV is explored in the factual media displays of the Moving Minds section. This installation was developed in partnership with Swinburne University of Technology and Cancer Council Victoria. Thomas Kehoe, Historian and Heritage Project Manager at the Cancer Council, identified a selection of ads from 1971 featuring actors Warren Mitchell and Miriam Karlin (both household names at the time), which savagely mock the ads placed by tobacco companies. Cigarette ads on TV were banned in 1976, and the display shows how anti-smoking campaigns have evolved and continue to reduce smoking levels in Australia.

### COSTUME CHANGEOVERS

ACMI both loaned and acquired costumes from iconic productions for visitors to learn more about Australia's screen culture. These costume changeovers included the acquisition of background costumes from George Miller's *Three Thousand Years of Longing* (2022) for open display in the Sound and Colour section of *The Story of the Moving Image*. In addition, guard and inmate costumes from

long-running TV series *Prisoner* (1979 – 1986), as well as Leah Purcell's hero costume from *The Drovers' Wife: The Legend of Molly Johnson* (2021), were loaned for display at ACMI.

### GAMES LAB CHANGEOVERS

Games Lab Presented by Big Ant Studios, within *The Story of the Moving Image*, hosted a selection of six independent artistic videogames curated to explore light and lighting design. The games include local titles *The Gardens Between* (2018), *Catacombs of Solaris Revisited* (2019), *Heavenly Bodies* (2020) and award-winning international titles *Limbo* (2019), *Nuts* (2019) and *Umurangi Generation* (2019), a Maori-made photography game given the top honour at the 2021 Independent Games Festival where it won the Seumas McNally Grand Prize.

### CATCH OF THE DAY

*Catch of the Day*, showcasing moments that have gone viral on the internet, continues to be popular with content from this responsive display collected over 35,000 times via our free handheld take-home device. This financial year we have refined the curatorial process and content to put greater emphasis on fostering digital and media literacy in our audiences. While *Catch of the Day* initially focused on viral memes and news events – particularly online responses to COVID-19 – we have pivoted to using the display to decipher and interpret internet culture and critique social media itself. By contextualising viral videos and the broader trends they represent, we're providing our audience with a framework to understand the language of social media and navigate an increasingly online world. We have also streamlined the process to deliver the display's content to our social media team, which has resulted in more people, and those who can't physically visit, seeing our analysis on social media platforms.



*The Story of the Moving Image, Games Lab Presented by Big Ant Studios (installation-view, ACMI). Photo: Phoebe Powell*



*The Story of the Moving Image, Thor: Love and Thunder Costumes (installation view, ACMI). Photo: Peter Tarasiuk*



*Memo Akten: Distributed Consciousness (installation view, ACMI). Photo: Phoebe Powell*



# 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 working with the moving image globally.

## MEMO AKTEN: DISTRIBUTED CONSCIOUSNESS

16 June 2023 – 16 June 2024

*Distributed Consciousness* explores the interconnectivity of everything through human and non-human consciousness inspired by Memo Akten's daily, boredom-busting, diving encounters with octopuses and squid. The work began as a set of online digital artworks and evolved into an eight-channel video installation featuring 256 unique images of octopus-like tentacular critters created with custom Artificial Intelligence (AI) coded by the artist. The exhibition draws parallels between the distributed computation performed by smart-contract based blockchains and the distributed cognition of octopus-like creatures. Each image in the exhibition has hidden text encoded within it: a verse, invisible to the human eye but readable by computers. Collectively they form a manifesto that spans consciousness, free will, art, ecology and sustainability.

## OSKAR FISCHINGER: RAUMLICHTKUNST

10 February 2021 – 28 May 2023

Visitors adored the three-channel installation *Raumlichtkunst* at ACMI, delighting in the exhibition's cinematic immersivity. After a more than two-year run, the exhibition closed in May 2023 after being seen by 329,872 visitors. First presented in Germany in 1926, Oskar Fischinger's *Raumlichtkunst* is an example of one of the first multimedia projections ever made. Working with the filmmaker's original 1920s nitrate film, the Center for Visual Music (CVM) in Los Angeles restored and reconstructed the 35mm film via traditional photochemical processes, transferred it to HD, then digitally restored the colour and finally reconstructed this three-screen version of Fischinger's 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.

# Gallery 3

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

## **SALLY M NANGALA MULDA AND MARLENE RUBUNTJA: TWO GIRLS FROM AMOONGUNA**

9 May – 20 August 2023  
Artbank + ACMI Commission

Arrernte and Southern Luritja artist Sally M Nangala Mulda and Arrernte and Western Arrarnta artist Marlene Rubuntja have developed their practice to be completely recognisable and representative of the place in which they live, Mparntwe/Alice Springs. Working from Tangentyere and Yarrenyty Arltere art centres, these senior women have established themselves as two of Australia's leading visual artists.

The third Artbank + ACMI Commission is the animated work titled *Arrkutja Tharra, Kungka Kutjara, Two Girls*, featured in the exhibition *Two Girls from Amoonguna*. The video was animated by the studio behind *Bluey*, Ludo Studio, using figures from Marlene's soft sculptures and Sally's acrylic on linen paintings, embedded on top of Marlene's ink on paper works of the Central Australian landscape. The exhibition chronicles the artists' successes and struggles delving into the reality of First Peoples in Central Australia. As of 30 June 2023, 25,887 people have visited the exhibition.

## **THE GRANNIES: OUT OF BOUNDS – EXPLORING THE LIMITS OF VIDEOGAMES**

8 December 2022 – 23 April 2023

*Out of Bounds: Exploring the Limits of Videogames* was a videogame exhibition with a difference. The exhibition followed a group of Melbourne-based artists (Goldie Bartlett, Andrew Brophy, Ian MacLarty and Kalonica Quigley) known as The Grannies as they break 'out of bounds' in Rockstar Games' hit action-adventure *Red Dead Redemption 2* (2018), travelling beyond the authored limits of the videogame's virtual world and into the increasingly broken and abstract space beyond. Through a multichannel video artwork *The Grannies* (dir. Marie Foulston) narrated by The Grannies themselves, plus an original artistic videogame and stunning stills, *Out of Bounds* invited all audiences, regardless of their familiarity with videogames, to consider what exists beyond the border of the digital worlds we inhabit. Over 67,810 visitors experienced the exhibition at ACMI.

## **TULLY ARNOT: EPIPHYTES**

4 November – 27 November 2022  
Mordant Family VR Commission

*Epiphytes*, a multi-sensory virtual reality work exploring plant communication, posthumanism and alternate forms of perception, invited visitors to imagine the world from the point of view of plants. By donning a VR headset, users found themselves in a semi abstract vision of bushland, rendered in soft pinks and oranges. The work encouraged users to focus on senses other than sight via spatial clues provided by the sound, and organic scents released during the experience. Audio interviews with leading plant scientists and researchers were presented as glowing orbs which became clearer and louder as users moved towards them. The work explored the potential of VR technology to create a meditative environment rather than a spectacular one. 364 visitors experienced this exhibition at ACMI. *Epiphytes* was the third in the Mordant Family VR Commission series, created in partnership with Professor Cav. Simon Mordant AO and Catriona Mordant AM, the City of Melbourne and ACMI.

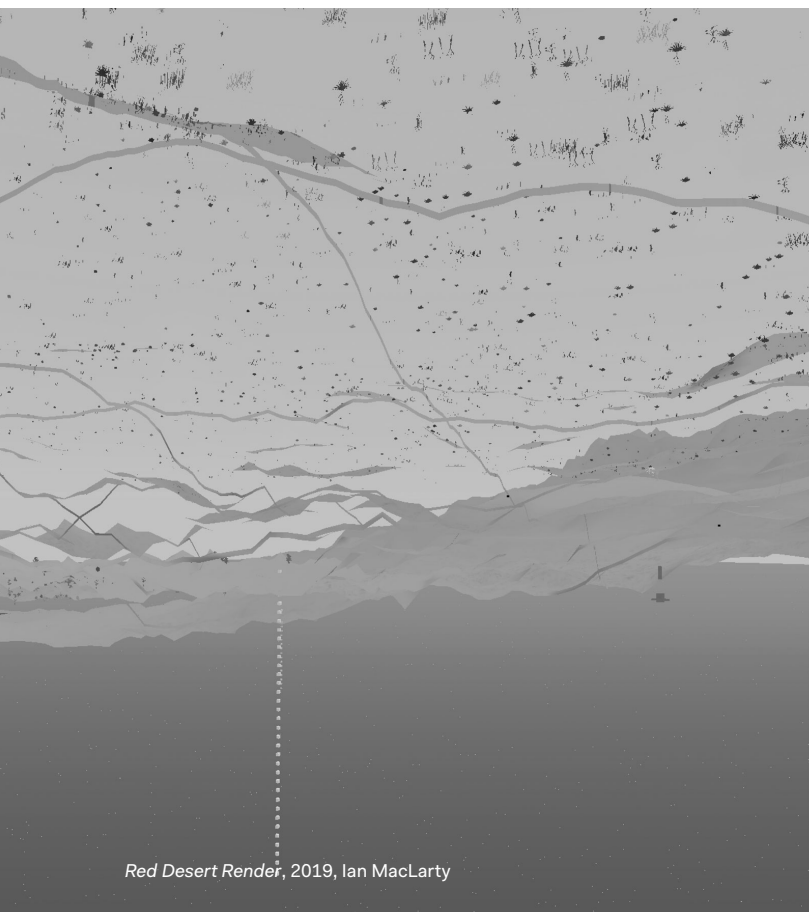
## **LIS RHODES: LIGHT MUSIC**

16 June – 23 October 2022

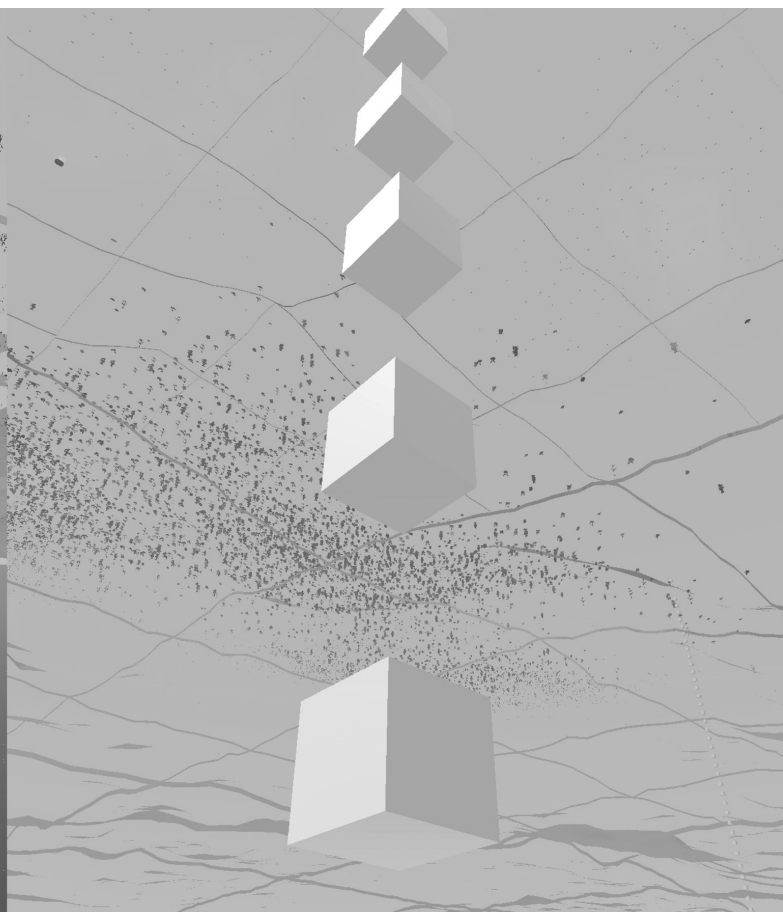
Over 60,000 visitors enjoyed the free installation of Lis Rhodes' *Light Music* (1975) in Gallery 3, on display as part of *Light: Works from Tate's Collection*. In this work, a pair of projectors on opposing sides of the room show an abstracted pattern of horizontal and vertical lines, with the stuttering noise of the soundtrack read by the projector mimicking the flickering movement of light. This creates a direct relationship between what we see and what we hear. The crossing projection beams achieve a sculptural quality within the space, encouraging visitors to move through and interact with the light beams. *Light Music* is an early example of expanded cinema, in which viewers are both spectators and participants.



Arrkutja Tharra, Kungka Kutjara, *Two Girls*, 2023, Sally M Nangala Mulda and Marlene Rubuntja



*Red Desert Render*, 2019, Ian MacLarty





FAWN, 2022, APHIDS



The Long Now, 2022, Xanthe Dobbie

# Gallery 5

**Gallery 5 is ACMI's online exhibition space. Like Cinema 3, it is a key part of ACMI's offering 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.**

**Gallery 5 supports ACMI's goal to expand its collection of digital and interactive works, and champion gender parity in the collection. Original commissions created for Gallery 5 are acquired into ACMI's permanent collection joining other important Australian digital artworks.**

**DANIEL JENATSCH:  
THE CLOSE WORLD – THE BUILDING**

16 January 2023 – ongoing  
ACMI Commission & Acquisition

*The Building* is part five of an ongoing series of works, *The Close World*, an experiment of fantasy world-building in collaboration with human and non-human actors. Written in collaboration with OpenAI's GPT-3 trained on key texts of fantasy and philosophy of language, *The Building* is realised in 3D sound and vision by Daniel Jenatsch, performed by artist and philosopher Franziska Aigner and brought to the world by full stack web developer Tim Busuttill. In the spirit of collaboration, the work explores the imaginative capacity of AI and its unique voice in intersection with our own. *The Building* has been the most popular work on Gallery 5 this year, welcoming 3,626 visitors this financial year.

**APHIDS: FAWN**

11 October 2022 – ongoing  
ACMI Commission & Acquisition

*FAWN* is video work that tenderly explores grief, reciprocity, care and popular culture. This video work is the latest iteration in an ongoing project by feminist art collective APHIDS that explores the contours of a grieving parent, as embodied by performer-participants with lived experience, including lead artist Lara Thoms. This commission is part of an iterative body of work, including the live performance *Oh Deer!*, which was staged at RISING festival in 2023.

**XANTHE DOBBIE: THE LONG NOW**

11 July 2022 – ongoing  
ACMI Commission & Acquisition

*The Long Now* is a video work by artist Xanthe Dobbie, which ponders the human urge to seek immortality. Set to an original score by composer Jorde Heys, this new experimental desktop performance collides technocapitalism against climate grief, against ancient history, refracting these competing narratives through the technicolour lens of the internet. Featuring original epic hero Gilgamesh and the disembodied deep fake voice of Alan Rickman, the work collapses histories, illuminating ancient and contemporary myth-making practices.

# Film Programs

**At ACMI Australia's vibrant film culture has a permanent home where film and TV lovers relish a premium cinema experience with state-of-the-art 4K laser projection, superior sound and rich programming.**

This financial year 25,940 people attended a film program in our cinemas - from standalone ACMI-curated programs to film screenings co-curated in partnership with the Australian International Documentary Conference (AIDC) and Melbourne Women in Film Festival. While we know that cinema attendances are yet to return to pre-pandemic levels across Australia following the upheaval of recent years, we are consolidating our status as a national hub for film culture.

Our film program is developed using an event screening model rather than a theatrical screening model that allows us to attract highly engaged film goers that return to our cinemas time and again. In 2022-23 our most engaged audience members returned to see an ACMI-programmed film on average five times.



Not-So-Silent-Cinema at Fed Square. Photo: Tobias Titz

## Jane Campion: Her Way

15 JUNE – 2 JULY 2023

Presented with the Sydney Film Festival & the National Film and Sound Archive.

Coinciding with *Goddess: Power, Glamour, Rebellion*, ACMI celebrated one of the true trailblazers of international cinema: Jane Campion. Over three weeks, nine feature films and sixteen sessions, we followed the director's professional journey and explored how she has been able to carve out her own path, her way. Featuring screenings of Campion's Oscar-winning film *The Power of the Dog* (2021), the program was launched with the Victorian premiere of the documentary *Jane Campion: The Cinema Woman* (2022) – a fitting tribute to an artist that has challenged the way we view women's representation on screen.

## Focus on the Dead

16 MARCH – 2 APRIL 2023

Presented in association with RMIT University, Swinburne University of Technology and the University of Pittsburgh.

In March ACMI explored the political trajectory of the modern zombie film. Screenings began with George A. Romero's left-leaning originator 1968 film *Night of the Living Dead*, before tracing the subgenre's complex and frayed path to recent zombie films from Senegal, South Korea and the Berlin queer scene. The program included the Australian premiere of the new 3D restoration of George A. Romero's 1978 classic *Dawn of the Dead* and the theatrical premiere of *Relic* (2020). Filmmaker-on-the-rise Natalie Erika James' zombie-adjacent horror film from 2020 included a Q&A with the director.

## Not-So-Silent Cinema

2 DECEMBER 2022 – 12 MARCH 2023

Supported through the Melbourne City Revitalisation Fund, a partnership between the Victorian Government and the City of Melbourne.

Following a successful season in 2021 Not-So-Silent Cinema returned to Fed Square in summer with a selection of silent films screening on the square's big screen, accompanied by live musical performances on the Fed Square stage. Over the span of four events backing the city's revitalisation, attendees were joined by internationally renowned jazz composer Phillip Johnston, electronic musicians Marcus Whale, Jacques Emory and Chiara Kickdrum and the South Asian Ensemble led by Hari Sivanesan.

## Focus on Clara Law

16 FEBRUARY – 26 FEBRUARY 2023

Co-presented with the National Film and Sound Archive, Australia.

Clara Law is a Macau-born, Hong Kong-raised Melbourne filmmaker with a career spanning four decades. In February 2023, ACMI worked closely with Law to deliver a two-week film program celebrating her groundbreaking career and providing diverse audiences the opportunity to experience the new restoration of her classic 1996 film *Floating Life* as well as the Melbourne premiere of her new film *Drifting Petals* (2021). Law and her partner and co-writer Eddie L.C. Fong were present for all sessions to introduce the films, generously offering additional context to the works and answering audience questions.

## Best 22 of 2022

1 DECEMBER 2022 – 29 JANUARY 2023

In 2022 we saw the return of film productions along with in-person film screenings and festivals. To celebrate ACMI presented a selection of the best films of the year spanning feature filmmaking, documentary and animation from Australia and around the world. Films included Ruben Östlund's Palme d'Or winning *Triangle of Sadness* (2022), Guillermo del Toro's *Pinocchio* (2022) and Alejandro G. Iñárritu's *Bardo, False Chronicle of a Handful of Truths* (2022).

## Kids' Flicks with Feelings

23 DECEMBER 2022 – 29 JANUARY 2023

Cinema has been described as an empathy machine, which transports us to other places to view (and feel) the world from different perspectives. Throughout the summer school holidays ACMI presented a series of films that help kids (and their adults) develop their emotional intelligence. Experts from Swinburne University of Technology's emotional intelligence program Aristotle-EI supported the programming, which featured films paired with informative curator-led introductions and fun take-home activities. Films included *E.T. the Extra-Terrestrial* (1982), *Paddington* (2014) and a selection of episodes from the 1980 animated series *Astroboy*.

## Goodbye to Godard

22 SEPTEMBER – 30 OCTOBER 2022

ACMI celebrated the life and career of one of cinema's great disruptors: Jean-Luc Godard, who passed away on 13 September 2022 leaving an expansive oeuvre that consistently challenged the status quo of cinema. To celebrate his life a small collection of his early works from the 1960s were screened including *Breathless* (1960), *Alphaville* (1965) and *Contempt* (1963). Strong audience response resulted in extra screenings programmed across four additional weekends.

## Big Screen Premieres

ONGOING

ACMI's program of TV series premieres expanded under the banner of Big Screen Premieres. This ongoing program has sought to move TV series and straight-to-streaming features out of the lounge room and into the cinema to give them a big screen moment replete with big sound, big vision and big audiences. Throughout the year ACMI has strengthened relationships and co-presented screenings with streaming platforms including Apple TV+, Binge, Disney+ and Prime Video and broadcasters including the ABC and SBS. Highlights include the premieres of *House of the Dragon* (2022), *Heartbreak High* (2022) and the feature film *Tetris* (2023). Attendance figures have been overwhelmingly high across the program with 6,323 tickets issued as of 30 June 2023 and nearly all sessions at capacity.

## Matinees

ONGOING

Throughout the year, ACMI has continued to present the popular Matinees program to our dedicated cinema audience. The program seeks to offer a diverse range of films that cater to sophisticated cinema tastes. Highlights of the program include classic films like *Cabaret* (1972) and *Plein Soleil* (1960) running alongside contemporary titles like *Haute Couture* (2021) and *Little Tornadoes* (2021).

## ART+FILM

ART+FILM showcases short and feature-length films by leading Australian and international artists. With a focus on single channel works that harness the unique conventions of cinema, this quarterly program comprises significant works from the ever-expanding field of artist films. The accompanying panel discussions, Q&As and artist talks offer further insight into these rarely screened works.

