

SCHOOLS RISK ASSESSMENT SUMMARY: SCI-FI MYTHOLOGIES TRANSFORMED

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Science Gallery Melbourne (SGM) exhibition, SCI-FI MYTHOLOGIES TRANSFORMED, to help inform their own risk assessment. This summary is based on a comprehensive risk assessment of the SCI-FI MYTHOLOGIES TRANSFORMED exhibition by the broader University Museums & Collections Department team to ensure OH&S risk management is considered and accounted for (where needed) before school aged visitors (Years 7-12) attend the Science Gallery Melbourne (SGM) venue and exhibition, SCI-FI MYTHOLOGIES TRANSFORMED. For more information regarding the exhibition, general OH&S and other organisational policies, please see the Science Gallery Melbourne [school visit resources webpage](#), or contact us.

BACKGROUND INFORMATION

PROGRAM OVERVIEW

Science Gallery Melbourne is a participatory space created for and with young people to explore the collision of art and science. Science Gallery Melbourne learning programs explore the vital role STEAM learning experiences plays in shifting our understanding of science, art, technology and innovation. Through embracing scientific and artistic inquiry alike, our programs foster the development of transferrable, 21st century skills, exploring design thinking inquiry programs through a creative lens.

EXHIBITION OVERVIEW

SCI-Fi: Mythologies Transformed offers fresh insights on science fiction, a genre built on envisioning alternative futures and imaginary realms. The lines connecting science fiction with ancient philosophy and mythologies are brought to light through the work of Asian and First Nations women artists and collectives.

Structured around eight thematic chapters-*Paradox of Paradise, Words and Worlds, New Nature, Ways of Folding Space, Crafting New Worlds, The Monstrous Feminine, New Myths*, and *In A New Light*-the exhibition weaves together narratives found in Western science fiction literature and cinema with ideas inherent in Eastern spiritual traditions that have evolved over centuries and millennia. Adopting Western science fiction paradigms, such as parallel worlds and interdimensional travel, as a starting point, *SCI-Fi* explores science fiction's possible roots in Asian philosophy and spirituality. Themes such as hybridity, mysticism, transcendence and other-worldly utopias, which are found in both fields, seem to point to cultural traditions in Asia. Shown in Australia for the first time, this narrative is expanded to incorporate First Nations perspectives and knowledges.

As diverse voices gain prominence, the traditionally male-dominated genre of science fiction is slowly evolving. Moving seamlessly between ancient mythologies, contemporary art, books and post-modern cinema, *SCI-Fi* elevates women and alternative voices, celebrating the dream worlds, futuristic visions and fantastical realities of artists calling for a more inclusive future.

RISK WARNING SUMMARY

1. Please note that the SCI-FI MYTHOLOGIES TRANSFORMED exhibition has the following content warnings; ***contains content rated within M & MA science fiction films (each approx. 10 seconds), inclusive of nudity, horror imagery, mild physical/psychological violence showcasing weapons and explosions. Some content explores queer identity, gender violence, euthanasia, suicide, filicide, racial themes, apocalypse and climate emergencies.***

There is potential for students to interact with all works as part of a visit to the SCI-FI MYTHOLOGIES TRANSFORMED exhibition. As such, it is expected that 1) Teachers review this document, 2) Notify parent and carers of the above exhibition content warning, as well as the specific artwork content warnings and technology warnings as detailed below, and 3) Follow their own school's excursion policies and procedures.

If teachers think that content could be triggering or unsuitable for some of their students, they can advise the Learning Experiences Team when booking and we can work through potential solutions (this must be completed two weeks in advance of the excursion).

DUTY OF CARE & SUPERVISION

Science Gallery Melbourne is a public gallery and so, members of the public will likely be in the gallery at the same time as students. Please take this into account when determining the number of excursion staff for student supervision and noting that at all times, the duty of care and responsibility for supervision of students travelling to, during and travelling back to school from Science Gallery Melbourne rests with the accompanying school staff members. This responsibility cannot be transferred under any circumstances.

ACCESSIBILITY

Science Gallery Melbourne aims to ensure a reasonable number of exhibition pieces have accessible engagement for:

- people with a disability
- people with a physical disability
- people with sensory needs
- people with an intellectual disability
- people with a mental illness

Accessibility resources available include:

- Transcripts of exhibition works that contain audio
- Descriptive audio guides of the venue and exhibitions to assist vision-impaired visitors will be confirmed at a later date
- Visual storytelling document of the exhibition and venue for autistic people or people with anxiety will be available online and from the front desk in the weeks following the exhibition opening
- Relaxed visitation sessions and tours will be made available via booking for those with low-sensory requirements

A sensory map of the exhibition and venue will be available from the front desk in the weeks following the exhibition opening. Specific venue and artwork accessibility considerations are identified in the relevant tables below.

UoM CHILD SAFETY RISK ASSESSMENT

A University of Melbourne Child Safety Risk Assessment accompanies this school excursion exhibition risk assessment and should be reviewed accordingly.

ARTWORK OVERVIEW

More information and images of each artwork will be available on [this webpage](#).

ARTWORK TITLE & ARTIST(S)		ARTWORK DESCRIPTIONS and how to engage
1	Shangri-La & Mountain (Shangri-La) Patty Chang	Welcome to Shangri-La, a utopian realm that became a real place in 2001 when Zhongdian, a rural town in China was renamed Shangri-La City in an effort to promote tourism. Patty Chang visited the town in 2005, making a real journey to an imaginary place. By documenting her experience, the artist questions the idea of utopias. Watch the film and see the space between fiction and reality collapse, bringing light to the real-world issues that Zhongdian faces. The centrepiece of the film is the creation of a sculpture mirroring the sacred snow mountain Kawa Garbo or Meili Xue Shan which is near Zhongdian. This mesmerising sculpture can rotate slowly, in the style of a prayer wheel, reflecting light and emitting “energy” in the gallery.
2	Words And Worlds Science Fiction Timeline What is Spec Fic Mykaela Saunders	<p>Physical Injury: Barrier preventing audience from touching rotating installation.</p> <p>Speculative fiction, or spec fic, is a big and porous basket that holds all the slippery types of stories together, including science fiction, climate fiction, alternate history, futurism, post/apocalyptic fiction, utopian and dystopian fiction, fantasy, horror, gothic fiction, surrealism, magic realism, and slipstream fiction. Spec fic, as a Western genre, employs devices that our cultural stories have dealt in for millennia – the difference is, to us these stories aren’t always passed out into fiction or fantasy, as they are often just ways we experience life. For example: time travel isn’t such a big deal when you belong to a culture that experiences all-times simultaneously, not in a progressive straight line like Western cultures do. And talk to any Aboriginal kids, from any community anywhere on this continent, about gussies or ghosts, and you will find a captive audience of experts, and maybe a highly skilled storyteller if you’re lucky.</p> <p>There are so many common spec fic themes that are just stone-cold reality for us. Right now, right across this continent, we are post-apocalyptic and not yet post-colonial, so all those violent histories of invasion and colonisation must be read as apocalyptic by any standard. Related, Mad Max is probably the best-known Australian cli-fi story, but for our people, who have seen unfathomable ecocide enacted hand in glove with our own attempted genocide, all stories that take place in unceded lands post-1788 are climate fictions. Finally, and perhaps more universally, some say that spec fic deals in the ‘not real’, but what of the absolute fantasy of continuous consumption on a finite planet?</p> <p>Content Warning: Work depicts short silent clips (each approx. 10 seconds) of science fiction films. Some include stylised violence, weapons and explosions.</p>
	Work 1: A Trip to the Moon (1902)	Face of the moon looking through telescope (7 seconds)
	Work 2: Dr Jekyll and Mr Hyde (1902)	Dr Jekyll takes chemical drugs and transitions to other identity (15 seconds)
	Work 3: Metropolis (1927)	Robot being charged into a human being (11 seconds)
	Work 4: Algo: Tragedy of Power (1920)	Man increasing the force of futuristic machine (10 seconds)