Two highlights from ART+FILM include:

### MELBOURNE ARTIST FILM WORKSHOP

Melbourne's Artist Film Workshop (AFW) is a unique collective that supports all aspects of 8mm and 16mm filmmaking. ACMI is proud to partner with the workshop annually to provide a platform for their work to be shown in our cinemas on 16mm prints, drawing on the expert projection skills of our bio box team. The films made at the workshop vary greatly and include experimental, narrative and documentary films.

### XANTHE DOBBIE & V BARRATT

Following a screening of Xanthe Dobbie's work *The Long Now* in ACMI's cinema, Xanthe spoke to their practice, including their PhD research, and their work as guest editor of *Runway Journal* for Issue 46: 'Ghost'. Xanthe was then joined by V Barratt, one of the founders of cyberfeminism artist collective VNS Matrix. Xanthe and V contextualised how their practices respond to and critique theories of cyberfeminism and discussed how cyberfeminism continues to expand and evolve.

## Cinema 3

ACMI's on-demand streaming service Cinema 3 continues to expand both museum and festival partner reach online, complementing our two in-building cinemas and multiplatform museum experience. Festivals and events including the Victorian Curriculum and Assessment Authority's Top Screen, Human Rights Arts & Film Festival, Melbourne Women in Film Festival and the Czech & Slovak Film Festival Australia have all extended the life of their festivals beyond the cinema with offerings available via Cinema 3. This online platform delivers curated new releases, classics, revivals, film festivals and industry talks into homes around the world.

In 2022–23 Cinema 3 achieved 2,030 rentals and increased the database of users by 11%. With over 15,000 users ACMI has focused on improvements to infrastructure and user experience on the platform, which can now offer curated pre-roll, livestream content and deliver multi-audio tracks for open captioned and audio-described content. Mobile and TV apps have also been developed for Android and iOS devices.





*Breathless* (1960). Courtesy: Les Films Impéria



*Heartbreak High* (2022). Courtesy: Netflix

## The Other Film Festival Collaboration

ACMI worked in partnership with The Other Film Festival and guest curator Kath Duncan to deliver a ground-breaking disability-led program via Cinema 3 as part of the Alter State Festival. With the support of Arts Access Victoria, City of Melbourne and Screen Australia, a program titled Flaunt presented a loud and proud dive into disability-positive cinema. The festival achieved 680 rentals across six days and introduced a new audience to ACMI's programming.

**“Arts Access Victoria and The Other Film Festival were thrilled to Flaunt! We are so proud to profile such powerful films. We are excited to continue working with ACMI to increase Deaf and Disabled programming. Thank you to all the ACMI team.”**

**— Caroline Bowditch,  
CEO/Artistic Director,  
Arts Access Victoria**

## Film Festivals & Events

A core part of ACMI's cinema program includes an ecology of film festivals and events that have been part of Victoria's screen cultural landscape for numerous decades. Alongside these festivals and events, we collaborate with our education partner, the Victorian Curriculum and Assessment Authority, to present Top Screen, an annual selection of impressive short films made by VCE Media students. Our festival and event partners and their diverse programming bring new audiences to ACMI not only during festival time, but throughout the year when visitors return to engage with ACMI's wider suite of programming.

ACMI's support for festivals and events reaches beyond a screening venue – we provide services including planning, delivery, marketing and promotional support as well as technical expertise, ticketing and access to ACMI's online platform, Cinema 3. Melbourne Cinémathèque has benefited enormously from ACMI's suite of support drawing impressive attendances for its 2023 season with an average of 523 visitors each week.

Over 57,000 guests attended festivals at ACMI this year across events including:

- Australian International Documentary Conference
- Melbourne Cinémathèque
- Melbourne International Film Festival
- Cinemaniacs
- Melbourne Queer Film Festival
- Japanese Film Festival
- Melbourne Women in Film Festival
- Indonesian Film Festival
- Korean Film Festival in Australia
- Human Rights Arts & Film Festival

**"AIDC could not have achieved its 2023 success without the incredible guidance, support and contributions of our Presenting Partner and state-of-the-art host venue, ACMI. The AV, events, film programs and marketing teams at ACMI were instrumental in helping us to develop and deliver a world-class conference across four days of sessions, industry pitches, screenings and networking events. The feedback we have received from our local and international delegates about the quality of ACMI's venues, AV delivery and screenings has been unanimously positive."**

**— *Natasha Gadd, CEO / Creative Director,  
AIDC (Australian International Documentary Conference)***

**"Without ACMI's support and dedication to Melbourne Cinémathèque, we would be unable to screen in our current venue, or with our current diverse program. Thanks to the ACMI's Visitor Experience and Festival & Events teams for their assistance in ensuring our film and screening operations run smoothly. And to the technicians and projectionists who expertly bring old and archival materials to life. We would also like to thank ACMI Director & CEO Seb Chan and his predecessor Katrina Sedgwick OAM for their support of our activities."**

**— *Bella McNeill, President & Program Coordinator,  
Melbourne Cinémathèque***

**“For two decades, MQFF and ACMI have seamlessly united their efforts to present a vibrant selection of cutting-edge local and international queer cinema, resolutely pushing the boundaries of the medium. Renowned as an unparalleled institution in Australia, ACMI provides unrivalled facilities year after year, ensuring an immersive and enriching experience. Their exceptional staff consistently manifests cultural, artistic, and technical proficiency. Most significantly, this enduring alliance serves as an invaluable platform, amplifying the voices and narratives of queer communities.”**

**— *David Martin Harris, Chief Executive Officer,  
Melbourne Queer Film Festival***

**“We feel so privileged to be one of ACMI’s partner festivals. Through our partnership, it’s not just our festival that is supported, it is also the important and creative voices of women and gender diverse screen storytellers that find a space there. For me, this illustrates ACMI’s shared values in wanting to effect positive change and have impact in our screen industry. What I have also really appreciated is the openness to collaborate, and share knowledge and networks to bring our festival to audiences across Melbourne and Australia ... As a part of the ACMI festival family, I feel like our festival will go from strength to strength, helping us bring more opportunity and attention to underrepresented creatives and storytellers.”**

**— *Sian Mitchell, Festival Director,  
Melbourne Women in Film Festival***

**“ACMI is such an iconic venue in Melbourne, and it is our great privilege to have them as our festival venue. ACMI staff have always been friendly, professional and very easy to work with.”**

**— *Inji Jung, Festival Director,  
Korean Film Festival in Australia***

# Public Programs

**ACMI's suite of public programs includes talks, conferences, festivals, labs, workshops, performances and more that help us to challenge and delight local, regional, national and international audiences in a critical understanding of a diverse screen culture.**

## **Mapping Global Horror: Australia, Japan and Beyond**

**17 MARCH – 18 MARCH 2023**

ACMI hosted the international conference Mapping Global Horror: Australia, Japan and Beyond in partnership with RMIT University, Swinburne University of Technology, and the University of Pittsburgh, which holds the archives of renowned horror filmmaker George A. Romero, creator of the *Night of the Living Dead* (1968) series. The conference was the third in the series, with the previous two held in Kyoto and Pittsburgh, and delved into the creative processes and current business landscape of the horror genre with a particular focus on the Australasian and South East Asian regions. Almost 100 delegates and speakers attended across two days, with special guest writers and directors Kayako Asakura and Natalie Erika James in attendance.

## **ACMI Turns 20**

**29 OCTOBER – 30 OCTOBER 2022**

During the final weekend of October 2022, ACMI celebrated its 20th anniversary. The museum had its beginnings as the State Film Centre of Victoria and was reincarnated in 2002 as the Australian Centre for the Moving Image before its re-emergence in 2021 as a multiplatform museum, following a \$40 million renewal funded by the Victorian Government and philanthropic partners. To celebrate ACMI's transition into a museum for the 21st century, an array of exciting offerings awaited visitors during the birthday weekend including half-price admission to all cinema screenings and the acclaimed Melbourne Winter Masterpieces® exhibition, *Light: Works from Tate's Collection*. Guests were treated to complimentary choc tops and cookies, and as an exclusive memento, ACMI crafted a limited edition postcard that included a free on-demand Cinema 3 rental, granting audiences the pleasure of enjoying a film from the comfort of their preferred location.

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12 – 1.30pm  
George A. Romero  
Impact on Global Horror

Chair: Adam Lowenstein

Angela Ndalianis (Syracuse University)  
Adam Lowenstein (University of Pittsburgh)  
Ben Rubin (University of Pittsburgh)

12-1:30pm  
George A. Romero  
Impact on Global Horror  
Chair: Adam Lowenstein  
Angela Ndalianis (Syracuse University)  
Adam Lowenstein (University of Pittsburgh)  
Ben Rubin (University of Pittsburgh)

acn

Swinburn  
Studio

Adam Lowenstein (University of Pittsburgh), Mapping Global Horror: Australia, Japan and Beyond. Photo: Arie Offman

# Celebrating Uncle Jack Charles

19 OCTOBER 2022

On 13 September 2022, we lost one of Melbourne's true icons in Uncle Jack Charles. To celebrate his life and enormous contribution to the arts, ACMI hosted a special event in our cinema. Gavin Somers (ACMI's Director of First Nations, Equity & Social Policy) and Rachel Maza (Artistic Director of the Ilbjerri Theatre Company) introduced the event by sharing their personal memories of Uncle Jack Charles before screening highlights from his television work across *Black Comedy* (2014) and *Preppers* (2021).

# Melbourne International Games Week

1 OCTOBER – 9 OCTOBER 2022

Throughout Melbourne International Games Week ACMI delivered a hybrid suite of programming featuring live and online events. In collaboration with fEELab and RMIT University, ACMI showcased a range of experimental and therapeutic VR programs as part of the Big Anxiety Festival, designed to promote positive mental health outcomes. ACMI also partnered with Interactive Games and Entertainment Association as part of the Australian Game Developer Awards to deliver the ACMI Audience Award, allowing visitors to vote for their favourite Australian game of the year. Around 820 visitors attended both the festival and the awards ceremony. For the third year ACMI also curated a centrepiece digital exhibition with The Big Games Night In, exhibiting nine Victorian made games to almost 1,000 online visitors. This included *Cult of the Lamb*, created by ACMI X residents Massive Monster, which has since gone on to sell over one million copies internationally, won the Game of the Year award at the AGDAs and was nominated for three BAFTAs.

# AR.Trail

22 AUGUST – 30 SEPTEMBER 2022

ACMI participated in the Australian-first AR.Trail, a groundbreaking virtual platform that created new and innovative ways for Australian contemporary artists to present their work, as well as exciting ways for audiences to experience them. Developed in collaboration with Fed Square, Koorie Heritage Trust, NGV and Acute Art and supported through the Melbourne City Revitalisation Fund, a partnership between the Victorian Government and the City of Melbourne, the innovative augmented reality arts tour attracted visitors into Melbourne's cultural corridor and enhanced their city experience. The trail connected ACMI, NGV International and The Ian Potter Centre: NGV Australia, as well as Fed Square and the Koorie Heritage Trust sites. Artists featured included digital artworks from the minds of KAWS, Patricia Piccinini, Reko Rennie, Ron Mueck and more.

# Untitled Goose Game Live

8 JULY – 9 JULY 2022

In collaboration with Orchestra Victoria and Melbourne game developers House House, ACMI presented a unique event showcasing the international best seller *Untitled Goose Game* on the big screen. With a unique arrangement played live by six musicians, the event attracted 799 visitors across four performances, including a relaxed experience for visitors with autism spectrum disorder and sensory sensitivities. The event was acknowledged for its cultural importance through its inclusion in the National Cultural Policy launched in January 2023.

# First Nations Film Club

Launched in 2021 and with over 200 members nationally, First Nations Film Club is a bi-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 *We Don't Need a Map* (2017), *The Djarn Djarns* (2005), *Babakiueria* (1986), *Here I Am* (2011) and *You Can Go Now!* (2023), presented in partnership with AIDC. Additionally, the club held a workshop on screenwriting with Nayuka Gorrie and a forum led by Guck and Indiginerd on First Nations representation in gaming. Hosted by ACMI First Nations programmers Amanda Haskard and Jenna Rain Warwick, the club offers a range of opportunities to connect and learn new skills and is supported by Bloomberg.



Untitled Goose Game Live. Photo: Arieh Offman

## 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 meetups that involve live stream gameplay and group discussion. Hosts over the last year include ACMI curator Jini Maxwell, game maker Georgia Symonds and games writer Claire Osborn-Li. ACMI has run nine events in the last year with an average of 20 bookings per club and regular members joining from both Victoria and interstate. In 2023 the series featured a *Goddess* and *Girlhood* series exploring coming-of-age games with women and non-binary protagonists, probing themes showcased in the *Goddess* exhibition. Other games have included the multi award-winning *Cult of the Lamb* (2022) created by ACMI X resident Massive Monster and international cult hit *Frog Detective 3* (2022) created by solo Melbourne developer Grace Bruxner.

## ACMI + RMIT Audience Lab

Entering its fifth year and presented in partnership with RMIT University, the ACMI + RMIT Audience Lab has continued to provide support to the screen industries and tertiary sector through its program of public facing beta-testing opportunities. This past year the Lab has shifted to a new expo format, taking over the ACMI building and providing a festival model of events across multiple weekends. This year's projects have included a virtual reality experience based on international smash hit film *Wolf Creek* (2005), experimental First Nations designed arcade cabinet crafting games in indigenous languages, final year game products from RMIT students and multi-channel screen work exploring World War Two memorial sites. This year the Lab has attracted almost 2,700 visitors and showcased 24 projects.

# Collections

**The preservation and expansion of ACMI's Collection is a critical pillar enabling the creation of a connected community of screen culture enthusiasts and creators, celebrating the wonder of the moving image, ensuring these works are accessible for generations to come.**



Blackmagic Design Media Preservation Lab. Photo: Shannon McGrath



## A Changing Collection

ACMI has continued to add significant digital assets to our Collection to complement our vast holdings of analogue material. Through ongoing digitisation of our analogue holdings, the preservation of digital-born works such as ACMI commissions and a review of our Collection, we continue to refine the Collection to ensure we meet the needs of future generations. In addition, our online catalogue saw a 120% increase in access to the Collection by the general public this year.

## Blackmagic Design Media Preservation Lab

The Blackmagic Design Media Preservation Lab is an innovative hub for conservation and experimentation. Within it, the Collection team focuses on the digital preservation and physical care required to ensure long-term access to ACMI's Collection. Comprised of over 250,000 artefacts, our Collection encompasses a 77-year collecting history of film, moving image artefacts, artworks, videogames and an ever-increasing range of born digital works. This year, the Collection team prioritised expanding collection access via our online platforms, improving our cataloguing data and supporting ACMI's commissioning activities through acquisition. We also welcomed a range of artists, industry partners, researchers and creators to share their expertise in the Media Preservation Lab and hosted the Digital Preservation Coalition's Australasia and Asia Pacific program launch in March.

## Acquisitive Commissions

ACMI holds a significant archive of Australian artworks ranging from single and multi-channel works to immersive, software-based experiences. This year we expanded the collection with a diverse range of acquisitions including all five commissioned works from the *How I See it: Blak Art and Film* exhibition, all three web-based interactives from our Gallery 5 platform and both our Mordant Family and Artbank commissions. These acquisitions present opportunities to work directly with artists and build new conservation processes to better support their works and care for our collection long-term.

## Access & Automation

ACMI has expanded online access to our Collection this year via automation of our digital workflows. This project has created an extension of our museum's existing experience operating system (XoS) that was released at the time of ACMI's 2021 renewal, which expedites access to our digitised content via our website for researchers. We've automated moving image file upload to our ACMI Collection YouTube channel and our automated transcript service for this content, which allows for greater searchability and accordingly access to our rich online collection for researchers. 83.5% of publicly accessible digitised videos now have captions.

## Digital Preservation & Research

ACMI is a key partner to a range of multiyear Australian Research Council (ARC) grants conducting pioneering research and experimentation to aid in the preservation of cultural heritage and stories. The Play it Again II ARC project focuses on preserving Australian videogames from the 1990s as well as the history of play. Through this project ACMI has made over 20 legacy videogames playable via emulation onsite at ACMI. A side-by-side event hosted by Swinburne University of Technology at ACMI also highlighted the playability of these games, using both original hardware and emulation showcasing this pioneering preservation work.

The Archiving Australian Media Arts ARC project has allowed ACMI, in collaboration with Swinburne University of Technology, 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, to preserve significant Australian media art works from Experimenta's collection. The Australian Emulation Network: Born Digital Cultural Collections Access, Linkage Infrastructure, Equipment and Facilities (LEIF) grant sees ACMI working with major partners Swinburne University of Technology, RMIT and over 20 cultural heritage organisations to implement the Emulation as a Service Infrastructure (EaaS) and build a community of practice for sharing preservation processes.

The Collection team also ran a Film Deterioration Workshop with the Cambodian Cinema Department and Bophana Audiovisual Resource Centre in Phnom Penh. Funded by the Australian Department of Foreign Affairs and Trade, this project completed a five-year collaboration between our organisations and enabled participants to identify film types and deterioration to enhance their preservation skills. It is hoped that this exchange will allow both organisations to continue the vital preservation work required to preserve Cambodian cultural heritage.

## Videogame Preservation

ACMI, Museum of Applied Arts and Sciences (MAAS) and the National Film and Sound Archive (NFSA) have been collaborating on tripartite agreement to collectively acquire and preserve contemporary Australian videogames. This year, we acquired *Untitled Goose Game* (2019) by Melbourne videogame creators House House and worked closely with the videogame creators to not only acquire the videogame across numerous platforms, but also an archive material that describes House House's collaborative process and how they created the videogame. In addition, ACMI has preserved and made legacy videogames from the 1990s accessible for our visitors. In collaboration with Swinburne University of Technology, RMIT University and AARNET, we have embedded the EaaS emulation platform into our Collection webpages, allowing visitors the opportunity to play their favorite, Australian videogames including *Cricket 97: Ashes Tour Edition for PC* (1997) and *Gumboots Australia for PC* (1990).

# Education

**ACMI's education program provides engaging onsite and online creative learning opportunities, at scale, across curriculum areas for students of all ages, through and about the moving image. These programs play a crucial role in supporting the Victorian education sector to develop the next generation of players, watchers and makers to feel inspired by and connected to our screen culture.**

## **Our Renewed Education Program**

This year teachers embraced the opportunity to bring 47,449 students to ACMI to experience our centrepiece exhibition *The Story of the Moving Image*. We were pleased to present our complete program of new workshops in our dedicated Gandel Digital Future Labs education spaces, as well as talks and films. Highlights include our inclusive Fairytales and Fantasy green-screen program, videogame-focused workshops and schools rediscovering the value of a shared cinema experience. Our online program made up of virtual lessons, classroom resources and live and pre-recorded webinars, delivered in collaboration with the Australian Children's Foundation were also well received by students and teachers. This year, our 46 online programs were attended by over 32,000 students and 2,867 teachers, and the ACMI Education Youtube and Screen It Channels have been viewed 46,582 times.



## St Albans Heights Primary School Partnership

In December 2022 RMIT University's School of Education presented their research on the efficacy of our partnership with St Albans Heights Primary School (SAHPS). The school has ambitious goals relating to student literacy and the partnership with ACMI has provided new insights into the impact of screen, media and digital culture on literacy and learning. The research highlights how our work together has enhanced the capacity of SAHPS staff to incorporate technologies into learning programs and enabled ACMI to better support classroom teachers to meet curriculum outcomes and improve inclusion and access through better understanding of barriers to engagement. This research will guide our continued partnership and future school relationships.

**“... on behalf of SAHPS please thank your generous and wonderful team for the amazing opportunities provided once again this term. Every cohort that returned from visiting ACMI this time around was raving about their experience. I feel these visits really hit the mark with all of our students, especially our hard to engage students.”**

**— Effie Sultana,  
Principal, St Albans  
Heights Primary School**



*The Story of the Moving Image* (installation view, ACMI). Photo: James Henry

**Education program teacher feedback:**

**“Great to have the videos and resources sent post the excursion to reflect on back at school.”**

**“Amazing opportunity for students to explore animation using incredible facilities.”**

**“We had a great day - all of the activities went well and will be a great support for our current work in Year 8 Media.”**

**“I could not speak more highly of our excursion to ACMI to participate in the Top-Down Animation workshop. My students have not stopped talking about it and how much fun they had. The ACMI educators were absolutely fabulous. The presentation was straightforward and easy to understand, and the workshop was super hands-on and engaging... Thank you so much to the ACMI team.”**

**“ACMI is an incredible space and an absolute credit to those who created it, particularly as it provides inclusive, interactive experiences for children with disabilities who often face difficulties accessing school activities enjoyed by neurotypical children.”**

## Industry Engagement

Our professional relationships are central to increasing recognition of the important role of screen, media and digital literacy in education. ACMI is a founding member of the Australian Media Literacy Alliance (AMLA), and is represented by Head of Education Christine Evely, who presented at the inaugural Australian Media Literacy Summit held in Sydney in March 2023. ACMI also co-presents the Digital Child seminar series with the Centre of Excellence for the Digital Child with a focus on enabling healthy, educated and connected futures for all Australian children. Additionally, high-quality teacher professional learning sessions and conferences have been presented with Australian Literacy Educators' Association, Australian Teachers of Media, Digital Learning and Teaching Victoria, History Teachers' Association of Victoria, Victorian Association for the Teaching of English and to directors of Victoria's metro and regional Tech Schools.

ACMI has presented Games for Change Asia Pacific as part of Melbourne International Games Week for two years. In 2022, this digital games-focused program was successfully delivered as a multiplatform hybrid event. The full-day teacher summit presented alongside this event supported educators to use digital games effectively in the classroom.

**“Thank you so much for making this happen - most kids (even myself!) have gone back and visited ACMI again because it was such a fantastic experience!”**

## Government Supported Programs

The support provided by the Department of Education through the Strategic Partnerships Program 2022–25 underpins the successful development, implementation and continuous evaluation of our new program offer that enabled 43,586 students and teachers to visit ACMI in this financial year.

In 2022 ACMI was selected as an official program provider for Positive Start, introduced by the Victorian Government to re-engage students with arts and culture. As a result of this highly successful initiative, 8,000 students and over 170 schools received a transport subsidy and were able to participate in an ACMI education program at no cost.

## Philanthropic Support

After the success of the Positive Start program, generous support from the Besen Foundation gave ACMI the opportunity to continue providing travel subsidies to 908 students from 19 schools experiencing disadvantage. This was well received by teachers as travel costs are a major hurdle for low socioeconomic status, regional and specialist schools looking to extend student learning through an excursion.

We are also grateful for the generous support of the Gandel Foundation.

**“Funding our buses enabled us to get our kids out of the classroom and really engaged when we otherwise would not have been able to fund the bus cost for all students. It would be great to see this kind of program continue to support schools.”**

**— Joe, Teacher, Manor Lakes P-12 College**



*The Story of the Moving Image* (installation view, ACMI). Photo: Phoebe Powell

## **Yarning Circle Co-learning Student Workshop**

In November 2022, ACMI invited Koorie students to take part in an initial consultation on lessons we are developing to use videogames for learning about Aboriginal and Torres Strait Islander histories and cultures, through Game Lessons – a program established with support from a previous Strategic Partnerships Program grant. Workshop ideas and planning were a collaboration with Victoria's Department of Education, Koorie Education Support Officers (KESOs) and had the support of the Department's Koorie Outcomes Division. The workshop engaged with 35 students from the six schools involved in the Lilydale District and Yarra Valley Education Plan.

While ACMI educators have games and teaching expertise, we are committed to collaboration around cultural content and listening to Koorie students and teachers to find out what they hope to learn about. At ACMI, we spent time sharing information about learning with videogames, finding out about students' gameplay experiences and immersing them in videogames developed by and in consultation with First Nations people. Students heard from game designer Phoebe Watson, a proud Yarrer Gunditji woman, who shared her experience of university and the games industry, her connection to culture and how she embeds her culture into game design.



### **Teacher feedback:**

**“It was good to hear from Phoebe about how she has grown up with a non-Indigenous mum and started to learn her culture from her Indigenous dad through dance and trips to country. Students appreciated hearing from Phoebe and Rob Hyatt from KHT [Koorie Heritage Trust] that finding your cultural identity and sense of belonging is a journey – one that everyone is at different stages and that’s ok.”**

**“Some of these students have not left their local area so to come to the city and visit ACMI is a big deal.”**

**“It was such a great day and I think the students really did get so much out of it. The initial feedback seemed to show lots of interest in story-telling games with a focus on history and truth-telling but [it] will be good to hear more after further discussions.”**

# Commissions

**As we seek to create visible breakthrough moments for screen culture practitioners, we engage in strategic collaborations and commissions. Our approach supports the diverse ecology of practitioners and practices across physical and digital platforms.**

## **Investing in New Works**

ACMI invested over \$365,000 in new artist commissions and acquisitions including \$110,000 made possible through the generous support of our partners and the Victorian Government. Our museum plays a leading role in Australia, in collaboration with industry partners and philanthropists, 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.

Our investment included over \$300,000 of direct funding to artists across nine commissions. Several of these commissions, made possible through ACMI's commissioning program, have been collected and displayed in other galleries and institutions elevating the artist's opportunities and career growth.



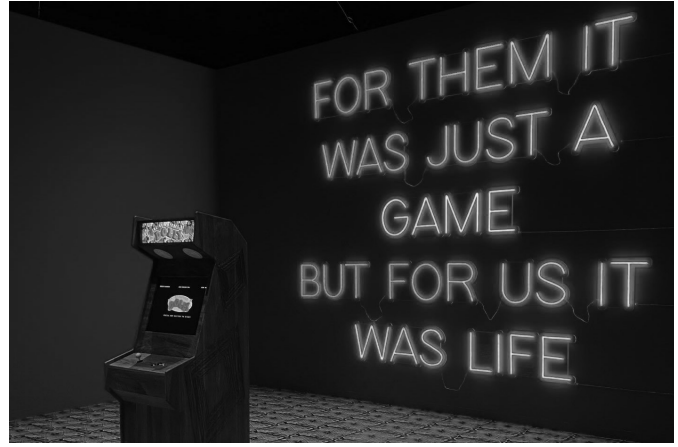
*How I See It: Blak Art and Film, DIGGERMODE (installation view, ACMI), 2022, Joel Sherwood Spring. Photo: Phoebe Powell*



## Amrita Hepi: Scripture for a smoke screen: Episode 1 – dolphin house

2022  
CO-COMMISSIONED WITH SAMSTAG,  
UNIVERSITY OF SOUTH AUSTRALIA

*Scripture for a smoke screen: Episode 1 – dolphin house* is a two-channel video work by Bundjulung and Ngāpuhi artist Amrita Hepi, co-commissioned by ACMI and SAMSTAG, University of South Australia. The video work explores intelligence, desire and language, referencing and using archival footage from the NASA-funded Dolphin House experiment in the 1960s. Hepi's practice is concerned with dance as social practice performed within galleries, performance spaces, video art and digital technologies. This new work raises questions around scientific research, Indigenous knowledge, the hierarchy of knowledge and the connection between human and non-human. Samstag Museum of Art will present the work at SASA Gallery from 7 July to 12 August as part of their 2023 Kudlila Season.



## Jarra Karalinar Steel: More Than Just a Game

2022  
ACMI COMMISSION

*More Than Just a Game* is a new commission by Boonwurrung, Wemba Wemba and Trawlwoolway artist Jarra Karalinar Steel for *How I See It: Blak Art and Film*, featuring a playable arcade game situated inside an installation of a 1990s video game arcade. The game element of the work explores the story of a young Koorie kid being on Country in an alternative vision of Melbourne's CBD and was made in collaboration with Charlotte Allingham. The game draws on ideas of nostalgia, memory, place and culture to create a space for self-determination and alternative futures.



## Jazz Money: Rodeo Baby!

2022  
ACMI COMMISSION

*Rodeo Baby!* is a new installation work by Wiradjuri artist and celebrated poet Jazz Money. The work is a large-scale visual essay negotiating the collection of Indigenous bodies represented within film and sound archives commissioned by ACMI for the 2023 exhibition *How I See It: Blak Art and Film*. Images taken from rodeo footage and the legacy of Blakfellas on horseback are printed on silk and installed in the gallery.

## Joel Sherwood Spring: DIGGERMODE

2022  
ACMI COMMISSION

*DIGGERMODE* is a new commission by Wiradjuri artist Joel Sherwood Spring for *How I See It: Blak Art and Film*. It is a two-channel video and object-based installation addressing themes of memory and extraction. The work unpacks complex histories of Indigenous engagement with museums, collection practices and the future of archives – both digital and physical – by experimenting with new technologies. Joel's work was awarded the \$15,000 Churchie Emerging non acquisitive Art Prize and exhibited alongside 12 other finalists' work at Brisbane's Institute of Modern Art.



## Mikaela Stafford: BLOOMING

2023  
ACMI COMMISSION

*BLOOMING* is a large-scale site-specific installation by Melbourne/ Naarm based artist Mikaela Stafford. The work blurs the lines between reality and fiction, digital and physical and considers what it means to be unapologetically powerful, glamorous and rebellious. Goddesses inherently possess a sense of untamed freedom, they love deeply and fearlessly, are generators of transformation and consequently encourage us to see the world in new ways. This installation portrays a site of discovery that is fertile and alive, serving as a metaphor for the inner worlds of the people who have enriched us both on and off screen. Its curvilinear forms guide audiences down endless paths of possibility and invite us to consider ways of transcending societal conventions.



## Peter Waples-Crowe: Ngaya (I Am)

2022  
ACMI COMMISSION

*Ngaya (I Am)* is a new commission by Ngarigo artist Peter Waples-Crowe for *How I See It: Blak Art and Film*. It is a single channel moving image installation critiquing the misrepresentation and removal of First Peoples from Country, framing Peter's experiences as a queer Ngarigo person through a humorous and subversive lens. Peter animates his own paintings to collage on top of images of Ngarigo Country – reinstating Aboriginal Peoples and knowledges to these landscapes and contesting colonial narratives of place. *Ngaya (I Am)* was exhibited as part of *Melbourne Now* at The Ian Potter Centre: NGV Australia.



## Tully Arnot: Epiphytes

2022

MORDANT FAMILY VR COMMISSION

Tully Arnot was the 2019 recipient of the Mordant Family VR Commission. His work, *Epiphytes*, was developed during the Australian bushfires, the early days of the COVID-19 pandemic and the ongoing climate crisis. The work uses implied forms of nature to elicit feelings of solastalgia – an emotional distress at a loss of natural environments – while also encouraging a more symbiotic and interconnected way of being in the world, drawing on the existential premise of the artwork's botanical namesake: the epiphyte. The work utilises the cordless Oculus Quest 2 VR headset. The Mordant Family VR Commission is created in partnership with Professor Cav. Simon Mordant AO and Catriona Mordant AM, the City of Melbourne and ACMI.



## Sally M Nangala Mulda and Marlene Rubuntja: Arrkutja Tharra, Kungka Kutjara, Two Girls

2022

ARTBANK + ACMI COMMISSION

The third Artbank + ACMI Commission is the animated work titled *Arrkutja Tharra, Kungka Kutjara, Two Girls*, featured in the exhibition *Two Girls from Amoonguna*. The exhibition opened in the presence of the artists Sally M Nangala Mulda and Marlene Rubuntja. The animated film celebrates the artists' lifelong friendship and the joys and challenges of life in the Central Desert. The exhibition also features Mulda's paintings and Rubuntja's soft sculptures. *Arrkutja Tharra, Kungka Kutjara, Two Girls* will screen at Tarnanthi, the Art Gallery of South Australia's festival of contemporary Aboriginal and Torres Strait Islander art.

# Creative industries support

**We are building the capacity of our creative industries to operate as part of a multi-disciplinary network and strengthening our reputation for sector leadership via the delivery of industry-focused events including symposiums, mentoring and residency programs.**



L-R: Kauthar Abdulalim and Pallavi Sharda  
Being Seen on Screen: The Importance of Representation. Photo: Phoebe Powell



## **Being Seen on Screen: The Importance of Representation**

Thanks to the generous support of Matchbox Pictures, ACMI distributed 35 free conference registrations to the Being Seen on Screen: The Importance of Representation conference, which included access to the *Goddess: Power, Glamour, Rebellion* exhibition. Passes were given to individuals facing social and financial barriers to attending the conference, ensuring the event was accessible to a diverse community. Tickets were distributed to individuals who identified in their applications as First Nations, culturally and linguistically diverse, living with disability, neurodiverse or experiencing financial hardship.

### **Subsidised ticket holder feedback:**

**“Having finished my honours a couple years ago, the conference highlighted the significance of gender studies which, as a freelance writer for a more mainstream audience, enabled me to have the confidence to shine a light on diversity in my writing and bring it to a popular audience.”**

**“The panel sessions have given me insights in regard to challenges and benefits with directing and producing certain projects. I enjoyed listening to the personal stories/journeys and the beliefs of the guests in all of the sessions during the day.”**

## **CEO Digital Mentoring Program**

ACMI's CEO Digital Mentoring Program, funded by the Australia Council and The Ian Potter Foundation, concluded two successful rounds in February. Since 2021, the program has paired 25 CEOs and senior leaders from a range of creative disciplines with experts in digital working across the cultural sector and established a dialogue through which to expand their understanding of digital in our contemporary world. Meeting regularly over the course of several months, the mentees steered the conversations to explore the areas they were most interested in, improving their digital literacy and uncovering the skills to support their teams to embrace the many possibilities in this ever-expanding realm. The program has been independently evaluated by researchers from the Centre of Excellence for Automated Decision Making & Society (ADM+S) based at RMIT, and an open access report on the Program published. The report makes many recommendations to build on and strengthen the Program's contribution, including its continuation and evolution. ACMI is exploring how this might be possible and has secured licensing by the National Digital Forum, funded by Creative New Zealand, enabling our Indo-Pacific neighbours to replicate the program.

**2022 CEO Digital Mentoring  
Program mentee feedback:**

**“[The program] got our organisation more connected to other arts, culture, and heritage institutions and leaders working around the country — and began new conversations and possibilities.”**

**“The program has opened my eyes to opportunity, to the value of the digital audience and the capacity to reach larger audiences.”**

## **Future of Arts, Culture & Technology Symposium**

14 FEBRUARY – 15 FEBRUARY 2023

Over 300 delegates attended the Future of Arts, Culture & Technology Symposium to mark the conclusion of the second round of ACMI's CEO Digital Mentoring Program. The two-day symposium featured artists, creators, senior cultural leaders, experienced creative technologists, academics and researchers from across the arts. The program was rich with discussions exploring the myriad of ways technology is impacting arts and culture across diverse creative disciplines and sparked cross sector conversations about where the future will take us.

The two keynote addresses from Jane Finnis (Culture 24) and Victoria Ivanova (Serpentine R&D) were made possible thanks to a partnership with the British Council with ACMI also leveraging its relationship with precinct partner ACCA to feature their artists in conversations. The great strength of the panels was made possible through pairing mentors and mentees from the CEO Digital Mentoring Program to discuss the growth they experienced in this field through the mentoring program, humanising the challenge artists, practitioners and institutions are facing in this arena and looking ahead with optimism. This symposium marked ACMI as the sector leader in this field.

**“The value of gatherings that unite brilliant minds in the realms of art and technology and the creative potential they offer cannot be underestimated... It was great to see and meet so many small and medium-sized arts organisations and individual attending artists, and it was refreshing to see the focus on the need to band together towards collaborative learning and knowledge sharing to strengthen our collective outcomes.”**

**— *Kim de Krester, Managing Director, Experimenta***

**“Melbourne Recital Centre’s Marketing and Visitor Experience team started the year with a group excursion to the Future of Arts, Culture & Technology Symposium at ACMI in February. We relished the opportunity to listen to provocations that challenged and expanded our thinking. For me personally, I left the symposium with three clear goals ... Three months on, I’ve already made positive progress in these areas, which is rewarding and validating.”**

**— *Latoyah Forsyth, Head of Marketing and Visitor Experience, Melbourne Recital Centre***

**“A wonderful opportunity to hear from GLAM sector digital innovators, giving an inspiring insight into the future.”**

**— *Paul Duldig, CEO, State Library Victoria***

## ACMI X Residency Program – Cult of the Lamb Success

ACMI's co-working space ACMI X continues its crucial role in providing a supportive workplace for creative practitioners to develop new works that showcase the best of the Victorian film, TV, digital games and arts sectors. Moving to a new and vibrant office setting in the heart of Fed Square, ACMI X is now located in the same building as the museum. Upon re-opening in March (after a one-month closure), we welcomed 84 residencies into the space, including three new residencies. Twenty-seven of our ACMI X residents have a combined annual turnover of \$4.3 million with nine of these residents reporting an estimated market value of over \$5 million.

ACMI X residents achieved huge business and creative success during the year. Massive Monster sold one million units in the first week of release for their video game *Cult of the Lamb* (2022) and won five Interactive Games and Entertainment Association (IGEA) Australian Game Developer Awards including Game of The Year, Excellence in Music, Excellence in Art, Excellence in Game Plan plus the AGDA ACMI Audience Award. Screenwriter Jordan Prosser was the winner of the 2022 Peter Carey Award and signed his first publishing deal with UOP. He was also selected to participate in the screenwriter accelerator, Impact Australia, delivered by Impact and Gentle Giant Media Group. Xanthe Dobbie took home second prize in the Digital Art Award and was highly commended in Woolumbin Art Prize. Jesse Vogelaar's short, *Mark Targets*, was nominated for best narrative short at Brisbane International Film Festival. Finally, Game Studios, Bin Chicken and Osaurus Studios were successful in receiving the Games: Expansion Pack Fund for their games *Trash* and *Call of The Golden Valley*.

ACMI X has created successful programming for screen industry practitioners reflected through sold out events including the ACMI X Works-In-Progress-Nights, Unpacking Screen Australia Funding and Live Experiences and Performance Art in Unreal Engine. In addition, the ACMI X podcast that has released 15 episodes since its launch in February 2022 and has reached over 4,000 listens through organic reach.

## **ACMI X resident feedback:**

**“ACMI X has had the most community engagement of any co-working space I've been at. I feel very safe and supported - especially as I'm surrounded by diverse people in the industry, which has not always been the case. I really love all the work [the ACMI X coordinator] does, and the encouragement I get from everyone in the space. When you are there, you get a sense that we're all in this together, which I love.”**

**“ACMI X has helped facilitate a supportive and friendly community of other emerging creators. I love working amongst people so driven by their passions!”**

**“My time at ACMI X has been fantastic. The community of creatives in and around the space are extremely welcoming. I have no doubt, time and exposure in this space provide significant tangible benefits.”**

**“ACMI X provides a wonderful community of creators, makers and thinkers. [The ACMI X coordinator] does a great job of connecting people and providing spaces for casual networking and sharing of ideas. ACMI X is an important creative hub for independent artists and small businesses alike.”**





## Emporium Creative Hub Bendigo

An initiative of the Victorian Government'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 included a 14-week incubator, a mentoring program, 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, cemented by the delivery of Conflux Bendigo. Across two days in September, more than 200 creative trailblazers converged in Bendigo for thought provoking conversations, inspirational performance, enlightening workshops and purposeful connection that explored the theme of 'A Brave New World'.

## Australian International Documentary Conference (AIDC)

The Australian International Documentary Conference (AIDC) is Australia's premier event for nonfiction content, committed to supporting and elevating documentary and factual storytelling across all forms. As Presenting 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 access program of compelling film screenings and talks, showcasing local and global documentaries and change-makers. Featuring over 40 spotlight sessions, panels and masterclasses, 2023 highlights included exclusive keynotes by international talents Sara Dosa, director of the multi-award-winning *Fire of Love* (2022); Shaunak Sen, director of the Cannes Golden Eye and Sundance Grand Jury Prize-winning *All That Breathes* (2022); and Daniel Roher, director of the gripping political documentary *Navalny* (2022).

This year AIDC attracted one of the highest number of delegates in its history.

# Experience & Engagement

Our transformation into a world leading screen culture museum through digitalisation is ongoing. Through this process we strengthen our brand positioning as a multiplatform exhibition and presentation space that truly champions diversity for the moving image.





# **ACMI in the News**

**ACMI was mentioned in more than 4,100 press articles in 2022–23, reaching an audience of more than 106 million through print and broadcast stories alone.**

**"In works that are both humorous and heartfelt, ACMI's *How I See It* sets out to change our perspectives."**

**— Daniel James, *The Age***

**"...don't miss ACMI's centrepiece exhibition *The Story of the Moving Image*, which examines the essential contribution of light to the moving image, and places film in a broader art historical context."**

**— Alison Kubler, *The Sunday Telegraph***

**"ACMI has scored a superheroic coup by snaring the costumes from the Hollywood blockbuster *Thor: Love and Thunder* for an exclusive exhibition in Melbourne."**

**— Nui Te Koha, *Herald Sun***

**"By curating *Out of Bounds*, ACMI committed to reviving a significant work, very near to its original form, demonstrating that it is performing as a world-class contemporary arts museum capable of finding and sharing the quirky, experimental best of modern games culture."**

**— Goldie Bartlett, *GamesHub***

## Visitor Feedback & Audience Research

Our visitors and their experiences continue to be at the centre of ACMI. Alongside our longitudinal quantitative visitor research, we are regularly engaging our in-gallery visitors in qualitative feedback that is enabling greater understanding of who they are, their experiences and our role in their lives over time. Our visitor experience guides are also constantly in conversation with our visitors, ensuring we have up-to-the-minute insights from our audiences.

Visitor feedback on *Light: Works from Tate's Collection* highlighted the world-class quality of ACMI exhibitions. And while it remains early in *Goddess'* exhibition run, visitor feedback has been overwhelmingly positive. Visitors tell us they are leaving feeling empowered and will recommend the exhibition to their friends and family.

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

**"I really, really liked it. I found that large work of Vesuvius erupting truly mesmerising!"**

**"I loved *Light*, [it was like] a delightful box of deluxe chocolates – a real mixture of incredible pieces that you would not always expect to see together."**

### ***Goddess: Power, Glamour, Rebellion* visitor feedback:**

**"I feel empowered walking out of there!"**

**"We came out feeling so powerful... Really empowered by it."**

**"[I knew it was about feminism], but I didn't realise it was including trans and LGBTQIA+ perspectives and so many cultures... I didn't realise the depth of it."**

**"I was just about to text my daughter that she must come to see this."**

## Spot Talks

During *Light: Works from Tate's Collection*, the Visitor Experience team developed and delivered a series of spot talks to engage visitors with rich content about the exhibition. The spot talks were 2-3 minutes, focused on some of the works and artists found in the exhibition, and immediately resonated with visitors who consistently noted that these talks created a much-welcomed addition to their experience. In the wake of this experiment, the spot talk format has been implemented in *The Story of the Moving Image* and *Goddess: Power, Glamour, Rebellion* and, since launching, our Visitor Experience guides have delivered 250 of these talks.