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

Work 5: Aelita: Queen of Mars (1924)	Features two futuristic people communicating with each other (8 seconds)
Work 6: Frankenstein (1931)	Focuses on Frankenstein contorted face (10 seconds)
Work 7: The Bride of Frankenstein (1935)	Frankenstein and bride communicating (11 seconds)
Work 8: Things to Come (1936)	Futuristic child & man viewing a city on screen (12 seconds)
Work 9: The Invisible Man Appears (1949)	Monster unwraps invisible head in front of terrified family (8 seconds)
Work 10: Doctor Cyclops (1940)	Monster like character looing through a window. Miniature people in roman togas being watched by enormous male character. (19 seconds)
Work 11: Invasion of the Body Snatchers (1956)	Fearful people observing unknown creature in garden hot house (4 seconds)
Work 12: Warning from Space (1956)	Star light space creature transitions into human being (5 seconds)
Work 13: Forbidden Planet (1956)	Lazer shooting of invisible creature in rocky environment (3 seconds) <i>Content Warning: Lazer gun usage</i>
Work 14: Creature from Black Lagoon (1957)	Unknown creature hijacks woman on boat and jumps into the sea (11 seconds) <i>Content Warming: Stylised violence</i>
Work 15: Atro Boy (1963-1966)	Cartoon boy character with superpowers flies into space (6 seconds)
Work 16: 2001: A Space Odyssey (1968)	Astronaut walking in spaceship corridor checking vents (7 seconds)

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

Work 17: The Twilight Zone (1959-1964)	Title of 'The Twilight Zone' animated in space then letters disintegrate ((4 seconds)
Work 18: Solaris (1972)	Man running in futuristic corridor into office (11 seconds)
Work 19: Space is the Place (1974)	Egyptian man reflected in mirror, cut to media event being filmed (10 seconds)
Work 20: Alien (1979)	Astronaut looking out of window into space (7 seconds)
Work 21: Akira (1988)	Animated city scape of the future (6 seconds)
Work 22: Blade Runner (1982)	City scape with digital image of woman (6 seconds)
Work 23: Tron (1982)	Robotic men turn into futuristic cars (6 seconds)
Work 24: Crazy Thunder Men (1980)	Three men riding motor bikes fast (4 seconds)
Work 25: Ghost in Shell (1995)	Animation of a boy camouflaged in spaceship (4 seconds)
Work 26: The Matrix (1999)	Man using superpowers to avoid being shot (8 seconds) Content Warning: Gun usage
Work 27: Cowboy Bebop (1988)	Animated man smoking in car (6 seconds)
Work 28: Cloverfield (2008)	Shooting of people (4 seconds) Content Warning: Mild violent scene with images of people being shot
Work 29: War of the Worlds (2005)	Monster appears behind young girl (5 seconds)
Work 30: Sunshine (2007)	Explosion with person reacting in fear (4 seconds) Content Warning: Person impacted by large explosion
Work 31: The Host (2006)	Injured man observes schoolgirl being hijacked by monster-like creature (6 seconds) Content Warning: Schoolgirl being abducted by monster

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

	Work 33: Everything Everywhere All At Once (2022)	Multiple images of woman's face/identity changing (4 seconds)
	Work 34: Arrival (2016)	Woman touching mystical wall (5 seconds)
	Work 35: Ex Machina (2014)	Robot touching and exploring bodyless faces on wall (5 seconds)
	Work 36: Her (2013)	Single man in crowded contemporary city (6 seconds)
3	Untitled (Heat Book) Shilpa Gupta	<p>Don't step too close, this is no ordinary book. Seemingly benign, the book is in fact dangerous, constantly emanating a steady power. Scientific knowledge and religion are themes explored deeply in many science fiction narratives and these ideas often co-exist uneasily. Bringing together Eastern spiritual narratives and Western literature, Untitled (Heat Book) demonstrates with burning intensity, the tension that exists between these two realms. Sacred texts can have incendiary power and have sparked following and conflict throughout human history. While the heat warms you, we invite you to reflect on the uncomfortable friction that occurs between words and worlds.</p> <p><i>Physical Injury: A barrier prevents audience from touching installation with s heated book.</i></p>
4	Parallel Worlds, Transcendence And Interdimensional Travel Shiqiu Liu, Curator Objects from Wellcome East Asian Collection at the University of Melbourne	<p>Popular science fiction concepts such as parallel universes and interdimensional travel are ideas that can also be found at the heart of Asian philosophy and spirituality. Drawing connections between Asia and the West, these prints highlight the spiritual traditions of Buddhism, Taoism and folklore exploring concepts of transcendence, portals to heavenly worlds and parallel dimensions.</p>
5	One! Hundred! Demons! Lynda Barry	<p>Demons are the itchy stories, thoughts and things we tell ourselves that haunt our internal landscape. What might they look like if you gave them a face? Lynda Barry learned a lot when she drew her demons, and she reckons you'll dig it too. Start here with the tale of The Aswang, a Filipino folk story told to Lynda by her grandmother. Through the simple and powerful act of drawing, she invites you to contribute your own demons, doodles and narratives to hang in the gallery. They might not appear as you expect, and we hope you are gentle with the creatures flowing out through the ink and onto the page. If you don't know where to begin, try one of the warmup activities provided by Lynda. Trust us, you'll get the hang of it.</p> <p><i>Content Warning: Artwork references family violence. Activity encourages participants to creatively explore personal demons which may trigger negative memories.</i></p>
6	Galactica V.2 Dharma Garden	<p>Blending Hindu spirituality with science fiction, you are invited to take a journey into space and imagine what a new nature might look like. The Hindu goddess Lakshmi is widely associated with fertility and prosperity. In some parts of Java and Bali, she is known as Dewi Sri and is worshipped for agriculture. Here the goddess is imagined as an otherworldly being arriving in</p>