## Free Memberships for Concession Card Holders

As part of our ongoing strategy to make membership the preferred way for visitors to continue their journey with us, we have run an initiative to offer free membership to concession card holders as a way to make our museum and programs more accessible in the context of increasing cost of living pressures. The initiative has been successful, with an uptake of 4,618 free memberships.

"A few years ago I was sleeping rough, and always felt that ACMI was like a 'sanctuary' to hang out indoors and watch archival films. The staff were always really friendly and welcoming so I was really excited when the free concession membership offer came up."

## Visitor feedback about spot talks:

**"You have changed my perspective on art."**

## Changing Audiences

As international travel is returning, ACMI is seeing increased numbers of overseas visitors, making up 16% of guests. The museum is also seeing increased visitation from local culturally and linguistically diverse (CALD) visitors, as well as Aboriginal and Torres Strait Islander peoples, with 2% of our visitors identifying as Aboriginal or Torres Strait Islander. Almost half of ACMI's audience (47%) were born overseas and 41% speak a language other than English. These are above Australia's current Census figures, the national survey carried out by the Australian Bureau of Statistics every five years to identify the country's economic, social and cultural composition.

Our CALD engagement strategy has seen us engage more deeply with local East Asian and South Asian audiences, through digital marketing, content creators and WeChat and Xiaohongshu, also known as Little Red Book. The *Thor: Love and Thunder* costume display, *How I See It: Blak Art and Film* exhibition and the First Nations Film Club have been pivotal in attracting new audiences, with ACMI set to develop more programs to engage our diverse audiences in 2023.

# Innovation Meets Accessibility

Creating groundbreaking experiences and products that are genuinely 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 through our multiplatform offerings.





## THE LENS / CONSTELLATION

The Lens and Constellation have continued to transform the museum experience, connecting visitors to a vast online universe of screen culture knowledge that contextualises what is displayed onsite. This year more than 240,000 visitors to *The Story of the Moving Image* have used the Lens to collect more than 5.5 million exhibition items.

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

More than 276,351 films, TV shows and videogames have been collected to the Lens from the Constellation located at the end of *The Story of the Moving Image* exhibition, indicating visitors' interest in exploring content outside of their physical museum experience. Just under 32,000 of those visitors logged in to view their Lens collection online after leaving the gallery, exploring extended stories, essays, and other documentation, as well as links to where people can watch or play each film, TV show or videogame.

The team began 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 it 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.

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

## ACCESSIBILITY IN EXHIBITIONS

Making our exhibitions increasingly accessible has been at the forefront of our exhibition planning. A visitor sensory guide was developed for *How I See It: Blak Art and Film* in consultation with Arts Access Victoria. Visitors who engaged with the guide found it useful, and constructive feedback was incorporated into the *Goddess: Power, Glamour, Rebellion* exhibition iteration, ensuring that we continually improve the experience for those with sensory needs.

Visual prompts have also been a focus for ACMI. Large print labels were introduced for *Light: Works from Tate's Collection* and have since been adopted into our standard offer for all gallery exhibitions. We also experimented with text panels in simplified Chinese for visitors to *Light*. Our audience research showed that visitors were highly supportive of ACMI's decision to include translations, commending the effort to reach culturally and linguistically diverse audiences. Considering this feedback, we experimented with hard copy label translations in Hindi and simplified Chinese for *Goddess*, reflecting the content of the exhibition.

# **The Way We Work**

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

## **A REVISED STRATEGY**

We all know the world has been completely transformed over the past three years and ongoing change to our society, audiences, industries, technologies and government policies is inevitable. Effective 1 July 2023, ACMI's new corporate strategy features four sub-strategies targeting audience, programming, stakeholders and infrastructure, assets and people. This strategy has been developed to meet the opportunities and challenges that will arise over the next five years as our museum of screen culture becomes a globally recognised hub that connects people and communities through stories, technologies and ideas to shape our futures.

## **TEAM RESILIENCE**

ACMI staff have access to online modules designed to teach core life skills and build resilience, relieve stress, improve concentration and reduce anxiety. Staff are also encouraged to complete regular wellbeing checks through our Employee Assistance Program, Uprise. We have continued to develop our approach to hybrid work with staff working onsite for a minimum of 60% of their time.

## **A NEW OFFICE & CO-WORKING SPACE**

In March 2023, the ACMI team and co-working residents moved into new, purpose-built offices above the museum in Fed Square, where they can now experience the benefits of working from one central location with direct access to the museum. As of 30 June 2023, the ACMI X co-working space is fully occupied hosting 46 desks that are shared among 84 residents using the space on either a full-time, part-time or occasional basis. These residents include independent screen practitioners such as games developers, filmmakers and artists plus residents attached to our ongoing partnerships with RMIT University, Experimenta and AIDC.

## **VOLUNTEER PROGRAM**

The ACMI Volunteer Program has continued overseeing internally recruited volunteers as well as those secured through organisational partnerships, to achieve a cohesive participant support base. More than 450 volunteers have aided ACMI's mission this year, contributing over 9,000 hours. As well as regular ACMI volunteering, the Volunteer Program has added a casual stream to leverage national volunteering trends. While the focus of ACMI volunteers continues to be supporting Visitor Experience and Education teams, volunteers have also contributed to event delivery and administration. Day one volunteer Helen Hill was recognised with a High Commendation at the Australian Museums and Galleries Association Vic Awards. Long-term volunteers were also recognised for their outstanding contribution including Connie Gale for 3,000 hours, Alice Turnbull for 2,500 hours, Trish Dutton for 2,000 hours and Lesley Burgess for 1,000 hours.

## **STAFF TRAINING**

This year we engaged in a series of training programs for staff to help us ensure that we remain values aligned on our policies on inclusivity. Hue: Colour the Conversation provided anti-racism training to the ACMI Board and Leadership team and Minus18 facilitated LGBTQIA+ training to ACMI staff.

The Koorie Heritage Trust continued to provide Cultural Awareness and Cultural Safety training and Arts Access Victoria facilitated their renowned disability equity training, The Water We Swim In, which focuses on implicit bias and structural ableism.



ACMI, Flinders Street foyer. Photo: Shannon McGrath

# Practices & Partnerships

Expanding ethically aligned 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

**As one of the most innovative museums of its kind in the world, ACMI remains a globally connected museum engaged with leading thinkers and research.**

Director & CEO Seb Chan delivered keynotes for the International Council of Museums (ICOM) in Prague, technology conference Everything Open in Melbourne, design conference Semi Permanent in Sydney and a public lecture at Stanford, California as part of the Museums of Tomorrow Roundtable, among many other talks this year. Our staff are in demand for advice around Australia and beyond on everything from specialised object installation and preservation to technology strategy.

## THE DEUTSCHES FILMINSTITUT & FILMMUSEUM

Much progress has been made in our partnership with the Deutsches Filminstitut & Filmmuseum (DFF) on the DFF Constellation 2.0 project, which is funded by the German Government. The DFF is using the ACMI XOS (eXperience Operating System) in this shared venture to engage in-gallery and online visitors and ACMI has employed a project-funded creative technologist to support this work.

In April 2023 Lucie Paterson and Sam Maher from ACMI's Experience team travelled to Frankfurt, Germany for two weeks to support the DFF in the integration of this technology. This was a key moment in the project where prototypes of the gallery and web experiences developed by the ACMI team and experience design experts Grumpy Sailor were tested with audiences at the DFF to ensure they were fit for purpose. Additionally, the trip enabled meetings with the project funders, the DFF team and other potentially interested parties, as well as essential planning for the remaining 12 months of the project with the team on the ground in Frankfurt.

**“Working together with ACMI on this project has propelled the digital transformation of our museum and how we look at digital experiences. We have found the professionalism and expertise of the ACMI team invaluable in helping us develop our skills and vision. The project has also enabled us to bring a talented webmaster into the DFF team, who has enabled us to look at the potential of our digital content in new and innovative ways.”**

**— Ellen Harrington, Director & CEO, Deutsches Film Institute & Museum**

## GEENA DAVIS INSTITUTE ON GENDER IN MEDIA

ACMI approached The Geena Davis Institute on Gender in Media (GDI), an organisation conducting research and advocacy to achieve gender parity across the screen industries globally, to partner with us on a public program for the *Goddess: Power, Glamour, Rebellion* exhibition. Sharing our values of championing diversity and inclusivity, the GDI supported us to deliver Being Seen on Screen: The Importance of Representation. This one-day conference featured a series of panel discussions and provided industry audiences with a meaningful way to connect and consider their role in effecting change across the screen industries. Representatives from the GDI travelled to Melbourne as part of the exhibition's launch with Founder and Chair Geena Davis presenting the keynote at the conference and President and CEO Madeline Di Nonno facilitating panels. The GDI was also a conduit in the early stages of negotiations for Geena Davis' involvement as lead ambassador for *Goddess*.

## BRITISH FILM INSTITUTE & THE BRITISH COUNCIL

In February 2023, the British Film Institute (BFI) presented *You Beauties: New Australian Cinema and So-Called Australia: Blak Art on Film*, two compelling film programs curated by ACMI as part of the UK/Australia Season as part of a year-long cultural exchange. The combined programs gathered strange, Blak, queer, bad, mad and beautiful feature films, shorts and moving image works and presented them at the BFI in London. Films included *You Won't be Alone* (2021), *Shadow* (2022), *Friends and Strangers* (2021) and *Sissy* (2022). The program was made possible by the support of the UK/Australian Season Patrons Board, the British Council and the Australian Government.

## NATIONAL DIGITAL FORUM NEW ZEALAND

Following two successful rounds of the ACMI led CEO Digital Mentoring Program in Australia, the National Digital Forum in Aotearoa New Zealand acquired licensing rights for a New Zealand and Pacific iteration. Over the next 12 months, leaders from the Gallery, Library, Archive, Museum (GLAM) sector in New Zealand and the Pacific will be paired with digital experts from Australia and New Zealand to increase their ability to identify opportunities that technology provides and assess the risks involved with adoption. New Zealand has a unique context, and the aspiration is that this program will help develop organisational understanding in the adaptations needed to operate in this space. This mentorship exchange was made possible through funding from Manatū Taonga Ministry for Culture & Heritage.

## TOURING COLLABORATIONS

ACMI's international and national position as a museum offering consistently high quality and innovative touring products continues with our growing network of dynamic partners. Following ACMI's successful *Goddess: Power, Glamour, Rebellion* exhibition launch and Being Seen on Screen conference, the Geena Davis Institute on Gender in Media is endorsing *Goddess* to support securing key USA venues with our first international stop for the exhibition confirmed as Singapore.

New and innovative New Zealand partnerships have been established with Otago Museum, Dunedin; MOTAT Museum of Transport and Technology, Auckland; and Te Manawa, Palmerston North with our *Code Breakers: Women in Games* exhibition. Other new international collaborations include a Sao Paulo, Brazil staging of DreamWorks Animation as part of our work in emerging markets. Our partnerships are expanding with new relationships being established in touring networks across Asia, Europe and America.

Here in Australia, first-time partnerships have been established with the Museum of the Great Southern in Albany and the Museum of Geraldton, both part of the Western Australian regional museum network.

Working together for the first time, ACMI partnered with Benalla Art Gallery in regional Victoria to present our *Between the Details: Video Art from the ACMI Collection* touring exhibition. As the inaugural venue to host this exhibition, the gallery leveraged this opportunity to obtain funds via the Engage! and Living Local Regional grant program to acquire high quality laser projectors. Securing this equipment not only benefited the exhibition presentation but the capacity of the gallery to present more complex and sophisticated programming in the future. A new local corporate partnership with Ray White Benalla was secured alongside plenty of goodwill for the gallery generated through positive media exposure and audience sentiment. Thanks to ACMI and Benalla Art Gallery's confidence in premiering a new touring exhibition in Benalla, *Between the Details* attracted 6,520 visitors.

**“It was a coup for Benalla Art Gallery to be the premiere venue of this significant new national tour, and very exciting for us to be able to transform the Gallery through top quality, immersive projection and augmented reality work”.**

**— Eric Nash, Director,  
Benalla Art Gallery**





Being Seen on Screen: The Importance of Representation. Photo: Phoebe Powell

# 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.**



Photo: Charlie Kinross

## AUSTRALIAN RESEARCH COUNCIL RESEARCH PROJECTS

In 2022 we were notified of the success of a major Australian Research Council (ARC) Linkage grant application with RMIT University. Led by Distinguished Professor Larissa Hjorth and Professor Ingrid Richardson, the new Museum Digital Social Futures project aims to understand and transform the digital experience of museum audiences post COVID-19 through collaboration with ACMI - as pioneers in digital curation methods - using a Living Lab model. This three-year project will generate new methods for engaging diverse audiences across social and digital worlds in domestic and public spaces through codesign with national museum peak body, Australian Museums and Galleries Association. Outcomes from the grant will provide significant benefits to the museums sector through creating and sharing resources to support broad sectoral development and take up. Expected outcomes include an online repository and a symposium for knowledge sharing and awareness raising.

Building on previous ARC-funded collaborations such as Play it Again: Preserving Australian Video Game History of the 1990s and Archiving Australian Media Arts: Towards a Method and a National Collection, ACMI and Swinburne University of Technology are once again partnering on a successful ARC Linkage Infrastructure, Equipment and Facilities (LIEF) grant. Titled The Australian Emulation Network: Born Digital Cultural Collections Access, this project will develop a national Australian network and skills base for digital preservation and emulation technologies. Through this partnership ACMI will continue to play a key role in providing expertise and infrastructure for institutions across the country.

## 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. RMIT's School of Education reviewed and evaluated 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.

RMIT students enjoyed free ACMI membership, participated in a range of internships with ACMI and work integrated learning projects exploring *The Story of the Moving Image* and *Light: Works from Tate's Collection*. ACMI Programmer Arie Offman also delivered a lecture on architecture in games to RMIT students.

The 2022–23 ACMI + RMIT Games Prize was awarded to Chloe Kilroy for her work on the group project *Bell's Beach*. She received a \$5,000 cash prize and a coveted 3-month residency at ACMI X.

## SWINBURNE UNIVERSITY OF TECHNOLOGY

Our multi-year relationship with Major Academic Partner Swinburne University of Technology has enabled a range of collaborations in 2022–23. In October 2022, ACMI and Swinburne presented the Future of Light: Workshops at the Centre for Transformative Media Technologies (CTMT). These workshops opened the doors to Swinburne's CTMT and provided students, teachers and members of moving image industries with a rare opportunity to get hands-on with some of the most advanced capture technology in the world.

In partnership with the Cancer Council of Victoria, ACMI and Swinburne collaborated to create a display dedicated to the 1971 Anti-Tobacco Television Advertising Campaign for our centrepiece exhibition *The Story of the Moving Image*. In March 2023, ACMI, Swinburne University of Technology and University of Pittsburgh presented Mapping Global Horror: Australia, Japan and Beyond, a conference dedicated to exploring the horror genre as a historical and contemporary phenomenon.

Other partnership highlights included: free ACMI memberships to support student engagement, internships and work integrated learning projects and Swinburne: next gen\_now, a five-day program presented at ACMI featuring interactive, thought-provoking digital media experiences from Swinburne students, alumni, lecturers and researchers across screen, media, film, television and design. ACMI's state-of-the-art venue, Swinburne Studio, remains a home for sharing ideas through a range of events including lectures, talks and festivals. In 2022–23 Swinburne Studio hosted 61 external events, 21 ACMI programs and nine external festivals.

# Diversity & Inclusion

**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.**

## RECONCILIATION ACTION PLAN

ACMI's work towards reconciliation is a continuous journey. ACMI staff and the Reconciliation Action Plan (RAP) working group have taken on key initiatives as part of our RAP in 2022–23. The 2022–23 financial year was ACMI's second year of RAP activity, following the launch of our inaugural Innovate RAP in February 2021. The 2021-2023 RAP is now complete and the development of the 2023–25 Innovate RAP is underway. Delivery of the RAP resulted in 91% of the total 83 RAP actions completed during the term. The seven actions not yet complete will potentially be rolled over into the new RAP once it is developed and three actions no longer deemed relevant have been closed.

ACMI remains focused on increasing the number of First Peoples we employ. We exceeded our target of more than 2% of our workforce identifying as First Peoples in 2022–23, with 4% of staff identifying as Aboriginal or Torres Strait Islander. Three of the six First Peoples Visitor Experience Guides employed to work in *How I See It: Blak Art and Film* have stayed on at ACMI as part of the Visitor Experience team.

We have also commenced development of the First Nations Engagement Strategy which will encompass all

aspects of ACMI's business plans, including employment and retention, and a First Nations programming strategy. The programming strategy outlines how ACMI will seek to include and embed First Nations content across all our future programming in line with our new Business Plan vision to "... place First Nations culture at the centre of Australian culture".

With the inaugural Innovate RAP complete, we are now taking what we have learned and achieved to develop the next set of RAP actions to embed into our daily work. The information gathered by ACMI's 2022 Cultural Safety Audit will strongly inform our new RAP as it directly represents the voice of ACMI'S First Nations staff. The audit identified a number of areas for improvement, including a need to implement operational practices that ensure the organisation recognises that First Peoples cultures and knowledge should become an integral part of our core business, and the need to grow ACMI's external Aboriginal and Torres Strait Islander partnerships.

Under our new RAP ACMI will continue to prioritise this important work and through the use of our programming platforms, promote and celebrate First Nations peoples and cultures.

## FIRST NATIONS COMMITTEE

ACMI's First Nations Committee (formerly called the Indigenous Advisory Group) has continued to provide a First Nations lens to our programming, strategic policy and organisational planning objectives, greatly supporting our commitment to place First Nations culture at the center of Australian culture, and guiding ACMI's contribution to the Federal Government's National Cultural Policy to build a First Nations First approach to arts and creativity.

ACMI is 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 Dr Eugenia Flynn for their insights and expertise.

## IMPACT 21

ACMI has continued to work with the Inclusion Foundation by supporting their work experience program for school leavers with down syndrome and hosting the Foundation's graduation ceremony.

**“We would just like to say a huge thank you to all of the team at ACMI who made our day, on Tuesday, so special. We had a wonderful time and really enjoyed the tour and workshops. Our participants loved creating the Lego animations and working with the green screen. The videos were great fun to watch. We really appreciate the effort that went into the day.”**

**— Roisin Mullan, Team Leader, Impact21**

## GENDER EQUALITY ACTION PLAN

With ACMI's first Gender Equality Action Plan (GEAP) launched in 2022, we have identified 25 key deliverables, which articulate our goals for gender equality over the next four years.

Driven by the newly created GEAP Working Group, ACMI leaders will initiate a coordinated effort to monitor and deliver on our gender equality commitments under the ACMI Corporate Strategy and the GEAP, while providing regular updates to ACMI leadership, the board and staff.

A key resourcing commitment to progress the key deliverable of the GEAP was the appointment of ACMI's Director of First Nations, Equity and Social Policy in August 2022.

## DISABILITY & INCLUSION ACTION PLAN

ACMI worked with Arts Access Victoria and Deaf and disabled artists and advocates to develop our ambitious 2023–25 Disability and Inclusion Action Plan, which will be released in the new financial year.

# Diverse Revenue Streams

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



Photo: Phoebe Powell

## Event and Venue Hire

The return to in-person events has been strong throughout the 2022–23 financial year, along with the hybrid model for corporate events and large-scale conferences.

Commercial events and venue hire has seen an additional 25,909 guests, across 117 commercial hire events, visit ACMI.

Competitive pricing, along with an expert team and state-of-the-art equipment and technical support, have ensured satisfaction and repeat clientele. ACMI played host to the Melbourne International Comedy Festival across March and April 2023, bringing just over 10,300 guests into the building over a three-week period and contributing significantly to hospitality sales and ACMI programming awareness.

## Client feedback:

**“What a really great event. The feedback has been extremely positive! And personally, one of my favourite events with the Committee. So, thank you for that!”**

**— Julieann Carson,  
Committee for Melbourne**

**“For independent film makers like us, it is important that venues like ACMI are made available to showcase our work and that teams like yours are in place to run these events with professionalism and mutual respect.”**

**— Simon and Anja Kurian,  
Behrouz crew**

**“Thank you so much for the wonderful, wonderful hospitality we received at ACMI on Saturday afternoon. Our event was a great success, largely due to the impeccable service we received... both in the lead-up to the event and on the day. And, of course, we loved your gorgeous venue.”**

**— Rebecca Cuschieri,  
Opera Australia**

## Shop

Late 2022 saw ACMI self-publish two new moving image books: *The Story of the Moving Image* and *How I See It*, both relating to exhibitions of the same titles. These printed in Melbourne publications have created a wonderful resource for our visitors to complement their museum experience.

The ACMI curated exhibition, *How I see It: Blak Art and Film*, saw ACMI diversify its merchandise range to include additional products from First Nations owned and operated organisations and social enterprises. In doing so the museum has forged commercial relationships with independent artists such as Amrita Hepi and small Victorian businesses including Amber Days. These relationships have seen a growth in revenue for this retail category, now accounting for 13.6% of general merchandise sales.