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

	Dharma Garden by the House of Natural Fibre	<p>a spacecraft shaped like the wheel of dharma. Accompanying the goddess are terrariums filled with moss and other organic materials designed for terra-formation—the process of modifying the environment of another planet to make it habitable.</p> <p>Interaction with materials: Moss is displayed as part of exhibition.</p>
7	Latent Chok Si Xuan	<p>Examine the line between the organic and inorganic as you breathe alongside this simulation of a natural system. Take a minute to settle and slow your breath. Gently expanding and contracting, these mechanical flowers and delicate air bags simulate the natural and essential process of breathing. The fate of the natural world is a recurring theme in science fiction, which often sees natural and technological systems intertwining. Suspended mid-air, ethereal tubular vines drape down, collapsing the distance between the mechanical and natural worlds. When you imagine a possible future where nature has been replaced by technology, it could look something like this.</p> <p>Physical Hazard: A barrier prevents audience from touching installation with moving wires.</p>
8	Lux Aeterna Corin Iletto & Tristian Jalleh	<p>In a futuristic world covered in a desert landscape, the remaining infrastructure on Earth is powered purely by the sun. Sit down, put on the headphones and transcend the boundaries between the physical and virtual worlds in an experience that merges baroque, anime and sci-fi film aesthetics with a celestial soundtrack. Inspired by the 'hydraulis' (ancient water organ) and the idea of musical instruments as spirits and sacred objects, sounds are imagined as sentient beings with each sonic element taking on a life of its own. Apparitions of android machinations. Swirling sentinels. Debris suspended in space, momentarily forming then collapsing again into an abyss. The eternal light that already encompasses us brings us closer to the heavens.</p> <p>Accessibility and Access: Deaf/Hard of Hearing students will not be able to access the recorded soundscapes. Sensory Warning: Vibrating chair could cause discomfort.</p>
9	The Ways of Folding Space & Flying Moon Kyungwon & Jeon Joonhoo	<p>Folding space and flying through time often manifest as major themes in Western science fiction. The Ways of Folding Space and Flying refers to the Korean words, chukjibeop 축죽죽 (to fold space as a method of travelling large distances) and bihaengsul 축죽죽 (to fly across time and space). These ideas have been studied in Taoist practice for hundreds of years as ways of freeing the mind and body from physical limitations and natural forces. Humans desire to look beyond the barriers and structures that confine us. In the distant future, where much of the world has been covered in water, you are invited to question the future of art and creativity in human civilisation.</p> <p>Accessibility and Access: Deaf/Hard of Hearing students will not be able to access the recorded sounds via headphones. Sensory Warning: Soundscape may cause discomfort to some visitors.</p>
10	Cloudscape Saya Woolfalk	<p>Immerse yourself in the rich and colourful world inhabited by the Empathics—a fictional community of women with mixed racial and ethnic identities who have traits of both humans and plants. The Empathics represent a vision for a future where diverse cultures will develop deeper empathy for one another. With their own style, symbology and folklore, the story of the Empathics weaves elements from science fiction, mythology, anthropology and Eastern spirituality to envision a utopian world founded on empathy. Watch the women morph and transform, reimagining the world in multiple dimensions.</p> <p>Sensory warning: darkened corridor and moving projection may cause discomfort. Technology warning: Work includes a link to a QR code which allows participants to generate a face filter using their personal device.</p>

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

11	Mystics in Bali film clip & Sumpah Pontianak film clip	<p>In Southeast Asian folklore, supernatural female beings are often depicted as malevolent characters. These supernatural beings such as the 'Pontianak' and 'Penanggalan' are described as beautiful and seductive, but once provoked, they turn into monstrous beings. Their stories are passed down as cautionary tales across generations, in different cultures and forms, particularly in Southeast Asia, to encourage good behaviour in people.</p> <p>Content warning: <i>Mystics in Bali includes some stylised physical violence, including decapitation. Sumpah Pontianak includes depictions of physical violence and an attempted strangulation.</i></p>
12	She Who Sees The Unknown: Huma Morehshin Allahyari	<p>This is a reimagining of the narrative of 'Huma', a powerful Middle Eastern jinn or genie. Often depicted as a female, horned three-headed spirit, Huma is thought to be responsible for causing a fever. Allahyari rewrites the narrative, envisioning Huma using her heat-related powers as means of moderating the planet's temperature, countering the effects of global warming. This video and 3D printed sculpture form part of a wider body of work by the artist that reinterprets monstrous female figures of Islamic mythical origin. Allahyari is interested in "re-figuring", a form of feminist practice whereby artists reclaim the past to re imagine different forms of present and future. In this work and others, she counters Western centric perspectives on present challenges such as climate change.</p> <p>Accessibility and Access: <i>Deaf/Hard of Hearing students will not be able to access the recorded sounds.</i> Content warning: <i>Stylised nudity on sculpture.</i></p>
13	Namahage in Tokyo Etsuko Ichihara	<p>In Japanese folklore, the 'Namahage' is an ogre-like demon who threatens villagers. In northeast Japan, men dress up as the Namahage, as part of their year-end rituals, frightening lazy and badly-behaved children. This ritual is believed to instil a sense of awareness and responsibility in young children. Namahage in Tokyo tells a fresh story of how the Namahage might exist in Japan's modern capital city. Instead of a monster, the Namahage is now a futuristic being who brings about peace by enforcing surveillance over the city, punishing adults who misbehave on social media, visiting them at night and hacking into their minds.</p> <p>This work is subtitled.</p> <p>Content warning: <i>Video contains stylised physical and psychological violence. Themes of childhood regression, punishment and parental expectation.</i></p>
14	Ex Nilalang: Balud Club Arte	<p>What new perspectives can we spark by reimagining stories? Prepare to be hypnotised by this reinterpretation of Filipino diasporic identities through a blend of myth and speculative fiction. This mythical creature is a 'manananggal' which is often depicted as a nocturnal vampire-like entity that can sever its upper torso and fly using bat like wings. Said to prey on pregnant women, in traditional folklore, the story of the manananggal serves as a cautionary tale. Club Ate re-imagines the manananggal as an avant-garde science fiction figure with sparkling skin and a sensuous poignancy. She sings a local Waraysong, 'Balud', mourning the loss of part of her body, conveying both sorrow and resistance. 'Nilalang' means both 'to create' and 'creature'. Club Ate use the word to emphasise that they are both transforming existing mythologies and imagining a form of Filipino futurism. Can you empathise with the manananggal's mournful song?</p> <p>Accessibility and Access: <i>Deaf/Hard of Hearing students will not be able to access the recorded sounds.</i> Content warning: <i>Video contains nudity.</i></p>

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

15	Mok Mok Murrup Yakuwa Paola Balla	<p>This work tells the story of Mok Mok, a Wemba Wemba female entity, who would call or sing children away from their homes to live with her. Once a terrifying entity that struck fear into the hearts of children, Paola recasts Mok Mok as a powerful matriarch upholding Sovereignty across all time and space. A guardian presence, a protector and constant witness to the violence of patriarchy and colonisation against Aboriginal women and children. Mok Mok Murrup Yakuwa is a version of reality that lives across life, dreaming and death. It represents a living experience of moving through time, place and ways of being on and with Country and holds my unconditional love of Country, my family and my people.”</p> <p><i>Accessibility and Access: Deaf/Hard of Hearing students will not be able to access the recorded sounds.</i> <i>Cultural safety warning: Explores themes of displacement and colonisation of Indigenous peoples and reframing cultural identities.</i></p>
16	Red Silk Of Fate: The Shrine & Tamaki's Crush Sputniko! Napp Studios	<p>A red silk thread that connects two people who are destined to be together appears across many Chinese, Japanese and Korean mythologies. The thread symbolises the fragility of love but also its irresistible power. The myth is reinvented here in the form of a shrine woven with thread from bioengineered silkworms—genetically altered to produce silk containing oxytocin, a love hormone. Resembling a Japanese Shinto shrine, you can use a special pair of lenses to see that the silk glows with embroidered patterns, symbolising the night-blooming cereus—a flower that opens briefly under moonlight. Contemplate love and bonding in a spiritual setting as you walk around this immersive space imagining a future where humans could soon be creating living things through biotechnology once thought to exist only in legend—in other words, New Myths.</p> <p>Tamaki's Crush This film follows Tamaki, an aspiring genetic scientist who creates her own version of the Red Silk of Fate in an attempt to win the affections of her crush, Sachihiko. By sewing the bioengineered thread into her favourite scarf, Tamaki hopes to forge a romantic connection but accidentally unleashes unexpected, mystical forces, reflecting the unpredictable nature of tampering with fate.</p> <p>This work has subtitles.</p>
17	GUÀI Mindy Meng Want & Monica Lim	<p>This game uses emotion recognition biometric AI to analyse your personal attributes and match you to a fantastical monster avatar from the Chinese mythical text 축축축 Shan Hai Jing (Classic of Mountains and Seas) from 4th century BCE. Catch elemental balls to evolve your avatar while discovering your custom interactive soundtrack created with machine learning. Guài 怪 means strange, or monster, in Chinese. Chinese face reading or anthroposcopy is an ancient philosophy practiced over centuries where facial attributes are linked to human characteristics. Modern-day AI biometric profiling has been used in wide-ranging applications from medicine, statistics, crime prevention and e-commerce. In creating this work, the artists debated whether to retain the gender binary of the biometric profiling. In the end, it was decided to retain this to reflect the assumptions built into the technology. Is AI-based biometric analysis any more accurate than ancient face reading practices?</p> <p><i>Accessibility and Access: Deaf/Hard of Hearing students will not be able to access the recorded sounds.</i> <i>Sensory warning: darkened room and soundscape may cause discomfort.</i> <i>Technology warning: Participants are scanned using a camera and altered using an AI program to produce a digital image. No participant data or images are stored permanently after participation.</i></p>

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

18	Cinema: Prefabricated Realities	<p>This cinema showcases science fiction, First Nations knowledge and protocols, Asian mythology, history and culture to explore past, present, and future. The works manifest the artists' curiosity, hopes and concerns for our collective future and touch upon the good, the bad, and the ugly of human relationships with non-humans, nature, and technology. Some works address the complex connections between people and machines, some depict changing landscapes across Asia, while others are concerned about the fabricated realities created by artificial intelligence and virtual reality.</p>
		<p><i>Sensory warning: The cinema is located in a darkened space in the gallery.</i></p>
	Work 1: The White Stone Xin Liu	<p>Xin Liu's science fiction fable was shot in Southwest China and reflects her interest in the technologies and infrastructures around space exploration. The dreamlike narrative of The White Stone combines the language of science documentary with the poetic form of performance art, focusing on a rocket that has fallen to the earth after launch. The film centres on a protagonist's search for rocket debris, musing on what happens when space objects fall to earth from space.</p>
		<p>This work has subtitles. <i>Content warning: Explores themes of death and depicts a deceased pig.</i></p>
	Work 2: The Moonshore I Fei Yi Ning & Monica Lim	<p>A post-apocalyptic future unfolds where humans form an unusual symbiosis with AI, in a world where the ocean is filled with "pseudo-nitzschia", a type of algae that causes short-term memory loss in humans. As a consequence of this, people living along the coastline are forced to survive by relying on an AI assistive memory device. Manifesting in dreams as an aged priestess, this AI helps people reconnect with their memories through computer-generated imagery. These visual cues not only serve as portals to a lost past but also inspire hope for a brighter future.</p>
		<p>This work has Chinese & English subtitles.</p>
	Work 3: Awakening Ceremony Kara Chin	<p>Taking place in a fictitious cryogenic facility in the future, a group of domestic caretaker robots develop their own religion. Mistaking the conference room coffee urn for an object of worship, the robots attempt to revive frozen part human-part-machine bodies, through a series of ritualistic performances.</p>
	Work 4: Rumba II Cao Fei	<p>Contemplate the changing face of urban China and probe the relationship between the built environment, synthetic ecologies and low-tech artificial intelligence. In this film, several domestic vacuum cleaning robots are released on the outskirts of an unknown Chinese city on the cusp of demolition. The AI entities perform the function of exploring rather than cleaning. Choreographed in a nomadic rumba, the robots survey the ruins, trying to adapt themselves to their complex environment. Along their route they engage with artificial junglefowl, forging hybrid relationships.</p>
		<p><i>Accessibility and Access: Deaf/Hard of Hearing students will not be able to access the recorded sounds.</i></p>
	Work 5: Letter From Panduranga Nguyen Trinh Thi	<p>Weaving together fiction and documentary, this film explores the planned construction of a nuclear power plant in Ninh Thuận, Vietnam. Formerly known as Panduranga, this province was once a spiritual centre for the Indigenous Cham people, Balamon (Hindu) and Bani (Muslim) communities who are descendants from the ancient Champa kingdom. Letters from Panduranga unfolds as a fictional exchange between two narrators, musing on how memory is passed on and how on-going colonialism continues to affect the lives of those in the present.</p>

This work has subtitles.