*Our Goddess: Power, Glamour, Rebellion* exhibition created an opportunity to collaborate with five female creatives including Collective Closets, Cat MacInnes and Cassie Hughes, who designed and manufactured products within Melbourne exclusively for ACMI, strengthening ties with Victorian artists and product manufacturers.

2022–23 saw sales of our custom flipbooks increase two-fold, resulting in over 11,000 books printed as part of *The Story of the Moving Image* exhibition.





ACMI Shop. Photo: Shannon McGrath



*Code Breakers: Women in Games, 2017 (installation view, ACMI). Photo: Charlie Kinross*

## Touring

ACMI has numerous touring exhibitions throughout Australia and across the globe. *Wonderland*, the first ever large-scale immersive exhibition celebrating the timeless stories of Lewis Carroll, recommenced touring after a two-year COVID-19 hiatus, presented at the Western Australia Museum Boola Bardip and will resume international touring late 2023 onwards.

**“*Wonderland* has everything that makes for a stunning exhibition and a brilliant experience. It combines historical integrity, breathtaking design, playful sets and more interactivity than I have seen in an exhibition. Visitors are coming back time and time again. What's more, when you pop out the other end, you genuinely feel you have been inside the world Lewis Carroll created for Alice!”**

**— Alec Coles, CEO,  
WA Museum**

*Code Breakers: Women in Games* has continued to impress New Zealand audiences. Originally created as a national exhibition, this show has been seen by over 93,128 visitors across three new partner venues internationally. The exhibition concludes its successful New Zealand tour at the end of 2023.

*DreamWorks Animation* closed its run in September 2022 at its first-ever USA venue, Northwest Museum of Arts and Culture (MAC), Spokane. The exhibition opened next in Sao Paulo, Brazil during late May 2023 as part of our work in emerging markets.

National touring continues to maintain its impact and growth with *Cleverman* touring throughout the Western Australian regional museum network. This tour extension was possible after securing an unprecedented second Visions of Australia grant of \$186,000. Visions of Australia regional and remote exhibition touring program supports audience access to Australian arts and cultural material.

*Between the Details: Video Art from the ACMI Collection*, our first ever tour-first exhibition is booked solidly to mid-2025 with eight venues confirmed.

# 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 2022–23 we managed a portfolio of partnerships valued at more than \$7.6 million. Through careful stewardship, we retained approximately 90% of our existing partners. We also welcomed nine additional organisations to the ACMI family through new corporate and philanthropic partnerships, including a major partnership with Porsche Cars Australia as Lead Exhibition Partner for *Goddess*. 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 an impactful and world-leading museum of screen culture.

# Environmental Sustainability

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

## Environmental Impact Working Group

Our 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.

## Environmental Strategy: Roadmap to 2025

Guided by our environmental strategy, ACMI's key focus for 2022–23 was exploring ways of reusing exhibition build elements, minimising the environmental impact of our office move and championing green energy.

The *How I See It: Blak Art and Film* exhibition was purposely designed to reuse the physical build elements of *Light: Works from Tate's Collection*, reducing the environmental impact of this exhibition changeover. We also worked with artist Mikaela Stafford and suppliers for the commissioned artwork *BLOOMING* to consider sustainable design and invested in the use of materials that lowered its environmental impact.

In preparation for the relocation of our offices we provided additional ways for staff to dispose of office items to lower the amount of waste. In addition to general recycling this included the donation of electronic equipment, and using services that aim to reuse items in the community, making them into other products or finding a use for their materials.

ACMI continued to purchase 100% Green electricity, 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.

# Sharing Expertise

## MAJOR STAFF PRESENTATIONS & PAPERS

Bye, Dr Susan, *Building creative partnerships through co-design*, Australian Museums and Galleries Association National Conference 2023, Newcastle, presentation, 16–19 May 2023

Bye, Susan, *Building creative partnerships through co-design*, Australian Literacy Educators' Association and The Australian Association for the Teaching of English National Conference 2022, Darwin, presentation, 7–10 July 2022

Bye, Susan, *Sunset Boulevard in close-up*, Victorian Association for the Teaching of English State Conference 2022, Melbourne, presentation, 24–25 November 2022

Chan, Sebastian, keynote, 26th ICOM General Conference, Prague, Czech Republic, 20–28 August 2022

Chan, Sebastian, keynote, Remix Summit London 2022, London, UK, 1–2 September 2022

Chan, Sebastian, *The Future of AR, Contemporary Art & Public Space*, National Gallery of Victoria, Melbourne, panelist, 27 September 2022

Chan, Sebastian, CIMED22, Valencia, Spain (via video), roundtable panelist, 9–20 October 2022

Chan, Sebastian and Holcombe-James, Indigo, *Museum Computer Group UK*, speakers, 11 November 2022

Chan, Sebastian, *The Climate, Art, and Digital Activisms 4-day Festival of Ideas*, University of Melbourne, Melbourne, panelist, 21–23 November 2022

Chan, Sebastian, Australasian Consortium of Humanities Researchers & Centres Annual Conference, Swinburne University of Technology, Melbourne, panelist, 25 November 2022

Chan, Sebastian, *The Art Institution's Web3 Playbook*, Tezos x Art Basel Miami Beach 2022 (via teleconference), panelist, 3 December 2022

Chan, Sebastian and Taylor, Mark, *Culture Is Bad For You: Inequality In The Arts*, ACMI, Melbourne, conversation, 6 December 2022

Chan, Sebastian, Finnis, Jane, and Holcombe-James, Indigo, *Where to next?, The Future of Arts, Culture and Technology*, ACMI, Melbourne, presentation, 14–15 February 2023

Chan, Sebastian, keynote, Everything Open 2023, Melbourne, 15 March 2023

Chan, Sebastian, *Digitalisation of art*, Committee For Melbourne, Melbourne, presentation, 21 March 2023

Chan, Sebastian, Greg Binns Memorial Lecture, Art Gallery of Ballarat, Victoria, 22 March 2023

Chan, Sebastian and Maher, Katherine, *Data Informed Design*, RMIT, Melbourne, conversation, 23–24 March 2023

Chan, Sebastian, *Good Work: Building a Stronger Ecosystem in the Arts*, University of Melbourne, Melbourne, panelist, 31 March 2023

Chan, Sebastian, keynote, *Museums of Tomorrow Roundtable*, Stanford, Palo Alto, USA, 21 April 2023

Chan, Sebastian and Johnson, Courtney, *Australian Museums and Galleries Association National Conference 2023*, Newcastle, conversation, 16–19 May 2023

Chan, Sebastian, *Semi-Permanent*, Carriageworks, Sydney, keynote, 31 May–2 June 2023

Elmsly, Keri, *A Changing World: computational creativity*, *The Future of Arts, Culture & Technology Symposium*, ACMI, Melbourne, presentation, 14–15 February 2023

Evely, Christine, *Screen Literacy for Schools with ACMI*, Inaugural Australian Media Literacy Summit, Sydney, presentation, 24 March 2023

Evely, Christine, *Introducing ACMI*, Inaugural Australian Media Literacy Summit, Sydney, presentation, 24 March 2023

Evely Christine, *Engagement and Evaluation at ACMI*, Department of Education Strategic Partnership Program (SPP) Network Summit, Melbourne, presentation, March 2023

Ficai, Kate, *Teaching with Videogames: Storytelling Through Objects and Time*, South Australian English Teachers Association State Conference, Adelaide, presentation, 6 May 2023

Ficai, Kate and Noble, Noly, *Teaching with Videogames and a Very Naughty Goose*, Australian Teachers of Media Vic State Conference, Melbourne, presentation, 30 November 2022

Holcombe-James, Indigo, *Current technological capabilities in arts & culture: the Australian state of play*, *The Future of Arts, Culture & Technology Symposium*, ACMI, Melbourne, presentation, 14–15 February 2023

Holcombe-James, Indigo, *Digital literacy and sustainability: Individual issues, collective solutions*, *Museums and Galleries Association National Conference 2023*, Newcastle, presentation, 16–19 May 2023

Paterson, Lucie, *The Future of Arts, Culture & Technology Symposium*, ACMI, Melbourne, presentation, 14–15 February 2023

Paterson, Lucie, *How to increase your museums digital literacy*, *Australian Museums and Galleries Association National Conference 2022*, Perth, presentation, 14–17 June 2022

Swalwell, Melanie, Stuckey, Helen, de Vries, Denise, Moya, Cynde, Cranmer, Candice, Frost, Sharon, Goddard, Angela, Miller, Steven, Murphy, Carolyn and Richardson, Nick. *Archiving Australian Media Arts: A Project Overview Preservation, Digital Technology & Culture*, vol. 51, no. 4, 2022, pp. 155–166

Trundle, Vincent, *Using Videogames to Level Up Teacher Capacity*, Australian Museums and Galleries Association National Conference 2023, Newcastle, presentation, 16–19 May 2023

Trundle, Vincent, *Using Videogames to Level Up Teacher Capacity*, Edutech National Conference 2022, Melbourne, presentation, 24 August 2022

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## DIGITAL PUBLICATIONS

*Summer Watchlist: Australian stories, icons and creators* (Stories and Ideas, essay) ACMI, 14 December 2022

*Summer Watchlist: Love, lust and mystery* (Stories and Ideas, essay) ACMI, 14 December 2022

*Summer Watchlist: World cinema* (Stories and Ideas, essay) ACMI, 14 December 2022

*Summer Watchlist: Amazing animation* (Stories and Ideas, essay) ACMI, 14 December 2022

*Summer Watchlist: Real life stories* (Stories and Ideas, essay) ACMI, 14 December 2022

*The language of plants: Tully Arnot and Monica Gagliano* (Stories and Ideas, interview) ACMI, 18 November 2022

*Plant-based perspectives: Tully Arnot on Epiphytes* (Stories and Ideas, interview) ACMI, 7 November 2022

*Light illuminated: Reflections on Sedgley, Lijn and Turrell* (Stories and Ideas, essay) ACMI, 4 November 2022

*What to see at MQFF 2022* (Stories and Ideas, essay) ACMI, 31 October 2022

*Discombobulating sensations: Mikala Dwyer on Weights of Light* (Stories and Ideas, interview) ACMI, 31 October 2022

*Tully Arnot: Epiphytes – audio and transcripts* (Stories and Ideas, post-visit content) ACMI, 28 October 2022

*Extending the museum XOS technology for researcher access needs*, ACMI Labs Paterson, Lucie, 23 August 2022

*What to see at MIFF 70 – ACMI staff picks* (Stories and Ideas, essay) ACMI, 2 August 2022

*Warwick Thornton and Margaret Pomeranz In Conversation* (Stories and Ideas, recorded talk) ACMI, 29 July 2022

*RAISE: Kimberley Benjamin, Atong Atem and Tig Terera* (Stories and Ideas, interview) ACMI, 14 July 2022

*A curator's guide to Light: Works from Tate's Collection* (Stories and Ideas, recorded talk) ACMI, 6 July 2022

*Women filmmakers and subversive genre hybrids* (Stories and Ideas, essay) Balanzategui, Jessica, 5 April 2023

*Blak Campfire Magic* (Stories and Ideas, essay) Balla, Paola, 15 December 2022

*Haunted Constellation: a personal response to Rodeo Baby!* (Stories and Ideas, essay) Bellette, Alice, 11 January 2023

*Ambition looks good on her* (Stories and Ideas, essay) Bogutskaya, Anna, 5 April 2023

*Primary colours: adapting superhero costumes from page to screen* (Stories and Ideas, essay) Burke, Liam, 8 August 2022

*Stardom, glamour and classic Hollywood* (Stories and Ideas, essay) Bye, Susan, 5 April 2023

*Our Creative Learning Partnership* (Stories and Ideas, essay) Bye, Susan, 29 January 2023

*On Liliane Lijn's Liquid Reflections* (Stories and Ideas, essay) Castagnini, Laura, 7 October 2022

*Dear Laney* (Stories and Ideas, essay) Crombie, Elaine, 5 April 2023

*Preventing Undetectable Loss: a guide to the care and storage of Magnetic Media* (Stories and Ideas, essay) Cruz, Mar, 5 August 2022

*Little pyramids of wonder: OnStone & Lil'Stones* (Stories and Ideas, interview) Cusick, Leaona, 6 October 2022

*TV Transformations & Transgressive Women: From Prisoner, Cell Block H to Wentworth* (Stories and Ideas, essay) Cusick, Leaona, 27 October 2022

*A Timezone from a different timeline: a personal response to More Than Just a Game* (Stories and Ideas, essay) Davison, Joel, 20 January 2023

*Keeping Cambodian rock and roll alive* (Stories and Ideas, interview) Dixon, Jackie, 25 November 2022

*Into the multiverse: Yayoi Kusama and Everything Everywhere All at Once* (Stories and Ideas, essay) Evans, Victoria, 22 August 2022

*Smoke and Mirrors: revealing the magic tricks of virtual worlds* (Stories and Ideas, essay) Foulston, Marie, 3 February 2023

*Search inside our videos*, ACMI Labs Loffler, Simon, 27 March 2023

*Collection video transcription at scale with Whisper*, ACMI Labs Loffler, Simon, 9 December 2022

*Episode 9: Non-fiction storytelling with Natasha Gadd – Inside ACMI X* (Stories and Ideas, interview) Gibson, Amber, 27 September 2022

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## DIGITAL PUBLICATIONS (CONT.)

*Episode 10: Making dark comedy with Emile Zile – Inside ACMI X* (Stories and Ideas, interview) Gibson, Amber, 11 October 2022

*Episode 11: Parasocial relationships, fans and celebrity with Sarah Scales – Inside ACMI X* (Stories and Ideas, interview) Gibson, Amber, 25 October 2022

*Episode 12: Creating art for videogames with Zahraa Al Zubaydi – Inside ACMI X* (Stories and Ideas, interview) Gibson, Amber, 29 November 2022

*Episode 13: Making art documentaries with Eva Otsing – Inside ACMI X* (Stories and Ideas, interview) Gibson, Amber, 13 December 2022

*Episode 14: Choosing the right form for storytelling with Jason Christou – Inside ACMI X* (Stories and Ideas, interview) Gibson, Amber, 20 December 2022

*Episode 15: Managing expectations as a solo game developer with Anthony Tan – Inside ACMI X* (Stories and Ideas, interview), Gibson, Amber, 11 April 2023

*Hari Sivanesan: Creating a live score for an Indian silent film classic* (Stories and Ideas, interview) Gunawardana, Dilan, 2 March 2023

*Framed* (Stories and Ideas, essay) Harvey, John, 15 December 2022

*The power of the camera: Jub Clerc, director of Sweet As* (Stories and Ideas, interview) Haskard, Amanda, 20 February 2023

*Reimagining ACMI membership*, ACMI Labs Haller, Benjamin, 28 September 2022

*What ever happened to older women on screen?* (Stories and Ideas, essay) Heller-Nicholas, Alexandra, 5 April 2023

*Zombies: living history through the living dead* (Stories and Ideas,

essay) Heller-Nicholas, Alexandra, 27 February 2023

*Immortality, neoliberalism and popup windows: Xanthe Dobbie on The Long Now* (Stories and Ideas, interview) Hone-Saunders, Isabella, 27 July 2022

*Alone Together: Digital intimacy in We're All Going to the World's Fair* (Stories and Ideas, essay) Kennedy, Nicholas, 16 March 2023

*Something moving there: Kyle Edward Ball on Skinamarink* (Stories and Ideas, interview) Kennedy, Nicholas, 7 February 2023

*Director's notes: Clara Law* (Stories and Ideas, essay) Law, Clara, 12 January 2023

*The teenage revolutionary dream* (Stories and Ideas, essay) Lewis, Maria, 5 April 2023

*"I can't believe nobody has made this yet!": Cory Everett's 'lil Cinephile Collection* (Stories and Ideas, interview) Masciulli, Jayden, 20 April 2023

*Strength, Power, Beauty, Love: Collective Closets' Laurinda Ndenzako* (Stories and Ideas, interview) Masciulli, Jayden, 6 April 2023

*The evolution of camp cinema* (Stories and Ideas, essay) McClure, Paul, 6 March 2023

*Model and Soul: The uncompromising cinema of Robert Bresson* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Crying on the Inside: The empathetic stardom of Tony Leung Chiu-Wai* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Return Fire: Marilyn Monroe, actor and icon* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Soft and Hard: The high-wire career of Burt Lancaster* (Stories and Ideas, essay) Melbourne Cinémathèque, 25

January 2023

*"The Stuff of Cinema": The Prolific Independence of Bill Mousoulis* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*One Day at a Time: The cinema of Tsai Ming-Liang* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Everyone has their reasons: The films of Peter Bogdanovich* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Magic, Whimsy and Lightbulb Moments: Ildikó Enyedi's transportive cinema* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Power in the Collective: The key works of Merata Mita* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Gangsters, Guns and Gauloises: French crime cinema, 1945–60* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Lottie Lyell, Australia's First Film Star* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*"All The World's Bedlam": Screwball, Czechoslovak style* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Now! Crime, politics and revolution in 1960s Brazilian cinema* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Temenos: The shared visions of Gregory J. Markopoulos and Robert Beavers* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Behind the Screen: Kinuyo Tanaka, trailblazing filmmaker* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023

*Coming to Australia: Women Filmmakers and the migrant experience* (Stories and Ideas, essay) Melbourne



- Cinémathèque, 25 January 2023
- Ostern Powers: An introduction to the Eastern European Western* (Stories and Ideas, essay) Melbourne Cinémathèque, 25 January 2023
- "The art is very jealous":  
*Tonino Guerra, Writing Images* (Stories and Ideas, essay) Melbourne Cinémathèque, 3 January 2023
- The Brink of Life: F. W. Murnau, Cinematic Visionary* (Stories and Ideas, essay) Melbourne Cinémathèque, 29 July 2022
- Queering the Archive: the cinema of Barbara Hammer* (Stories and Ideas, essay) Melbourne Cinémathèque, 29 July 2022
- At Home in the World: Cecil Holmes, activist filmmaker* (Stories and Ideas, essay) Melbourne Cinémathèque, 29 July 2022
- Gallows Bacchanalias, Fractious Fairy-Tales and the Rule Of Three: the cinema of Juraj Jakubisko* (Stories and Ideas, essay) Melbourne Cinémathèque, 29 July 2022
- Oscillating wildly: Céline Sciamma's inclusive cinema* (Stories and Ideas, essay) Melbourne Cinémathèque, 24 July 2022
- "Life's parade at your fingertips":  
*Douglas Sirk* (Stories and Ideas, essay) Melbourne Cinémathèque, 1 July 2022
- Shifting the focus: Joan Micklin Silver in the seventies* (Stories and Ideas, essay) Melbourne Cinémathèque, 13 September 2022
- Genre nonconformity and East Side stories: decentring the musical Part 1* (Stories and Ideas, essay) Melbourne Cinémathèque, 13 September 2022
- The weaker sex* (Stories and Ideas, essay) Millikan, Matt and Johnson, Bethan, 5 April 2023
- Don't mess with The Ferals: revisiting the cult classic series* (Stories and Ideas, essay) Muller, Ellen, 29 September 2022
- Seeing sound: Lis Rhodes' Light Music* (Stories and Ideas, essay) Murphy, Julia, 26 July 2022
- The golden era of videogame magazines* (Stories and Ideas, essay) Napieralski, Mikolai, 20 August 2022
- Million Dollar Deadly* (Stories and Ideas, essay) van Neerven, Ellen, 15 December 2022
- Extending the XOS technology for researcher access needs*, ACMI Labs Paterson, Lucie, 23 August 2022
- Rodeo Baby! Archives and returning love to our ancestors* (Stories and Ideas, essay) Sentence, Nathan and Dowd, Jodie, 17 January 2023
- On Essie Coffey's My Survival as an Aboriginal* (Stories and Ideas, essay) ten Buuren, Kate, 16 January 2023
- An Introduction to 'How I See It'* (Stories and Ideas, essay) ten Buuren, Kate, 15 December 2022
- She attracts their stares* (Stories and Ideas, essay) Tsjeng, Zing, 5 April 2023
- Olafur Eliasson and James Turrell: how perception can shift perspective* (Stories and Ideas, essay) Walker, Alex, 18 July 2022
- Painting on film: Stanley Kubrick's Barry Lyndon* (Stories and Ideas, essay) Watts, Matthew, 8 September 2022
- Cory Doctorow and Rebecca Giblin on Chokepoint Capitalism* (Stories and Ideas, recorded talk) ACMI, 26 February 2023
- What Drives You? Keri Elmsly* (Stories and Ideas, interview) ACMI, 17 April 2023
- Peter Waples-Crowe on Ngaya (I Am)* (Stories and Ideas, interview) ACMI, 17 February 2023
- Steven Rhall on Avert* (Stories and Ideas, interview) ACMI, 17 February 2023
- Jarra Karalinar Steel on More Than Just a Game* (Stories and Ideas, interview) ACMI, 17 March 2023
- Sharon Ruby Dykes on her mother, Essie Coffey* (Stories and Ideas, interview) ACMI, 17 March 2023
- Joel Sherwood Spring on DIGGERMODE* (Stories and Ideas, interview) ACMI, 3 January 2023
- Jazz Money on Rodeo Baby!* (Stories and Ideas, interview) ACMI, 3 January 2023
- Amrita Hepi on Scripture for a smoke screen: Episode 1 – dolphin house* (Stories and Ideas, interview) ACMI, 3 January 2023
- From Mavis Beacon to Wayward Strand: Georgia Symons* (Stories and Ideas, interview) ACMI, 24 January 2023
- Light musicians: amby downs, Sally Golding, Carmen-Sibha Keiso and Bonnie Mercer* (Stories and Ideas, interview) ACMI, 3 October 2022
- Heavenly Bodies: Alexander Perrin and Joshua Tatangelo in conversation* (Stories and Ideas, recorded talk) ACMI, 6 September 2022
- The best spots in Melbourne to capture light through photography* (Stories and Ideas, essay) ACMI, 17 August 2022