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

		<p>Content Warning: <i>This video explores the impacts of war commenting on burial practices, displaced communities, colonial effects, inbreeding practices, extinct Asian civilizations and featuring nudity on sculptures.</i></p>
	<p>Work 6: Ex Nilalang: From Creature, From Creation Club Ate</p>	<p>'Ex Nilalang' is a series of work that transforms urban myths and traditional Filipino folklore into stories of queer resistance. Enter a hyper-real virtual landscape where the cosmos has become computer generated. This video retells the origin story of the Philippines as encapsulated in the story of Maganda and Malakas, the first man and woman on Earth. Here, the contemporary bleeds into the creation myth as a form of generative transgression.</p> <p>This work has subtitles.</p>
		<p>Content Warning: <i>Modest nudity, bodily distortion. The work explores queer identities.</i></p>
	<p>Work 7: Data Mining Jurong Debbie Ding</p>	<p>This film reimagines Jurong—a western district of Singapore—and its role in Singapore's future. Imagine a scenario where, during the construction of the forthcoming Jurong Region train line, a significant oil reserve is unearthed. Prompted by this discovery, the government enacts a compulsory purchase of properties, displacing residents to facilitate oil extraction. Where residential buildings once stood, a viewing gallery is erected beside the mine's abyss. Former residents return to gaze down the shaft, contemplating the artefacts displayed and pondering Jurong's redefined identity.</p>
		<p>Accessibility and Access: <i>Deaf/Hard of Hearing students will not be able to access the recorded soundscape.</i></p>
	<p>Work 8: Refugium Jen Rae & Claire G Coleman</p>	<p>This work of speculative fiction implicitly addresses the audience to consider the present climate emergency as a state of apocalypse. It asks: What would a world centred by First Nations knowledge systems and protocols look like? What skills and knowledges at the brink of being forever lost, overlooked or undervalued that our future generations may need for survival? What are you willing to give up and fight for in responding to the existential challenge facing humanity? This view from the future is a final call to act – to imagine and create a world that should have been - prior to colonial disruption.</p> <p>This work has subtitles. An Auslan captioning available.</p>
		<p>Content warning: <i>Narrative contains profanity and discussing the climate emergency, apocalypse, euthanasia, gender violence, suicide and filicide, and might be distressing to some people.</i></p>
		<p>Cultural safety warning: <i>Explores themes of historic and future colonisation, displacement and repatriation.</i></p>
19	<p>Milo No Inori Marika Mori</p>	<p>Travel between worlds with the ethereal being and spiritual guide embodied by artist Mariko Mori. Miko No Inori translates to 'Priestess' Prayer'. Dressed in shimmering white, Mori adopts the persona of priestess, becoming a bridge between our earthly existence and a spiritual cosmos. 'Words are melting and becoming one', the priestess sings as she performs a ritual beckoning you to journey between worlds. The film is shot in Japan's cutting-edge Kansai International Airport, a space that conjures both the aura of a sacred temple and the ambience of a futuristic setting. Seamlessly fusing elements of contemporary technology and ancient transcendental practices, the artist draws from science fiction and Eastern spiritual tradition to create a wholly new aesthetic of her own.</p>
		<p>Accessibility and Access: <i>Deaf/Hard of Hearing students will not be able to access the recorded soundscape.</i></p>
20	<p>NOVA</p>	<p>The three prints on show are from Cao Fei's feature-length science fiction film, Nova. Set in the fictitious city of Nova, the narrative centres on a computer engineer whose attempt to digitise humans irrevocably alters his own son's reality. The son</p>

ARTWORK

TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

	Cao Fei	becomes a digital version of himself, trapped eternally in a virtual reality. Losing his identity, he shifts between time and space, retaining only his memory and emotions. Nova is a distillation of Cao Fei's dual investigations into the socio-urban transformation of Beijing's Jiuxianqiao subdistrict, where she lives, and the impact of emergent technologies on the human condition. The film challenges conventional understandings of transcendence, a motif recurrent in Eastern philosophy and speculative fiction, and confronts the ethical complexities arising from technological advancement.
21	Virtually Asian White Robot Tears V2	<p>In Virtually Asian, Astria Suparak critically examines Hollywood's deployment of Asian figures in major science fiction films. Often relegated to the backdrop as mere holographic or video advertisements, Suparak argues that these figures serve as illusory markers of diversity in predominantly white casts. In contrast, White Robot Tears (Cry Me An Ocean) features a collage of Caucasian actors in roles as emotionally complex robots, AIs and cyborgs. Scrutinise the subtle biases and stereotypes woven into the fabric of science fiction narratives when you view the two works side by side. They question who is granted the privilege of humanity and emotional depth in these techno-futuristic landscapes.</p> <p>Includes short segments of the following movies with M and MA ratings: Blade Runner (1982), Star Wars: Return of the Jedi (1983), Demolition Man (1993), A.I. Artificial Intelligence (2001), Minority Report (2002), Serenity (2005), Ghost in the Shell (2017), Blade Runner 2049 (2018).</p> <p>This work has subtitles. Content Warning: work depicts short clips of science fiction films. Some include themes of racial themes.</p>
22	Guardian Maia Maru Nihoniho	<p>It's 2750, a mutant tyrant rules Aotearoa New Zealand, and civilians are being ravaged by the deadly Grey Death toxin he helped to create. In this action-adventure game, you will help a humble forest guardian through the unforgiving lands of New Zealand's South Island in search of Nga Kete Wananga (the three baskets) which hold the key to saving your people and saving the world. Be among the first players to experience the mysterious and thrilling world of Guardian Maia, which draws on the mythology of the Māori culture in Aotearoa, New Zealand. This game is currently under development, we invite you to playtest the latest version and then provide your feedback to the development team via the iPad. Games offer chances to experience worlds different to the one we live in. How does it feel to spend time in Maia's world?</p> <p>This work has subtitles. Content Warning: Mild, fantasy violence.</p>
23	Sediment Cores Professor Michael-Shawn Fletcher	<p>Sediment Cores is a permanent installation outside the STEM Center for Excellence showcasing earth cores extracted from deep within the earth that tell hidden stories within their layers. These earth cores form the foundation for the work undertaken by Wiradjuri geographer and academic Associate Professor Michael-Shawn Fletcher. Preserved through compression over centuries, these cores speak through the organic matter and charcoal trapped within them, making what Dr Fletcher describes as 'a sedimentary storybook'. In this interactive exhibit, learn about First Nations fire management practices, discover the lifecycle of pollen, and listen to the artist describe Sediment Cores plus more.</p> <p><i>Students observe a series of soil installations located outside the STEM Center of Excellence. Both text and screen information regarding the research is provided.</i></p> <p>Sediment Cores is part of Science Gallery Melbourne's permanent collection. Teachers are encouraged to visit the work as part of their visit to SCI-FI MYTHOLOGIES TRANSFORMED.</p>

ARTWORK**TITLE & ARTIST(S)****ARTWORK DESCRIPTIONS and how to engage**

23	The Library	The Library is an open space for the audience to further explore science fiction books and films at their leisure. A television is included for the audience to play video content.
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For titles of books and films for review please see Library Viewing List on pages 21-24.