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## EXHIBITION PUBLICATIONS

Johnson, Bethan and Millikan, Matt  
*Goddess: Fierce Women on Film*,  
Thames & Hudson, 2023

Millikan, Matt, *The Story of the  
Moving Image*, ACMI, 2022

ten Buuren, Kate and Murphy, Julia,  
*How I See It: Blak Art and Film*,  
ACMI, 2022

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## EXTERNAL PUBLICATIONS

Bye, Susan, *Life on Show: the ethical  
quandaries of Jason van Genderen's  
Everybody's Oma*, Metro, Issue No.  
214, November 2022

Bye, Susan, *Animating History: the  
holocaust and its echoes in Where is  
Anne Frank*, Metro, Issue No. 2015,  
February 2023

Castagnini, Laura, contribution  
to *Breakthroughs: on Difference,  
Laziness and Belonging*, web platform  
and toolkit for ethical curating, 2023,  
[www.onbreakthroughs.net](http://www.onbreakthroughs.net)

Ficai, Kate and Noble, Noly, *HONK!  
If you love learning with videogames*,  
Practical Literacy: the Early and  
Primary Years (PLEPY), Australian  
Literacy Educators' Association, June  
2023

Hone-Saunders, Isabella, *And Seb  
started thinking about the birds*, West  
Space Offsite, April 2022

Maxwell, Jini, *Unwatched and alone*,  
The Saturday Paper, 1 April 2023

Maxwell, Jini, *Illuminating Play*, The  
Saturday Paper, 28 January 2023

Maxwell, Jini, *Cult of the Lamb's  
Steam release is already exceeding  
expectations for this indie Australian  
game studio*, ABC Arts, 14 August 2022

Maxwell, Jini, *Horrible Fun*,  
The Saturday Paper, 16 July 2022

Wijekumar, Vyshnavee, *Bridgerton's  
Queen Charlotte is a rebel royal just  
like Meghan and Diana*, The Age,  
4 May 2023

Wijekumar, Vyshnavee, *These 13 TikTok  
Comedians Deserve Your Prompt  
Attention*, Junkee, 17 March 2023

Wijekumar, Vyshnavee, *Just What  
Went Wrong With Velma*, Junkee,  
3 February 2023

Wijekumar, Vyshnavee, *The  
Melbourne woman who helped Indian  
cinema conquer Australia*, The Age,  
1 February 2023

Wijekumar, Vyshnavee, *'Wednesday'  
And The Enduring Appeal Of The 'Anti-  
Cool Girl'*, Junkee, 22 December 2022

Wijekumar, Vyshnavee, *Netflix's  
'Wedding Season' Revives The  
Rom-Com With A South Asian Twist*,  
Junkee, 23 August 2022

Wijekumar, Vyshnavee, *The Netflix  
show paving the way for more nuanced  
displays of diversity on TV*, Sydney  
Morning Herald, 15 August 2022

# Grants & Fellowships

ACMI was awarded a range of support across the financial year, including two high-profile grants and a fellowship resulting in experimentation and innovation to help us remain at the forefront of the museum sector globally.

This support includes:

- A Wikimedia Australia Partner Projects Grant funding ACMI to engage a Wikipedian in Residence to expand Wikipedia content and to integrate Wikidata content within the ACMI website.
- A Web3 Arts and Culture (WAC) Fellowship enabling ACMI to participate in a program alongside 11 cultural institutions worldwide to bring blockchain literacy within the art sector.
- A Kultursiftung des Bundes (or Federal Cultural Foundation) funding collaboration with The Deutsches Filminstitut & Filmmuseum (DFF) for developing Constellation 2.0, a large-scale digital experience that was originally developed for our centrepiece exhibition, *The Story of the Moving Image*.

# Credits

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

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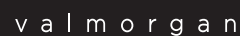


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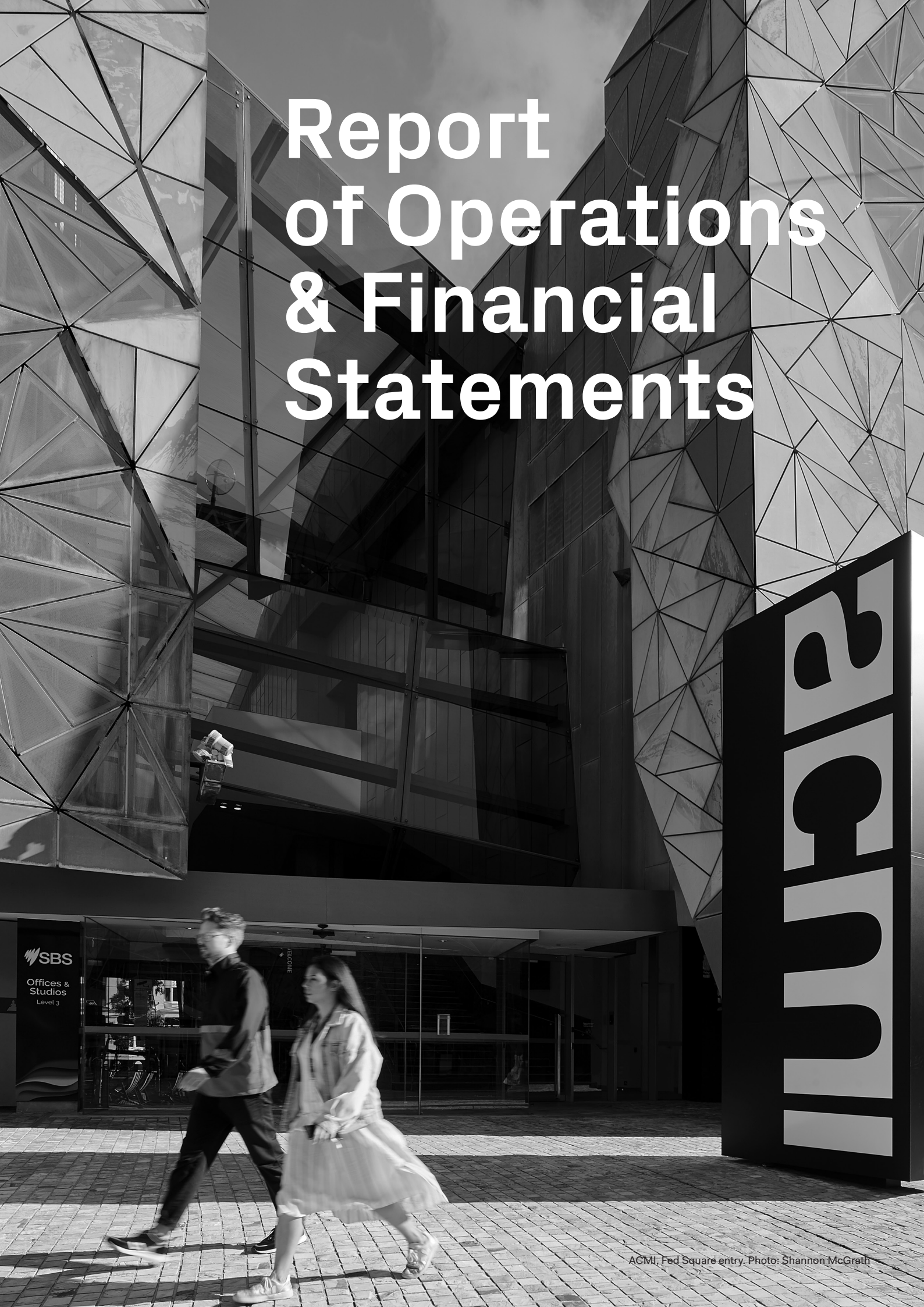


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# Report of Operations & Financial Statements



**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 Minister was Steve Dimopoulos MP, Minister for Creative Industries.

### *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.
- 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.

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;



# Performance Summary

## Summary of Financial Results

	30 June 2023	30 June 2022	30 June 2021	30 June 2020	30 June 2019
	\$	\$	\$	\$	\$
Government grants*	34,360,138	28,163,922	24,431,696	23,129,337	29,653,000
Self generated revenue	8,928,180	7,003,632	3,816,274	3,474,777	8,418,256
<b>Total revenue</b>	<b>43,288,318</b>	<b>35,167,554</b>	<b>28,247,970</b>	<b>26,604,114</b>	<b>38,071,256</b>
Total expenses (excluding depreciation)	(38,583,178)	(34,169,253)	(27,472,614)	(23,201,867)	(31,056,338)
<b>Net surplus/ (deficit) before depreciation &amp; capital items **</b>	<b>4,705,140</b>	<b>998,301</b>	<b>775,356</b>	<b>3,402,247</b>	<b>7,014,918</b>
Less net depreciation & capital items	(8,097,031)	(7,900,360)	(3,972,792)	(4,160,443)	(2,368,113)
<b>Net Result from transactions (net operating balance)</b>	<b>(3,391,891)</b>	<b>(6,902,059)</b>	<b>(3,197,436)</b>	<b>(758,196)</b>	<b>4,646,805</b>
Other Economic Flows - Other Comprehensive Income	2,564,178	23,108	9,381,583	59,948	143,967
<b>Comprehensive Result</b>	<b>(827,713)</b>	<b>(6,878,951)</b>	<b>6,184,147</b>	<b>(698,248)</b>	<b>4,790,772</b>
<b>Net Cash flow from operating activities</b>	<b>6,288,313</b>	<b>(2,057,548)</b>	<b>1,907,269</b>	<b>5,073,439</b>	<b>9,484,258</b>
<b>Balance sheet</b>					
Total assets	91,313,193	92,456,643	99,434,404	94,560,954	42,322,835
Total liabilities	33,728,667	34,135,355	34,811,165	36,121,862	8,067,495
<b>Net Assets</b>	<b>57,584,526</b>	<b>58,321,288</b>	<b>64,623,239</b>	<b>58,439,092</b>	<b>34,255,340</b>

\*Government grants represents the Government funding, excluding capital, received from the Department of Jobs, Skills, Industry & 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 2022-23 was a surplus of \$4.7mm (surplus \$998k 2021-22). 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, Skills, Industry & Regions; includes additional solvency operating funding.
- Self generated revenue increased with growth in exhibition and commercial programs although total attendances still under previous pre pandemic years.

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 2023	30 June 2022	30 June 2021
Visitation (Federation Square)*	831,151	375,338	212,006
Visitation (offsite)	276,539	38,537	51,069
<b>Total visitation</b>	<b>1,107,690</b>	<b>413,875</b>	<b>263,075</b>
Online visitation	2,494,626	1,818,909	1,245,872

## Outputs and Other Statistics

	30 June 2023	30 June 2022	30 June 2021
Memberships#	1,920	5,483	4,104
Volunteer hours	9,899	5,409	4,221
Students participating in education programs	98,107	49,692	21,819
<b>Quality</b>			
Collection storage meeting industry standard	70%	70%	70%
Visitor satisfied with visit overall ^	97%	98%	95%

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

^No data collected during period of closure.

# Per State Budget 3 Paper definition (paid memberships); Total memberships (paid and unpaid) 19,164

## ACMI's Minister

Steve Dimopoulos MP was the Minister for Creative Industries throughout the reporting period 1 July 2022 to 30 June 2023.

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 (until 1 January 2023)

Karen Corry (Chair of Audit Committee)

Darren Dale (until 5 June 2023)

Ian Forsyth

Rachel Griffiths AM

Alison Parker (from 18 June 2023)

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	3	1
Karen Corry	6	6
Darren Dale	5	4
Ian Forsyth	6	6
Rachel Griffiths AM	6	5
Alison Parker	1	-
Paul Wiegard	6	4
Dr Terry Wu	6	6

## ACMI's Senior Executives

Seb Chan, Director & CEO (from 11 August 2022)

Graham Jephcott, Acting CEO (until 10 August 2022)

Graham Jephcott, Deputy CEO/Executive Director, Commercial & Operations (until 7 July 2023)

Sarah Slade, Executive Director, Commercial and Operations (from 19 June 2023)

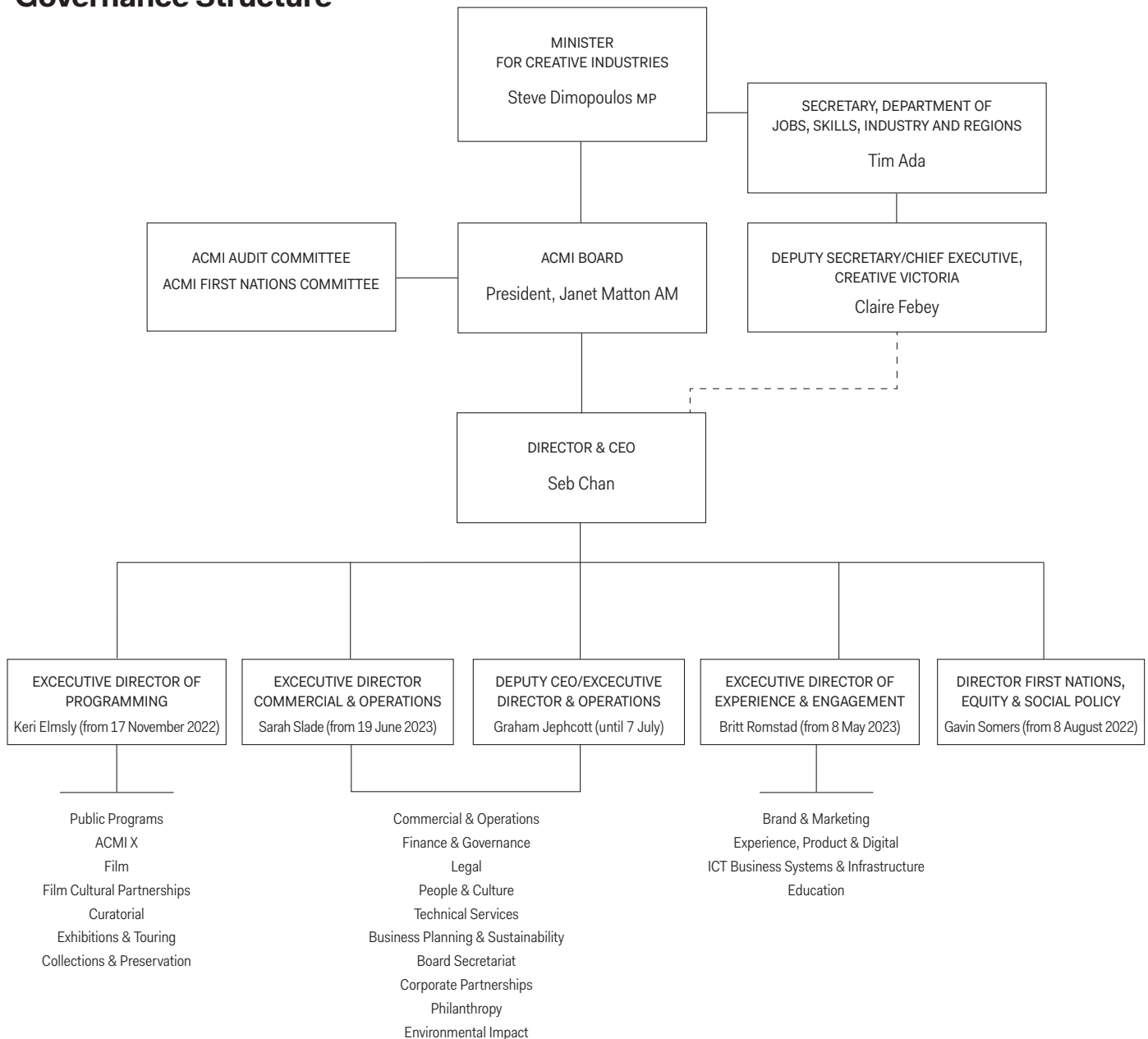
Seb Chan, Chief eXperience Officer (until 10 August 2022)

Keri Elmsly, Executive Director Programming (from 17 November 2022)

Britt Romstad, Executive Director Experience and Engagement (from 8 May 2023)

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)
- 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	4
Karen Corry	5	5
Ian Forsyth	5	5
Alison Parker	5	4
Paul Wiegard	5	3

## Human Resources Management and Occupational Health & Safety

The ACMI workforce dedicated 3,875 hours to individual and role specific learning and development this year, an overall increase from the previous year. In addition to this, ACMI staff continued to utilise skill-based coaching through the Culture Amp and Uprise platforms as well as undertaking all mandatory compliance training. Health and Safety Representative training, First Aid Certification training and Fire Warden training were also provided this financial year.

The ACMI Occupational Health & Safety Committee continued to meet regularly to instigate, develop and carry out measures designed to ensure a healthy and safe workplace. ACMI's COVIDSafe plan was updated throughout this reporting period to align with Government guidelines.

The ACMI Consultative Committee also continued to meet this year. There were no days lost as a result of industrial dispute and there were seven 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 2022-2023. There was a decrease in reported incidents from the previous year however, the number of lost time claims increased as did the average cost per standard claim.

Our WorkCover premium for 2022-23 decreased slightly due to a reduction in our premium rate compared to the previous financial year.

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

Measure	KPI	2020-2021	2021-2022	2022-2023
Incidents	No. of incidents	21	27	21
	Rate per 100 FTE	15.66	18.88	14.73
Claims	No. of standard claims	-	3	4
	Rate per 100 FTE	-	2.10	2.80
	No. of lost time claims	4	2	3
	Rate per 100 FTE	2.98	1.40	2.10
	No. of claims exceeding 13 weeks	-	-	-
	Rate per 100 FTE	-	-	-
Fatalities	Fatality claims	-	-	-
Claims Cost	Average cost per standard claim (i)	-	\$125	\$6,004
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). Increased complexity and length of claims.

## **Employment and conduct principles**

ACMI has in place employment processes that ensure:

- Employment decisions are based on merit
- Employees are treated fairly and reasonably
- 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.

These processes are consistent with the public sector employment principles and mandatory standards issued by the Victorian Public Service Commission which define how employees can expect to be treated when applying for jobs, working together, seeking development or resolving disputes.

ACMI has applied and upheld the Code of Conduct for Victorian public sector employees throughout this reporting period by striving to meet high community standards with responsiveness, integrity, impartiality, accountability, respect, leadership and a commitment to human rights.

## Workforce Data

		June 2023						
		All employees		Ongoing			Fixed term and casual	
		Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Demographic data	Gender							
	Women	151	82.6	42	23	56.9	86	25.7
	Men	111	54.8	40	12	46.8	59	8
	Self-described <sup>1</sup>	18	5.1	1	2	2.5	15	2.7
	Age							
	15-24	27	3	-	2	0.7	25	2.3
	25-34	99	38.7	19	7	22.4	73	16.2
	35-44	80	46.7	30	13	39.2	37	7.5
	45-54	46	32.1	20	8	25.3	18	6.8
	55-64	25	19.3	13	6	16.8	6	2.5
65+	3	2.8	1	1	1.8	1	1	
Classification data	VPS 1-6 grades							
	VPS 1	2	0.8	-	2	0.8	-	-
	VPS 2	133	21.7	7	13	13.5	113	8.1
	VPS 3	63	43.5	25	8	31	30	12.5
	VPS 4	45	42.3	29	10	36.5	6	5.8
	VPS 5	24	22.1	16	3	18.1	5	4
	VPS 6	8	7.1	6	1	6.2	1	0.9
	Senior employees							
	STS	-	-	-	-	-	-	-
	PS	-	-	-	-	-	-	-
	SMA	-	-	-	-	-	-	-
	SRA	-	-	-	-	-	-	-
	Executives	5	5	-	-	-	5	5
	Other	-	-	-	-	-	-	-
	<b>Total employees</b>	<b>280</b>	<b>142.5</b>	<b>83</b>	<b>37</b>	<b>106.2</b>	<b>160</b>	<b>36.3</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 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.

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

Income Band (Salary)	Executives
\$180,000 - \$199,999	1
\$200,000 - \$219,999	-
\$220,000 - \$239,999	2
\$240,000 - \$259,999	-
\$260,000 - \$279,999	-
\$280,000 - \$299,999	-
\$300,000 - \$319,999	-
\$320,000 - \$339,999	1
\$340,000 - \$360,000	1
<b>Total</b>	<b>5</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	1	-	-	-	1	-	-	-
SES-2	1	-	-	-	1	-	-	-
SES-1	3	-	3	-	-	-	-	-
<b>Total</b>	<b>5</b>	<b>-</b>	<b>3</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>

## Reconciliation of Executive Officers

	2023	2022
Executives with total remuneration over \$100,000 (Financial Statement Note 8.4.1)	4	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>5</b>	<b>2</b>

## Other disclosures

### Local Jobs First

The *Local Jobs First Act 2003*, introduced in August 2018 brings together the Victorian Industry Participation Policy (VIPP) 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 2022-23 ACMI did not commence or complete any projects to which MPSG applies.