Content Warning: Some films in The Library have M and MA ratings.

EXHIBITION RISK ASSESSMENT SUMMARY

KEY CONCERN	ARTWORK(S)	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
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Accessibility & Access	<ol style="list-style-type: none"> 1. Cloudscape 2. Cinema: Prefabricated Realities 3. The Ways of Folding Space & Flying 4. Lux Aeterna 5. She Who Sees The Unknown: Huma 6. Ex Nilalang: Balud 7. Mok Mok Murrup Yakuwa 8. GUAI 9. Rumba II 10. Data Mining Jurong 11. Milo No Inori 12. Namahage In Tokyo 13. Red Silk Of Fate: The Shrine & Tamaki's Crush 14. Work 1: The White Stone 15. Work 2: The Moonshore I 16. Work 5: Letter From Panduranga 17. Work 6: Ex Nilalang: From Creature, From Creation 18. Work 8: Refugium 19. Virtually Asian White Robot Tears V2 	<p>1.) Located in the basement away from the ground floor gallery. Students with low vision may need time to acclimatize to low level lighting in darkened corridor.</p> <p>2). Low level lighting</p> <p>3. 4.5.6.7.8.9.10.11). Deaf/Hard of Hearing students will not be able to access the soundscapes or narrative in English or other dialects.</p> <p>13. Blind and low vision patrons will not be able to access the colour glass frames to view the colour of red silk.</p>	<p>1). Basement is accessible via stairs or the main lift suitable for wheelchairs and large groups etc. Staff available to assist with directions and engagement in darkened corridor.</p> <p>2). Signage and staff to assist with directions and engagement in Cinema environment.</p> <p>3. 4.5.6.7.8.9.10.11). While transcriptions of soundscapes and narratives are not available for these installations the labels provided assist in deepening the experiences of exploring the installations.</p> <p>In addition, other works such as (12. 13. 14. 15. 16. 17. 18. 19.) have subtitles with the installations for students who are D/HH.</p> <p>13. Mediator staff can assist, and or explain the colour of the installation.</p> <p>18 (Refugium) has captioning available but is excluded from the learning experiences formal tour. Teachers are advised to supervise the choice of film or reading content students may engage in during self-explore time.</p>	<p>D1</p>
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Content Warnings	<ol style="list-style-type: none"> 1. Words and Worlds Science Fiction Timeline 2. One Hundred Demons 3. Mystics in Bali & Sumpah Pontianak 4. She Who Sees The Unknown: Huma 5. Namahage In Tokyo 6. Ex Nilanlang: Balud 7. The White Stone 8. Letter from Panduranga 9. Ex Nilalang: From Creature~From Creature 10. Refugium 11. Virtually Asian & White Robot Tears (Cry Me An Ocean) 12. The Library 13. Guardian Maia 	<ol style="list-style-type: none"> 1. Works depicts short clips (10 seconds each) of science fiction films. Some included stylised violence, weapons and explosions. 2. Encourages participants to creatively explore personal demons which may trigger negative memories. 3. Content warning: Includes some stylised physical violence, including decapitation. Includes depictions of physical violence and an attempted strangulation. 4. Stylised nudity on sculpture. 5. Video contains stylised physical and psychological violence. Themes of childhood regression, punishment and parental expectation. 6. Video contains modest nudity. 7. Explores themes of death and depicts a deceased pig. 8. Modest nudity, bodily distortion. The work explores queer identities. 9. Narrative contains profanity and discussing the climate emergency, apocalypse, euthanasia, gender violence, suicide and filicide, and might be distressing to some people. 10. Work depicts short clips of science fiction films. Some include themes of racial purity. <p>12, 13 Some films have M & MA ratings.</p>	<p>1.2.3.4.5.6.7.8. 9. 10. 11. 12</p> <ul style="list-style-type: none"> - Teachers can warn students/parents there is modest nudity with one artwork. - A content warning is provided in the Teacher Resource Pack with signage identifying triggering content near installation. - If a visitor feels distressed, there will be staff trained in First Aid to be able to respond appropriately to provide support to visitors. - The foyer and courtyard have been designated as quiet, respite spaces that we will be able to direct visitors to use if needed. - Our staff have completed training in First Aid, and Child Safety training to ensure students feel safe and comfortable in the exhibition. <p>10. (Refugium) has captioning available but is excluded from the learning experiences formal tour. Teachers are advised to supervise the choice of film or reading content students may engage in during self-explore time.</p> <p>12. Teachers are advised to supervise the choice of film or reading content students may engage in. A reading list is identified on page 21-24 As a reference for teachers.</p> <p>13. This work is not formally classified but explores mild, fantasy violence.</p> <p>The Library includes a television that the audience can use to play films. Learning Staff will check what video is playing before students arrive to ensure that this shows G or PG content.</p>	<p>D1</p>
Cultural Safety Warnings	<ol style="list-style-type: none"> 1. Refugium 2. Mok Mok Murrup Yakuwa 3. Guardian Maia 	<p>1,3 Explores themes of historic and future colonisation, displacement and repatriation.</p>	<p>1,2 A cultural safety warning is identified in the Teacher Resource Notes notifying teachers who may want to advise First Nation students of this subject matter.</p>	