#### Projects Commenced – Local Jobs First Standard

During 2022-23, ACMI commenced 1 Local Jobs First Standard project totalling \$3.05 million. The project was located in metropolitan Melbourne with a commitment of 68% of local content. No Local Jobs First standard projects commenced that occurred regionally or statewide and ACMI did not commence or complete any Local jobs First Strategic projects.

The outcomes expected from the implementation of the Local Jobs First policy to this project where information was provided are as follows:

- an average of 68% per cent of local content commitment was made; and
- a total of 9 jobs (annualised employee equivalent (AEE)) were committed, retention of 9 existing jobs (AEE) and no creation of new jobs; and
- 0.61 existing apprenticeships and traineeships retained.
- Twelve small to medium-sized businesses were engaged through the supply chain on completed Standard Projects.

#### Projects Completed – Local Jobs First Standard

During 2022-23, ACMI completed the 1 Local Jobs First Standard project totalling \$3.05 million (noted above). The project was located in metropolitan Melbourne and had an average of 81% local content.

The outcomes expected from the implementation of the Local Jobs First policy to this project where information was provided are as follows:

- an average of 81% per cent of local content commitment was made; and
- a total of 17 jobs (annualised employee equivalent (AEE)) were committed, retention of 17 existing jobs (AEE) and no creation of new jobs;
- 0.61 existing apprenticeships and traineeships retained; and
- Twelve small to medium-sized business were engaged through the supply chain on completed Standard Projects.

### Government advertising expenditure

In 2022-23, 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 2022-23 (excluding GST)	Creative and campaign development expenditure 2022-23 (excluding GST)	Research and evaluation expenditure 2022-23 (excluding GST)	Print and collateral expenditure 2022-23 (excluding GST)	Other campaign expenditure 2022-23 (excluding GST)	Total
Light	A fully integrated marketing campaign to promote ACMI's Melbourne Winter Masterpiece® exhibition	June - October 2022	\$329,838	N/A creative developed in house	\$0	\$0	\$24,701	\$354,539
Goddess - Power, Glamour, Rebellion	A fully integrated marketing campaign to promote ACMI's Melbourne Winter Masterpiece® exhibition	April - ongoing	\$390,400	N/A creative developed in house	\$20,971	\$0	\$112,570	\$523,941

## Consultancy expenditure

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

In 2022-23, there was one consultancy where the total fee payable to the consultants were \$10,000 or greater. The total expenditure during 2022-23 in relation to this consultancy is \$80,000 (excluding GST). Details of individual consultancies are outlined below.

Consultant	Purpose of Consultancy	Total Approved Project Fee (excluding GST)	Expenditure 2022-23 (excluding GST)	Future expenditure (excluding GST)
Vector Consulting	Research and service delivery model options for Emporium Creative Hub	\$124,800	\$80,000	\$44,800

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

In 2022-23, there were two consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure during 2022-23 in relation to these consultancies is \$11,500 (excluding GST).

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

For the 2022-23 reporting period, ACMI had a total ICT expenditure of \$2,197,931, 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
\$2,197,931	\$-	\$-	\$-

### Disclosure of major contracts

ACMI entered into no contract greater than \$10 million in 2022-23 (Nil contracts 2021-22).

## 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.

Under the Act, the FOI processing time for requests received is 30 days. However, when external consultation is required under ss29, 29A, 31,31A, 33, 34 or 35, the processing time is 45 days. Processing time may be extended by periods of 30 days, in consultation with the applicant.

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 (OVIC) within 28 days of receiving a decision letter.

For the 12 months ending 30 June 2023, ACMI received no applications.

### *Making a request*

An application fee of \$31.80 applies. Access charges may also be payable if the document pool is large, and the search for material is time consuming.

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

*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

## Further information

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

## 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

	2022-23	2021-222	2020-21
Electricity (kWh)	1,237,613	951,575	953,209
Natural Gas (GJ)	427.4	297.2	128.2
Greenhouse Gas Emissions (tCO2e)	824.4	797.7	683.3
Landfill Waste (kg)	15,000	11,000	8,335
Recycled Waste (kg)	9,213	16,291	4,580
Paper (Reams)	361	246	255
Water (KL) <sup>1</sup>	Not Available	Not available	Not available
NABERS estimate rating	6	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.

## Disclosure of emergency procurement

ACMI activated no emergency procurement of goods and services resulting in nil spending for emergency procurement during FY2022-23.

## 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:

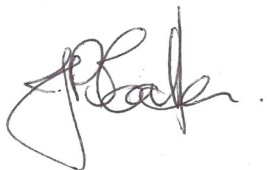
Executive Director, Commercial & Operations  
Phone: (03) 8663 2200  
Email: [governance@acmi.net.au](mailto:governance@acmi.net.au)

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  
24 August 2023

## 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.

### Ministerial Directions

Legislation	Requirement	Page Reference
Report of Operations – FRD Guidance		
Charter and purpose		
FRD 22	Manner of establishment and the relevant Minister	110
FRD 22	Objectives, functions, powers and duties	110
FRD 22	Nature and range of services provided	110
Management and structure		
FRD 22	Organisational structure	114
Financial and other information		
FRD 10	Disclosure index	126-127
FRD 12	Disclosure of major contracts	122
FRD 22	Employment and conduct principles	117
FRD 22	Occupational health and safety policy	116
FRD 22	Summary of the financial results for the year	111
FRD 22	Significant changes in financial position during the year	111
FRD 22	Major changes or factors affecting performance	111
FRD 22	Subsequent events	165
FRD 22	Application and operation of <i>Freedom of Information Act 1982</i>	123
FRD 22	Compliance with building and maintenance provisions of <i>Building Act 1993</i>	123
FRD 22	Statement on National Competition Policy	123
FRD 22	Application and operation of the <i>Public Interest Disclosures Act 2012</i>	123
FRD 22	Details of consultancies over \$10,000	122
FRD 22	Details of consultancies under \$10,000	122
FRD 22	Disclosure of government advertising expenditure	121
FRD 22	Disclosure of ICT Expenditure	122
FRD 22	Statement of availability of other information	124
FRD 22	Reporting of office-based environmental impacts	124
FRD 25	Local Jobs First disclosures	121
FRD 29	Workforce Data disclosures	118
SD 5.2	Specific requirements under Standing Direction 5.2	125
Compliance attestation and declaration		
SD 5.1.4	Attestation for compliance with Ministerial Standing Direction	125
SD 5.2.3	Declaration in report of operations	Inside cover



Legislation	Requirement	Page Reference
<b>Financial Statements</b>		
<b>Declaration</b>		
SD 5.2.2	Declaration in financial statements	129
<b>Other requirements under Standing Directions 5.2</b>		
SD 5.2.1(a)	Compliance with Australian Accounting Standards and other authoritative pronouncements	136
SD 5.2.1(a)	Compliance with Standing Directions	136
SD 5.2.1(b)	Compliance with Model Financial Report	136
<b>Other disclosures as required by FRDs in notes to the financial statements</b>		
FRD 11	Disclosures of responsible persons, executive officers and other personnel in the financial report	163
FRD 21	Non-financial physical assets	143
FRD 102	Impairment of assets	144
FRD 103	Cash flow statements	152
FRD 104	Defined benefit superannuation obligations	140
FRD 106	Financial instruments – General government entities and public non-financial corporations	155
FRD 109	Impairment of assets	144
FRD 110	Cash flow statements	152
FRD 112	Defined benefit superannuation obligations	140
FRD 114	Financial instruments – General government entities and public non-financial corporations	155
<b>Legislation</b>		
<i>Film Act 2001</i>		110
<i>Building Act 1983</i>		123
<i>Freedom of Information Act 1982</i>		123
<i>Local Jobs First Act 2003</i>		121
<i>Public Interest Disclosure Act 2012</i>		123
<i>Financial Management Act 1994</i>		129

**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 2023 in the following structure to provide users with the information about ACMI's stewardship of resources entrusted to it.

<b>Financial Statements</b>	Comprehensive operating statement	132
	Balance sheet	133
	Statement of changes in equity	134
	Cash flow statement	135
<b>1. ABOUT THIS REPORT</b>	1.1 Basis of accounting preparation and measurement	136
The basis on which the financial statements have been prepared and compliance with reporting regulations	1.2 Compliance statement	136
<b>2. FUNDING DELIVERY OF OUR SERVICES</b>	2.1 Summary of income that funds the delivery of services	137
Revenue recognised from grants, sales of goods and services and other sources	2.2 Income from transactions	137
	2.2.1 Government grants	137
	2.2.2 Revenue	138
	2.2.3 Sponsorship and grants	138
<b>3. THE COST OF DELIVERING SERVICES</b>	3.1 Expenses incurred in the delivery of services	139
Operating expenses of ACMI	3.2 Employee benefits	139
	3.2.1 Employee benefits in the comprehensive operating statement	139
	3.2.2 Superannuation contributions	140
	3.2.3 Employee benefits in the balance sheet	140
	3.2.4 Reconciliation of movement in on-cost provision	141
	3.3 Rental and associated outgoings	142
	3.4 Capital asset charge	142
	3.5 Other operating expenses	142
<b>4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY</b>	4.1 Total property, plant & equipment and collections	143
	4.1.1 Total right-of-use assets: property, plant & equipment	144
	4.1.2 Reconciliation of movements in carrying amounts of property, plant & equipment and collections	145
	4.1.3 Movement in property, plant & equipment (Disposals)	145
	4.2 Depreciation	146
<b>5. OTHER ASSETS AND LIABILITIES</b>	5.1 Receivables	147
	5.1.1 Ageing analysis of contractual receivables	148
	5.2 Payables	148
	5.2.1 Maturity analysis of contractual payables	149
	5.3 Other liabilities	149
<b>6. FINANCING OUR OPERATIONS</b>	6.1 Borrowings	150
	6.1.1 Leases	150
	6.2 Cash flow information and balances	152
	6.2.1 Reconciliation of net result for the period to net cash flows from/(used in) operating activities	153
	6.3 Commitments for expenditure	153
	6.3.1 Total commitments payable	153
<b>7. RISKS, CONTINGENCIES AND VALUATION JUDGEMENTS</b>	7.1 Financial instruments specific disclosures	154
	7.1.1 Categorisation of financial instruments	155
	7.1.2 Financial instruments - net holding gain/(loss) on financial instruments by category	156
	7.1.3 Financial risk management objectives and policies	156
	7.1.4 Credit quality of contractual financial assets that are neither past due or impaired	157
	7.1.5 Interest rate exposure of financial instruments	158
	7.2 Contingent assets and contingent liabilities	158
	7.3 Fair value determination	159
	7.3.1 Fair value determination of financial assets and liabilities	159
	7.3.2 Fair value determination of non-financial physical assets	160
<b>8. OTHER DISCLOSURES</b>	8.1 Other economic flows included in net result	162
	8.2 Reserves	162
	8.3 Responsible persons	163
	8.3.1 Remuneration of executives	163
	8.3.2 Related parties	164
	8.4 Remuneration of auditors	165
	8.5 Subsequent events	165
	8.6 Other accounting policies	166
	8.7 Australian Accounting Standards issued that are not yet effective	166

# 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 2023 and financial position of the Australian Centre for the Moving Image at 30 June 2023.

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 6 September 2023.



Janet Matton AM  
President

Melbourne  
6 September 2023



Seb Chan  
Director and Chief Executive Officer

Melbourne  
6 September 2023



Sandra Lordanic FCPA  
Head of Finance & Governance

Melbourne  
6 September 2023

## 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 2023</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 2023 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  
7 September 2023



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

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

	Notes	2023 \$	2022 \$
<b>Continuing operations</b>			
<b>Revenue and income from transactions</b>			
Government grants	2.2.1	33,981,218	28,438,922
Revenue and income	2.2.2	5,700,536	3,376,860
Sponsorship and grants	2.2.3	2,114,418	2,428,732
Other income		1,492,146	1,198,040
<b>Total revenue and income from transactions</b>		<b>43,288,318</b>	<b>35,442,554</b>
<b>Expenses from transactions</b>			
Employee expenses	3.2.1	(20,952,777)	(18,943,294)
Rental and associated outgoings	3.3	(2,917,193)	(2,659,615)
Depreciation	4.2	(8,097,031)	(8,175,360)
Interest expense	6.1.1	(1,183,494)	(1,046,896)
Cost of goods sold		(515,422)	(370,254)
Other operating expenses	3.4	(13,014,292)	(11,149,194)
<b>Total expenses from transactions</b>		<b>(46,680,209)</b>	<b>(42,344,613)</b>
<b>Net result from transactions (net operating balance)</b>		<b>(3,391,891)</b>	<b>(6,902,059)</b>
<b>Other economic flows included in net result</b>			
Net gain/(loss) on financial instruments	8.1	(4,131)	7,951
Net gain/(loss) on non-financial assets	8.1	2,366,698	-
Other gains/(losses) from other economic flows	8.1	201,611	15,157
<b>Total other economic flows included in net result</b>		<b>2,564,178</b>	<b>23,108</b>
<b>Net result from continuing operations</b>		<b>(827,713)</b>	<b>(6,878,951)</b>
<b>Comprehensive result</b>		<b>(827,713)</b>	<b>(6,878,951)</b>

The accompanying notes form part of these financial statements.

**BALANCE SHEET AS AT 30 JUNE 2023**

	Notes	2023 \$	2022 \$
<b>Assets</b>			
<b>Financial assets</b>			
Cash and deposits	6.2	10,672,973	8,163,406
Receivables	5.1	1,320,345	5,402,729
<b>Total financial assets</b>		<b>11,993,318</b>	<b>13,566,135</b>
<b>Non-financial assets</b>			
Prepayments		434,594	526,636
Inventories		440,897	464,960
Property, plant & equipment and collections	4.1	78,444,383	77,898,912
<b>Total non-financial assets</b>		<b>79,319,874</b>	<b>78,890,508</b>
<b>Total assets</b>		<b>91,313,192</b>	<b>92,456,643</b>
<b>Liabilities</b>			
Payables	5.2	1,330,138	3,547,736
Other liabilities	5.3	3,039,579	3,870,386
Borrowings	6.1.1	25,539,448	23,133,338
Employee related provisions	3.2.3	3,819,502	3,583,895
<b>Total liabilities</b>		<b>33,728,667</b>	<b>34,135,355</b>
<b>Net assets</b>		<b>57,584,525</b>	<b>58,321,288</b>
<b>Equity</b>			
Accumulated deficit		(17,753,500)	(16,925,787)
Physical asset revaluation surplus	8.2	11,624,190	11,624,190
Contributed capital		63,713,835	63,622,885
<b>Net worth</b>		<b>57,584,525</b>	<b>58,321,288</b>

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

	Notes	Physical asset revaluation surplus \$	Accumulated deficit \$	Contributed capital \$	Total \$
Balance at 1 July 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
Net result for the year		-	(827,713)	-	(827,713)
Revaluation increment	8.2	-	-	-	-
Contributions from owner		-	-	90,950	90,950
Balance at 30 June 2023		11,624,190	(17,753,500)	63,713,835	57,584,525

The accompanying notes form part of these financial statements.



CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

	Notes	2023 \$	2022 \$
<b>Cash flows from operating activities</b>			
<b>Receipts</b>			
Receipts from Government		37,717,776	23,071,846
Goods and Services Tax recovered from the ATO		1,444,181	974,521
Interest received		421,575	71,958
Other receipts		6,548,444	6,197,955
<b>Total receipts</b>		<b>46,131,976</b>	<b>30,316,280</b>
<b>Payments</b>			
Payments to suppliers and employees		(38,660,169)	(31,326,932)
Interest and other costs of finance paid		(1,183,494)	(1,046,896)
<b>Total payments</b>		<b>(39,843,663)</b>	<b>(32,373,828)</b>
<b>Net cash flows from/(used in) operating activities</b>	6.2.1	<b>6,288,313</b>	<b>(2,057,548)</b>
<b>Cash flows from investing activities</b>			
Receipts from non-financial assets		2,150,000	-
Purchases of non-financial assets		(4,320,982)	(426,154)
<b>Net cash flows from/(used in) investing activities</b>		<b>(2,170,982)</b>	<b>(426,154)</b>
<b>Cash flows from financing activities</b>			
<b>Receipts</b>			
Equity contribution from Government		90,950	577,000
<b>Total receipts</b>		<b>90,950</b>	<b>577,000</b>
<b>Payments</b>			
Repayments of principal portion of lease liabilities		(1,698,714)	(2,106,043)
<b>Total payments</b>		<b>(1,698,714)</b>	<b>(2,106,043)</b>
<b>Net cash flows from/(used in) financing activities</b>		<b>(1,607,764)</b>	<b>(1,529,043)</b>
Net increase/(decrease) in cash and cash equivalents		2,509,567	(4,012,745)
Cash and cash equivalents at the beginning of the financial year		8,163,406	12,176,151
<b>Cash and cash equivalents at the end of the financial year</b>	6.2	<b>10,672,973</b>	<b>8,163,406</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, Skills, Industries 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.

### Going Concern

ACMI is economically dependent on the continued financial support of the State Government in particular, the Department of Jobs, Skills, Industry and Regions ("DJSIR") as the recovery and growth of self-generated revenue continues to be materially impacted by the cost growth impacting all its operations and the wider economy.

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 2022-23 on a going concern basis to meet the requirements of Australian accounting standard AASB 101 Presentation of Financial Statements.

DJSIR and other departments have stated that they will work with portfolio entities to identify options and actions to improve financial sustainability.

DJSIR have advised additional support during 2023-24 will be considered on the basis of adherence to the following principles:

- discretionary expenditure is minimised while maintaining core activities, programs and services;
- revenue is maximised through adopting appropriate operational strategies over the short to medium term;
- 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 DJSIR and Department of Treasury and Finance as requested.

ACMI has prepared a cashflow forecast to support the going concern assumption based on its ability to adhere to the principles outlined above, and 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.