		1,3 Explores themes of displacement and colonisation of Indigenous peoples and reframing cultural identities.		
Physical Injury	<ol style="list-style-type: none"> Galactica V.2 Dharma Garden Untitled (Heat Book) 	<ol style="list-style-type: none"> Hanging wired installation is enticing to touch. The heated book is enticing to touch. 	<ol style="list-style-type: none"> A barrier prevents the audience from touching the installation with moving wires. A barrier is placed in front of the sculpture preventing the audience from touching the heated installation. 	D1
Physical environments	<ol style="list-style-type: none"> Shangri-La & Mountain (Shangri-La) Latent 	<ol style="list-style-type: none"> Rotating mirrored sculpture with sharp edges. Moving wire installation hanging from the ceiling. 	<ol style="list-style-type: none"> A barrier is placed in front of the sculpture preventing the audience from touching the rotating installation. A barrier is placed in front of the sculpture preventing the audience from touching wired sculptures hanging from the ceiling. 	D1
Sensory Warnings	<ol style="list-style-type: none"> Lux Aeterna Folding Space: The Ways of Folding Space & Flying Cloudscape 	<ol style="list-style-type: none"> The vibrating chair could cause discomfort. The soundscape may cause discomfort to some visitors with high pitch volume. A darkened corridor and moving projection may cause discomfort. 	<ol style="list-style-type: none"> Participants utilize the chair one at a time and can easily move away if feeling uncomfortable. The volume of soundscape will be at a safe sound level. Low level light at entrance of basement with clear exit signage at the end of both corridors. Teachers should accompany students in the basement exhibition space. 	D1
Interaction with materials that can set off allergies	<ol style="list-style-type: none"> Galactica V.2 Dharma Garden 	<ol style="list-style-type: none"> Plants displayed includes moss 	<ol style="list-style-type: none"> Moss plants are in a sealed container. 	D1
Interaction with technologies and data collection	<ol style="list-style-type: none"> GUÀI Guardian Maia 	<ol style="list-style-type: none"> Participants are scanned using a camera and altered using an AI program to produce a digital image. One participant can sit and engage in an online game that is piloted with an opportunity to provide feedback to the design company. 	<ol style="list-style-type: none"> No personal data is requested from students for the creative exercise or required to upload to the digital gallery. No personal data is requested when providing feedback to the iPad however general comments can be made which a teacher should monitor. 	D1

VENUE RISK ASSESSMENT SUMMARY

VENUE, LOCATION	LOCATION DESCRIPTION	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
All areas of Science Gallery Melbourne		School staff do not feel confident that they have the necessary information to respond in the case of emergency whilst at the venue.	Each introduction to a school excursion at Science Gallery Melbourne will involve Learning Team staff inducting school visitors on the emergency management procedures. Gallery supervisors and learning team are trained to respond in case of emergency. Teachers who book into a school excursion at Science Gallery Melbourne are notified with the emergency management meeting point in advance through this risk assessment for their own risk assessments and planning.	D1
Private Bus Zone Pick Up and Drop Off - Less than 15 minutes	Private buses will utilize the Melbourne Connect Cardigan Street Bus Zone STOP (Stopping Less than	Large school groups may be queued or unable to disembark the bus safely if several arrive at the same	Large school groups travelling in 1-3 buses can stagger their drop off and pick-up times.	



VENUE, LOCATION	LOCATION DESCRIPTION	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
Located on Cardigan Street, near Grattan Street.	<p>15 minutes excepted) for a school pick up and drop offs</p> <p>Schools walk 20 meters on Grattan Street towards Swanston Street and enter Science Gallery Melbourne, Grattan Street main entrance.</p> <p>See Google Maps location here.</p>	time as there is only space for one bus to drop off at a time.	<p>Science Gallery Melbourne Learning staff can assist teachers with pick up and drop off duties with large groups.</p> <p>Timed drop off and pick up bus scheduling required for large groups approx. 5 mins apart.</p>	D1
Science Gallery Melbourne Café Ground Floor, Western Gallery.	Science Gallery Melbourne Café seats 30 guests for sit down and takeaway food and beverages. Student-appropriate food is available which can be pre-ordered.	<p>Food intolerances and special dietary needs are not made aware to the café and students react.</p> <p>Students have a negative interaction with members of the public or staff in Science Gallery Melbourne & the Science Gallery Café without teacher supervision, or teachers have concerns about this happening.</p>	<p>Food intolerances and special dietary needs are labelled and identified.</p> <p>All University of Melbourne staff & Science Gallery Melbourne Café staff hold a valid Working with Children Check.</p> <p>Teachers are welcome to ask that students do not use the café during their visit to SGM.</p>	D1
Science Gallery Melbourne PACCAR Theatre, Ground Floor leading to Basement.	<p>32 stairs leading to basement floor with 12 bleachers for seating of participating in forums/lectures.</p> <p>Approximately 750mm deep.</p>	<p>Vertigo may arise due to depth of bleachers and stairs to basement.</p> <p>Visitors do not use handrail when using staircase and may trip.</p> <p>Corners of bleachers are designed with sharp edges</p>	<p>Visitors will be asked to use staircase with handrail to access the bleachers.</p> <p>Visitors with mobility challenges will be assisted by staff, where required.</p> <p>Teachers may warn visitors who experience vertigo to use lift.</p>	D1

VENUE, LOCATION	LOCATION DESCRIPTION	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
		<p>which may cause cuts if visitor falls.</p> <p>Visitors use the 12 bleachers as steps rather than the staircase with handrail to access basement or ascend to ground floor and could fall or trip.</p>		
Science Gallery Melbourne, public lift on northern side of gallery entrance (near central Oculus courtyard)	Lift offers ground floor to upper floor, basement level and Melbourne Connect Superfloor access.	<p>Students access the public lift without a teacher present and have a negative interaction with public member</p> <p>Lift stops operating and visitors are trapped.</p>	<p>School visitors using lift should have a teacher and a Learning Team staff member to assist with navigation.</p> <p>If lifts are not operating there are other lifts available that staff can advise on.</p> <p>An alarm button and speaker is inside the lift to talk directly to security.</p>	D1
Science Gallery Melbourne, STEM Centre of Excellence Learning Space, Workshop 2 & Workshop 3, Basement	<p>One large space seating up to 130 visitors can be separated into two workshop areas seating 60 and 70.</p> <p>Moveable furniture with one sink for cold and hot water in storage cupboards.</p> <p>Storage cupboards with learning supplies and some technology not locked.</p> <p>Storage cages available for school bags located in room.</p>	<p>Some visitors may have hygiene concerns (e.g. COVIDSafe concerns) related to use of furniture and furnishings by multiple visitors.</p> <p>Storage doors located around the room could potentially trap and injure fingers if caught (as could operable wall).</p> <p>Large glass operable wall may not have a decal and may not be seen by occupants moving between workshops and guests hurt themselves.</p>	<p>COVID cleaning is completed daily. Hand sanitizer will also be provided, and visitors encouraged to use hand sanitizer before and after touching items.</p> <p>Students should not have any reason to interact with storage doors during program.</p> <p>Safety sticker located on glass doors to avoid visitors walking through by mistake.</p>	D1

VENUE, LOCATION	LOCATION DESCRIPTION	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
	Two presentation lecterns and screens.			
Science Gallery Melbourne, Public Toilets	<p>Male, female, gender neutral and accessible toilets available via a corridor off the basement floor.</p> <p>These toilets service the general public for Science Gallery Melbourne, STEM Centre of Excellence, Science Gallery Theatre, Science Gallery Melbourne Café and the Telstra Creator Lab.</p>	<p>Teachers do not accompany students to toilets located in the corridor and students engage with general public unsupervised.</p> <p>Corridor to bathrooms is located behind a door with no visibility into the space.</p>	<p>Teachers are aware they must supervise students accessing the toilets located in corridor off basement.</p> <p>Regular toilet breaks are scheduled in learning program to enable teachers to monitor toilet breaks providing students with correct supervision.</p>	D1

APPENDIX: RISK MATRIX

Likelihood Ratings

Likelihood	Category	Description
Almost Certain	A	The event is expected to occur in most circumstances
Likely	B	The event will probably occur in most circumstances
Possible	C	The event should occur at some time
Unlikely	D	The event could occur at some time
Rare	E	The event may occur only in exceptional circumstances

Risk Consequence Descriptors

Consequence	Category	Business Interruption	Environmental	Financial	Human	Public Image & Reputation
Catastrophic	5	Essential service failure, or key revenue generating service removed	Irreversible damage	Above \$20,000,000	Death(s) / many critical injuries	National and International Concern / exposure
Major	4	Service or provider needs to be replaced	Harm requiring restorative work	Up to \$10,000,000	Single Death/ multiple long term or critical injuries	Statewide Concern / exposure
Moderate	3	Temporary, recoverable service failure	Residual pollution requiring cleanup work	Up to \$1,000,000	Single minor disablement/ multiple temporary disablement	Local community concern
Minor	2	Brief service interruption	Remote, temporary pollution	Up to \$200,000	Injury	Customer complaint
Negligible	1	Negligible impact, brief reduction/loss of service 2-12 hours	Brief, non hazardous, transient pollution	Up to \$20,000	Minor First Aid	Resolved in day-to-day management

Risk Matrix

Likelihood Label	Consequence Label				
	1	2	3	4	5
A	Medium	Medium	High	Very High	Very High
B	Medium	Medium	High	High	Very High
C	Low	Medium	Medium	High	High
D	Low	Low	Medium	Medium	High
E	Low	Low	Medium	Medium	Medium

Library Viewing List.

Books available for reading:		
Frankenstein; or, The Modern Prometheus	Mary Shelley	1818
From the Earth to the Moon: A Direct Route in 97 Hours, 20 Minutes	Jules Verne	1865
Erewhon: or, Over the Range	Samuel Butler	1872
Mizora	Mary E. Bradley Lane	1880
The Time Machine	H.G. Wells	1895
The Purple Cloud	M.P. Shiel	1901
Sultana's Dream	Begum Rokeya	1905
The Iron Heel	Jack London	1908
Beatrice the Sixteenth: Being the Personal Narrative of Mary Hatherley, M.B., Explorer and Geographer	Irene Clyde	1909
The Lost World	Sir Arthur Conan Doyle	1912
Herland	Charlotte Perkins Gilman	1915
We	Yevgeny Zamyatin	1924
Amazing Stories #1	Hugo Gernsback	1926
The Colour Out of Space	H.P. Lovecraft	1927
Last and First Men: A Story of the Near and Far Future	Olaf Stapledon	1930
Astounding Stories of Super-Science, Vol. 1	William Clayton	1930
Brave New World	Aldous Huxley	1931
Lost Horizon	James Hilton	1933
Out of the Silent Planet	C.S. Lewis	1938
Nineteen Eighty-Four	George Orwell	1949
I, Robot	Issac Asimov	1950

The Day of the Triffids	John Wyndham	1951
The Drowned World	J. G. Ballard	1962
A Wrinkle in Time	Madeleine L'Engle	1962
Dune	Frank Herbert	1965
The Girl Who Leapt Through Time	Yasutaka Tsutsui	1965
The Left Hand of Darkness	Ursula K. Le Guin	1969
The Female Man	Joanna Russ	1975
World of Women and Women	Suzuki Izumi	1977
Kindred	Octavia E. Butler	1979
Neuromancer	William Gibson	1984
The Handmaid's Tale	Margaret Atwood	1985
Kadaitcha Sung	Sam Watson	1990
Battle Angel Alita 1	Yukito Kishiro	1990
Red Mars	Kim Stanley Robinson	1992
Snow Crash	Neal Stephenson	1992
The Calcutta Chromosome	Amitav Ghosh	1995
Land of The Golden Clouds	Archie Weller	1998
Altered Carbon	Richard K. Morgan	2002
So Long Been Dreaming: Postcolonial Science Fiction & Fantasy	Nalo Hopkinson & Uppinder Mehan	2004
Never Let Me Go	Kazuo Ishiguro	2005
The Three-Body Problem	Liu Cixin	2006
The Windup Girl	Paolo Bacigalupi	2009
Ready Player One	Ernest Cline	2011
Walking the Clouds: an anthology of indigenous science fiction	Grace L Dillon	2012
Folding Beijing	Hao Jingfang	2012
The Swan Book	Alexis Wright	2013
Heat and Light	Ellen van Neerven	2014
Annihilation	Jeff VanderMeer	2014
Octavia's Brood: Science Fiction Stories from Social Justice Movements	adrienne maree brown & Walidah Imarisha	2015
The Black Tides of Heaven	Neon Yang	2017

Ghost Bird	Lisa Fuller	2019
Clone	Priya Sarukkai Chabria	2019
Unlimited Futures: Speculative, Visionary Blak+Black Fiction	Ellen van Neerven and Rafief Ismael	2022
Firelight	John Morrissey	2023
Jumpnauts	Hao Jingfang	2021
I'm Waiting For You and Other Stories	Kim Bo-Young	2021
Where the Stars Rise	Lucas K. Law & Derwin Mak	2017
Brave Story	Miyuki Myabe	2003
Astro Boy	Osamu Tezuka	Released 1952
LONTAR: The Journal of Southeast Asian Speculative Fiction		Various Issue
	Vandana Singh	
	Bae Myung-hoon	
One! Hundred! Demons!	Lynda Barry	2022
Videos available for viewing		
Metropolis	1927	G
The Day of the Triffids	1963	PG
2001: A Space Odyssey	1968	G
Alien	1979	M
Blade Runner	1982	M
Return of the Jedi	1983	PG
1984	1984	M
Dune	1984	PG
The Matrix	1999	M
Artificial Intelligence	2001	M
Minority Report	2002	M
War of the Worlds	2005	M
Serenity	2005	M
Arrival	2016	M
Ghost in the Shell	2017	M

Blade Runner 2049	2018	MA15+
The Twilight Zone (TV Series)	1959-64	PG
Astro Boy	1980	G
Tron	1982	G
The Host	2013	M
Her	1963-66	MA15+
Star Trek TNG	1987 - 1994	M
I, Robot	2004	PG