On this basis the Directors have determined that it 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 a 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	2023	2022
Revenue and income from transactions		\$	\$
Government grants	2.2.1	33,981,218	28,438,922
Revenue and income	2.2.2	5,700,536	3,376,860
Sponsorship and grants	2.2.3	2,114,418	2,428,732
Other income		1,492,146	1,198,040
<b>Total revenue and income from transactions</b>		<b>43,288,318</b>	<b>35,442,554</b>

### 2.2 Income from transactions

#### 2.2.1 Government grants

	2023	2022
	\$	\$
<b>Government grants – Department of Jobs, Precincts and Regions</b>		
Operating funding	33,048,242	26,898,278
Other funding	932,976	1,265,644
Capital funding	-	275,000
<b>Total government grants</b>	<b>33,981,218</b>	<b>28,438,922</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

	2023	2022
	\$	\$
Interest	391,898	33,405
<i>Sale of goods &amp; services</i>		
Memberships	33,856	38,905
Venue hire & exhibition touring	1,544,090	680,342
Programming - box office receipts	2,651,269	1,933,907
Commercial operations	1,079,423	690,301
<b>Total revenue and income</b>	<b>5,700,536</b>	<b>3,376,860</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 5.3). 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

	2023	2022
	\$	\$
Sponsorship	929,083	799,716
In-kind revenue	385,763	591,086
Other grants from Victorian Government entities	378,919	345,570
Other grants	420,653	692,360
<b>Total sponsorship and grants</b>	<b>2,114,418</b>	<b>2,428,732</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 Other operating expenses

#### 3.1 Expenses incurred in delivery of services

	Notes	2023 \$	2022 \$
Employee expenses	3.2.1	(20,952,777)	(18,943,294)
Rental and associated outgoings	3.3	(2,917,193)	(2,659,615)
Cost of goods sold		(515,422)	(370,254)
Other operating expenses	3.4	(13,014,292)	(11,149,194)
<b>Total expenses incurred in delivery of services</b>		<b>(37,399,684)</b>	<b>(33,122,357)</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

		2023 \$	2022 \$
<b>Employee expenses</b>			
Defined contribution superannuation expense	3.2.2	(1,759,013)	(1,511,315)
Defined benefit superannuation expense	3.2.2	(5,927)	(5,927)
Termination benefits		(162,882)	-
Salaries and wages, annual and long service leave		(19,024,955)	(17,426,052)
<b>Total employee benefits</b>		<b>(20,952,777)</b>	<b>(18,943,294)</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

	2023	2022
	\$	\$
<b>Defined benefit plan</b>		
Emergency Services & State Super	(1,832)	(5,927)
<b>Defined contribution plans</b>		
Aware Super	(687,953)	(628,296)
Other	(1,075,156)	(883,019)
<b>Total superannuation</b>	<b>(1,764,940)</b>	<b>(1,517,242)</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

	2023	2022
	\$	\$
<b>Current provisions</b>		
<b>Annual leave</b>		
Unconditional and expected to settle within 12 months	1,152,015	1,122,064
Unconditional and expected to settle after 12 months	113,936	110,973
<b>Long service leave</b>		
Unconditional and expected to settle within 12 months	143,735	120,121
Unconditional and expected to settle after 12 months	1,831,032	1,582,263
	<b>3,240,718</b>	<b>2,935,421</b>
<b>Provisions for on-costs</b>		
Unconditional and expected to settle within 12 months	76,759	74,458
Unconditional and expected to settle after 12 months	108,469	94,842
	<b>185,228</b>	<b>169,300</b>
<b>Total current provisions for employee benefits</b>	<b>3,425,946</b>	<b>3,104,721</b>
<b>Non-current provisions</b>		
Long service leave	365,174	445,800
Provisions for on-costs	28,382	33,374
<b>Total non-current provisions for employee benefits</b>	<b>393,556</b>	<b>479,174</b>
<b>Total provisions for employee benefits</b>	<b>3,819,502</b>	<b>3,583,895</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

	2023
	\$
Opening balance	202,674
Additional provisions recognised	14,614
Reduction due to transfer out	(3,678)
Closing balance	213,610
Current	185,228
Non-current	28,382
	213,610

*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

	2023	2022
	\$	\$
Rental outgoings <sup>(a)</sup>	(2,384,603)	(2,209,921)
Short-term leases	(25,837)	(33,588)
Low value assets	(421,627)	(394,495)
Variable lease payments	(85,126)	(21,611)
<b>Total rental and associated outgoings</b>	<b>(2,917,193)</b>	<b>(2,659,615)</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 Other operating expenses

	2023	2022
	\$	\$
Programming and marketing	(6,840,512)	(5,426,422)
Facilities and technology	(3,785,497)	(3,092,911)
Commercial	(530,491)	(342,939)
Sponsorship in-kind	(385,763)	(591,086)
Administration costs	(1,472,029)	(1,695,836)
<b>Total other operating expenses</b>	<b>(13,014,292)</b>	<b>(11,149,194)</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	
	2023	2022	2023	2022	2023	2022
	\$	\$	\$	\$	\$	\$
Leasehold improvements - fair value	54,564,890	52,588,409	(27,280,354)	(25,171,802)	27,284,536	27,416,607
Property, plant & equipment - fair value	51,639,699	49,165,507	(19,879,752)	(17,830,461)	31,759,947	31,335,046
Work in progress - at cost	449,900	197,259	-	-	449,900	197,259
Collections - at fair value	18,950,000	18,950,000	-	-	18,950,000	18,950,000
<b>Net carrying amount</b>	<b>125,604,489</b>	<b>120,901,175</b>	<b>(47,160,106)</b>	<b>(43,002,263)</b>	<b>78,444,383</b>	<b>77,898,912</b>

*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	
	2023	2022	2023	2022	2023	2022
	\$	\$	\$	\$	\$	\$
Property - leased premises	31,229,216	28,150,349	(8,070,760)	(7,053,016)	23,158,456	21,097,333
Plant & equipment	241,150	241,150	(95,455)	(35,168)	145,695	205,982
<b>Net carrying amount</b>	<b>31,470,366</b>	<b>28,391,499</b>	<b>(8,166,215)</b>	<b>(7,088,184)</b>	<b>23,304,151</b>	<b>21,303,315</b>

	Property (Leased premises)	Plant & equipment	Total
Opening balance – 1 July 2022	21,097,333	205,982	21,303,315
Additions	6,315,422	-	6,315,422
Disposals	(1,638,257)	-	(1,638,257)
Depreciation	(2,616,042)	(60,287)	(2,676,329)
<b>Closing balance - 30 June 2023</b>	<b>23,158,456</b>	<b>145,695</b>	<b>23,304,151</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>

##### 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 \$	
	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022
Opening 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
Additions	36,603	204,665	6,335,276	534,463	4,279,952	-	-	-	10,651,831	739,128
Transfers between classes	3,081,261	-	930,623	-	(4,027,312)	(71,821)	-	-	(15,428)	(71,821)
Disposals	(355,644)	-	(1,638,257)	-			-	-	(1,993,901)	-
Depreciation expense	(2,894,291)	(3,316,806)	(5,202,740)	(4,858,554)			-	-	(8,097,031)	(8,175,360)
Closing balance	27,284,536	27,416,607	31,759,948	31,335,046	449,899	197,259	18,950,000	18,950,000	78,444,383	77,898,912

4.1.3 Movement in carrying amounts of property, plant & equipment

Leasehold improvements at fair value	2023 \$	2022 \$
<b>Gross carrying amount</b>		
Opening balance	52,588,409	52,460,789
Additions	36,603	204,665
Transfers between classes	3,081,261	-
Disposals	(1,141,383)	(77,045)
Closing balance	54,564,889	52,588,409
<b>Accumulated depreciation</b>		
Opening balance	(25,171,802)	(21,932,041)
Depreciation	(2,894,291)	(3,316,806)
Disposals	785,739	77,045
Closing balance	(27,280,354)	(25,171,802)
<b>Net carrying amount</b>	<b>27,284,536</b>	<b>27,416,607</b>

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

Property, plant & equipment - fair value	2023	2022
	\$	\$
<b>Gross carrying amount</b>		
Opening balance	49,362,788	63,929,040
Additions	10,615,228	534,463
Transfers between classes	(3,096,689)	(71,821)
Disposals	(4,791,706)	(15,028,894)
Closing balance	52,089,621	49,362,788
<b>Accumulated depreciation</b>		
Opening balance	(17,830,483)	(28,000,824)
Depreciation	(5,202,740)	(4,858,554)
Disposals	3,153,449	15,028,895
Closing balance	(19,879,774)	(17,830,483)
Net carrying amount	32,209,847	31,532,305

4.2 Depreciation

Charge for the period

	2023	2022
	\$	\$
<b>Depreciation</b>		
Property, plant & equipment	(5,202,740)	(4,858,554)
Leasehold improvements	(2,894,291)	(3,316,806)
Total depreciation	(8,097,031)	(8,175,360)

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**

	2023	2022
	\$	\$
<b>Current receivables</b>		
<b>Contractual</b>		
Trade debtors	715,607	78,310
Other receivables	109,158	245,022
	824,765	323,332
<b>Statutory</b>		
Amount owing from Victorian Government	216,445	4,752,318
GST input tax credit recoverable	179,135	227,079
	395,580	4,979,397
<b>Total current receivables</b>	<b>1,220,345</b>	<b>5,302,729</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>1,320,345</b>	<b>5,402,729</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>2023</b>							
<b>Receivables</b>							
Trade debtors and allowance for impairment losses of contract receivables <sup>(a)</sup>	715,607	422,339	422,339	81,763	211,504	-	-
Other receivables	209,158	109,158	109,158	-	100,000	-	-
<b>Total contractual financial assets</b>	<b>924,765</b>	<b>531,497</b>	<b>531,497</b>	<b>81,763</b>	<b>311,504</b>	<b>-</b>	<b>-</b>
<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>

Note:

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

5.2 Payables

	2023	2022
	\$	\$
<b>Current payables</b>		
<b>Contractual</b>		
Trade creditors <sup>(a)</sup>	459,963	2,489,658
Accrued expenses	559,622	923,780
	<b>1,019,585</b>	<b>3,413,438</b>
<b>Statutory</b>		
Taxes payable	310,553	134,298
<b>Total current payables</b>	<b>1,330,138</b>	<b>3,547,736</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>2023</b>						
<b>Payables</b>						
Trade creditors and accrued expenses <sup>(a)</sup>	1,019,585	1,019,585	1,019,585	-	-	-
<b>Total payables</b>	<b>1,019,585</b>	<b>1,019,585</b>	<b>1,019,585</b>	<b>-</b>	<b>-</b>	<b>-</b>
<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>

Note:

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

5.3 Other liabilities

	2023	2022
	\$	\$
Contract liabilities	2,968,719	3,821,683
Sundry liabilities	70,860	48,703
<b>Total current other liabilities</b>	<b>3,039,579</b>	<b>3,870,386</b>
<b>Total non-current other liabilities</b>	<b>-</b>	<b>-</b>
<b>Total other liabilities</b>	<b>3,039,579</b>	<b>3,870,386</b>

Contract liabilities

	2023	2022
	\$	\$
Opening balance brought forward	3,821,683	3,868,071
Add: Payments received for performance obligations yet to be completed during the period	1,903,853	1,382,261
Less: Revenue recognised in the reporting period for the completion of a performance obligation	(2,756,816)	(1,428,649)
<b>Total contract liabilities</b>	<b>2,968,719</b>	<b>3,821,683</b>
<b>Current contract liabilities</b>	<b>2,968,719</b>	<b>3,821,683</b>
<b>Non-current contract liabilities</b>	<b>-</b>	<b>-</b>
<b>Total contract liabilities</b>	<b>2,968,719</b>	<b>3,821,683</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

	2023	2022
	\$	\$
<b>Current lease liabilities</b>		
Lease liabilities <sup>(a)</sup>	3,316,252	3,046,238
<b>Total current lease liabilities</b>	<b>3,316,252</b>	<b>3,046,238</b>
<b>Non-current leases liabilities</b>		
Lease liabilities	22,223,196	20,087,100
<b>Total non-current lease liabilities</b>	<b>22,223,196</b>	<b>20,087,100</b>
<b>Total lease liabilities</b>	<b>25,539,448</b>	<b>23,133,338</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>2023</b>							
Lease liabilities	25,539,448	31,245,452	276,354	829,063	2,210,835	16,781,941	11,147,259
<b>Total</b>	<b>25,539,448</b>	<b>31,245,452</b>	<b>276,354</b>	<b>829,063</b>	<b>2,210,835</b>	<b>16,781,941</b>	<b>11,147,259</b>
<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>



Interest expenses

	2023	2022
	\$	\$
Interest on lease liabilities	1,183,494	1,046,896
<b>Total interest expense</b>	<b>1,183,494</b>	<b>1,046,896</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 June 2022 to 15 September 2027, 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

	2023	2022
	\$	\$
Interest on lease liabilities	1,183,494	1,046,896
Expenses relating to short term leases	25,837	33,588
Expenses relating to leases of low-value assets	421,627	394,495
Variable lease payments, not included in the measurement of lease liabilities	85,126	21,611
<b>Total amount recognised in the comprehensive operating statement</b>	<b>1,716,084</b>	<b>1,496,590</b>

Amounts recognised in the statement of cashflows

	2023	2022
	\$	\$
Total cash outflows for leases	2,882,208	3,152,939

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.

	2023	2022
	\$	\$
Total cash and deposits disclosed in the balance sheet	10,672,973	8,163,406
Balance as per cash flow statement	10,672,973	8,163,406

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

	2023	2022
	\$	\$
Net result for the period	(827,713)	(6,878,951)
<b>Non-cash movements</b>		
Depreciation and amortisation of non-current assets	8,097,031	8,175,360
<b>Movements included in investing activities</b>		
Gain on sale or disposal of non-current assets	(2,366,698)	-
<b>Movements in assets and liabilities</b>		
(Increase)/decrease in receivables	4,082,384	(4,488,801)
(Increase)/decrease in inventories	24,063	(132,047)
(Increase)/decrease in prepayments	92,043	77,811
(Decrease)/increase in payables	(2,195,441)	1,413,480
(Decrease)/increase in unearned revenue	(852,964)	(46,388)
(Decrease)/increase in current provisions	318,263	(133,744)
(Decrease)/increase in non-current provisions	(82,655)	(44,268)
Net cash flows from/(used in) operating activities	6,288,313	(2,057,548)

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

	2023	2022
	\$	\$
<b>Capital expenditure commitments payable</b>		
Less than 1 year	-	-
Longer than 1 year and not longer than 5 years	70,000	80,000
	70,000	80,000
<b>Operation and maintenance commitments payable</b>		
Less than 1 year	262,744	812,660
Longer than 1 year and not longer than 5 years	-	-
Longer than 5 years	1,534,181	1,340,560
<b>Other lease payables <sup>(a)</sup></b>		
Less than 1 year	452,314	1,898,353
Longer than 1 year and not longer than 5 years	786,394	244,218
Longer than 5 years	55,835	-
	1,294,543	2,142,571
<b>Total commitments (inclusive of GST)</b>	<b>2,898,724</b>	<b>3,563,131</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

2023	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	10,672,973	-	-	10,672,973
Receivables <sup>(a)</sup>	5.1	-	924,765	-	924,765
<b>Total contractual financial assets <sup>(b)</sup></b>		<b>10,672,973</b>	<b>924,765</b>	<b>-</b>	<b>11,597,738</b>

<b>Contractual financial liabilities</b>					
Payables <sup>(c)</sup>	5.2	-	-	1,019,585	1,019,585
<b>Borrowings</b>					
Lease liabilities	6.1.1	-	-	25,539,448	25,539,448
<b>Total contractual financial liabilities <sup>(d)</sup></b>		<b>-</b>	<b>-</b>	<b>26,559,033</b>	<b>26,559,033</b>

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>

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	2023 \$	2022 \$
<b>Contractual financial assets</b>			
Cash and deposits - net holding gain/(loss) on financial instruments	8.1	(4,131)	7,951
		<b>(4,131)</b>	<b>7,951</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 2022–23.

*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>2023</b>			
Cash and deposits	10,666,414	6,558	10,672,973
Receivables	-	924,765	924,765
<b>Total contractual financial assets <sup>(a)</sup></b>	<b>10,666,414</b>	<b>931,323</b>	<b>11,597,738</b>
<b>2022</b>			
Cash and deposits	8,156,848	6,558	8,163,406
Receivables	-	423,332	423,332
<b>Total contractual financial assets <sup>(a)</sup></b>	<b>8,156,848</b>	<b>429,890</b>	<b>8,586,738</b>

Note:

<sup>(a)</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).

*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 2023, ACMI had no forward exchange contracts (2022: 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>2023</b>					
<b>Cash and bank deposits</b>					
Bank deposits	2.97%	10,666,414	-	10,666,414	-
Cash on hand		6,558	-	-	6,558
<b>Receivables</b>					
Trade debtors and allowance for impairment losses of contract receivables		715,607	-	-	715,607
Other receivables		209,158	-	-	209,158
<b>Total financial assets</b>		<b>11,597,738</b>	<b>-</b>	<b>10,666,414</b>	<b>931,323</b>
<b>Payables</b>					
Trade creditors and accrued expenses		1,019,585	-	-	1,019,585
<b>Borrowings</b>					
Lease liabilities	4.41%	25,539,448	25,539,448	-	-
<b>Total financial liabilities</b>		<b>26,559,033</b>	<b>25,539,448</b>	<b>-</b>	<b>1,019,585</b>
<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>

**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 (2022: nil).

*Contingent liabilities*

There are no contingent liabilities (2022: 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 2023*

	Carrying amount as at 30 June 2023	Fair value measurement at end of reporting period using		
		Level 1	Level 2	Level 3
	\$	\$	\$	\$
Leasehold improvements at fair value	27,284,536	-	-	27,284,536
Property, plant & equipment at fair value	31,759,948	-	-	31,759,948
Collections at fair value	18,950,000	-	6,331,335	12,618,665
<b>Total property, plant &amp; equipment and collections</b>	<b>77,994,484</b>	<b>-</b>	<b>6,331,335</b>	<b>71,663,149</b>

*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>

*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 collection 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 2022	27,416,607	31,335,043	12,618,665
Purchases	36,603	6,335,276	-
Transfers from work in progress	3,081,261	930,623	-
Disposals	(355,644)	(1,638,257)	-
Revaluation	-	-	-
<b>Gains or losses recognised in net result</b>			
Depreciation	(2,894,291)	(5,202,740)	-
Loss on disposal	-	-	-
<b>Subtotal gains or losses recognised in net result</b>	<b>(2,894,291)</b>	<b>(5,202,740)</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 2023	27,284,536	31,759,945	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 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

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 2021-22.

## 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.

	2023	2022
	\$	\$
<b>Net loss on financial instruments <sup>(a)</sup></b>		
Net FX gain/(loss) arising from financial instruments	(4,131)	7,951
Impairment of financial assets at amortised cost	-	-
	(4,131)	7,951
<b>Net loss on non-financial assets <sup>(b)</sup></b>		
Net loss on disposal of property, plant & equipment and collections	2,366,698	-
<b>Other gain/(loss) from other economic flows <sup>(c)</sup></b>		
Net gain/(loss) arising from revaluation of long service leave liability	201,611	15,157
<b>Total other economic flows included in net result</b>	<b>2,564,178</b>	<b>23,108</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

	2023	2022
	\$	\$
<b>Physical asset revaluation surplus <sup>(a)</sup></b>		
Balance at beginning of financial year	11,624,190	11,624,190
Revaluation increments/(decrements)	-	-
<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	1 July 2023 to 30 June 2023
Accountable Officer	Seb Chan, Director & CEO	11 August 2022 to 30 June 2023
Accountable Officer	Graham Jephcott, Acting Director & Chief Executive Officer	1 July 2022 to 10 August 2022

#### Governing Board

Janet Matton AM, Board President	1 July 2022 to 30 June 2023
Tasneem Chopra OAM	1 July 2022 to 1 January 2023
Karen Corry	1 July 2022 to 30 June 2023
Darren Dale	1 July 2022 to 5 June 2023
Ian Forsyth	1 July 2022 to 30 June 2023
Rachel Griffiths AM	1 July 2022 to 30 June 2023
Alison Parker	18 June 2023 to 30 June 2023
Paul Wiegard	1 July 2022 to 30 June 2023
Dr Terry Wu	1 July 2022 to 30 June 2023

#### 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 \$360,000-\$370,000 (\$390,000-\$400,000 FY2021-22).

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)	2023	2022
	\$	\$
Short-term employee benefits	640,140	546,697
Post-employment benefits	58,931	44,943
Termination benefits	-	-
<b>Total remuneration <sup>(a)</sup></b>	<b>699,071</b>	<b>591,640</b>
<b>Total number of executives</b>	<b>4</b>	<b>2</b>
<b>Total annualised employee equivalent <sup>(b)</sup></b>	<b>2.68</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, Seb Chan (from 11 August 2022)
- Acting Director & Chief Executive Officer, Graham Jephcott (to 10 August 2022)
- Deputy CEO & Executive Director, Commercial & Operations, Graham Jephcott (from 11 August 2022 to 30 June 2023)
- Executive Director, Commercial & Operations, Sarah Slade (from 19 June 2023)
- Executive Director Experience & Engagement, Britt Romstad (from 8 May 2023)
- Executive Director Programming, Keri Elmsly (from 17 November 2022)
- Chief Experience Officer, Sebastian Chan (to 10 August 2022)

The compensation detailed below excludes the salaries and benefits the Portfolio Minister receives.

Compensation of KMPs	2023	2022
	\$	\$
Short-term employee benefits	983,088	909,071
Post-employment benefits	84,710	63,977
Termination benefits	-	-
<b>Total <sup>(a)</sup></b>	<b>1,067,798</b>	<b>973,048</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 \$33.05m (\$26.89m 2021-22) from Creative Victoria.
- ACMI received operating funding for educational programs of \$379k (\$251k 2021-22) 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	2023	2022
	\$	\$
<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.	22,906	33,972
<b>Total</b>	<b>22,906</b>	<b>33,972</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

	2023	2022
	\$	\$
<b>Victorian Auditor-General's Office</b>		
Audit of the financial statements	38,000	30,000
	<b>38,000</b>	<b>30,000</b>

8.5 Subsequent events

Subsequent to 30 June 2023, a dispute with a service provider has arisen. An amount of \$432k is payable from the service provider at 30 June 2023 and has been reported in receivables.

At the date of this report an estimate of any expected credit loss cannot be determined and therefore no adjustment has been made to the receivables balance at 30 June 2023. Management are in the process of working through a resolution on this matter.

ACMI has no material or significant events occurring after the reporting date (2022: nil).

## 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 2022-23 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 2022-10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities.*

This Standard amends AASB 13 Fair Value Measurements by adding authoritative implementation guidance and illustrative examples of fair value measurements of non-financial assets of not-for-profit public sector entities not held primarily for their ability to generate net cash flows.

*AASB 2020-1 Amendments to Australian Accounting Standards - Classification of Liabilities as Current or Non-Current* and *AASB 2022-6 Amendments to Australian Accounting Standards - Non-current Liabilities with Covenants*

The Standard amended AASB 101. Presentation of Financial Statements to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current and was applicable to annual reporting periods beginning on or after 1 January 2022.

AASB 2020-6 subsequently amended AASB 2020-1, deferring the mandatory effective date of AASB 2020-1 from 1 January 2022 to 1 January 2023.

AASB 2022-6 was applicable for annual reporting periods beginning on or after 1 January 2022.

AASB 2022-6 amends and clarifies the requirements contained in AASB 2020-1:

- clarifies that only those covenants that an entity must comply with at or before the reporting date affect a liability's classification as current or non-current; and
- requires additional disclosures for non-current liabilities that are subject to an entity complying with covenants within twelve months after the reporting date.

AASB 2022-6 applies to annual reporting periods beginning on or after 1 January 2023.

ACMI is in the process of analysing the impacts of these Standards and amendments.







Australian Centre for the Moving Image  
Federation Square, Melbourne

[www.acmi.net.au](http://www.acmi.net.au)  
Phone 61 3 8663 2200  
Fax 61 3 8663 2498  
Email [info@acmi.net.au](mailto:info@acmi.net.au)  
Mail PO Box 14  
Flinders Lane VIC 8009



