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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 2025.

A handwritten signature in black ink, appearing to read 'J. Matton', followed by a period.

Janet Matton AM
President

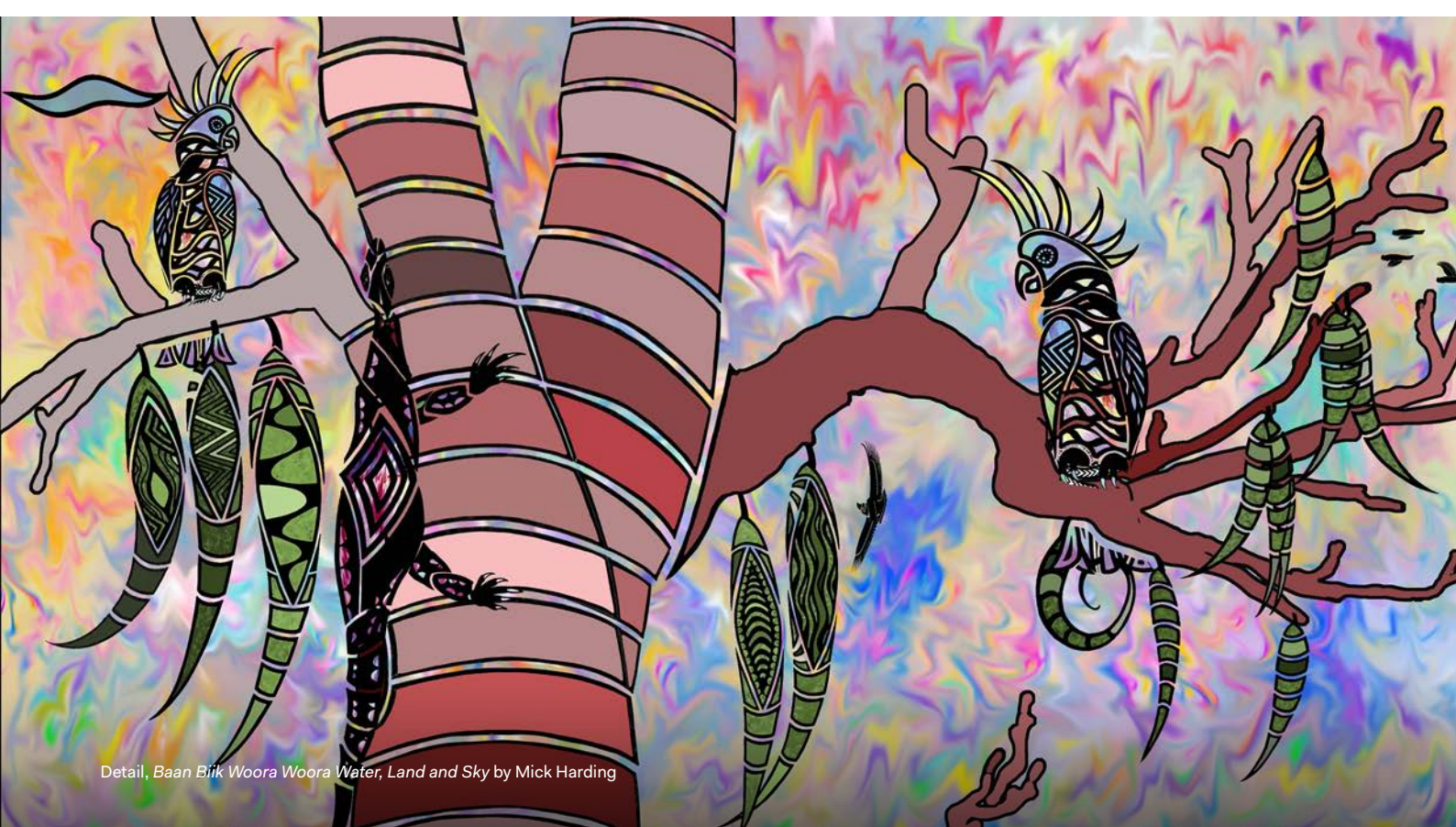
On behalf of the members (Board) of the
Australian Centre for the Moving Image
28 August 2025

First Nations Acknowledgement

ACMI respectfully acknowledges the Traditional Custodians of the lands and waterways of greater Melbourne, the Kulin Nation, and recognises that ACMI is situated on the lands of the Wurundjeri people.

ACMI also acknowledges the Traditional Custodians of the Country where our exhibitions tour, honouring their connections to land, sea, and community and pay our respects to their Elders past and present.

First Nations Peoples are advised that this publication may contain names and/or images of deceased individuals. All references to First Nations and First Peoples in this publication are intended to include Australian Aboriginal and/or Torres Strait Islander people.



Detail, *Baan Biik Woora Woora Water, Land and Sky* by Mick Harding

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About ACMI

ACMI is your museum of screen culture. Watch, play, make and discover the universe of screen-based art, films, TV and videogames. Visit us in Melbourne's Fed Square, online or on tour. Our museum attracts millions of visitors through a vibrant offer of exhibitions, screenings, commissions and festivals. ACMI's industry, education and incubator programs inspire and develop the next generation of screen creatives. We are a globally recognised hub that connects people, communities, technology and ideas to shape our futures.

ACMI is the only museum of its kind in Australia. Our galleries, state-of-the-art cinemas, labs and studios are innovative and future focussed. We curate programs with global and Australian voices. Our centrepiece is the interactive exhibition *The Story of the Moving Image*, which explores the past, present and future of screen culture. Use our device the Lens to extend your journey beyond the museum and discover new works online. More at acmi.net.au



Scan the QR code
to learn more
about ACMI



From the Board President

On behalf of the ACMI Board, I am pleased to welcome you to the 2024–25 Annual Report.

ACMI welcomes visitors young and old, local and international to engage with film, TV, videogames, creative technology and screen art in its historical context, its thriving present and its many possible futures.

This year we have continued to deliver on the ACMI 2023–28 Strategy by placing audiences, creativity and collaboration at the centre of everything we do. Whether you are a primary school student taking part in your first screen-based learning experience, a university student sharing work through the ACMI + RMIT Audience Lab, or an artist or maker commissioned to make new work for our galleries, ACMI is the home for everyone who engages with the moving image. We have a clear purpose to meet audiences where they are and take great pride in creating opportunities for all to engage with the magic of the moving image.

We continue to deepen our education programs to support thousands of students and teachers across Victoria and beyond. Our ongoing partnerships with schools such as Al-Taqwa College and St Albans Heights Primary School shine a light on our commitment to making engagement with screen culture accessible to all. We continue to offer practical, inspiring learning experiences across filmmaking, game design and media literacy. Having school groups from across Victoria visit our physical space is a joyful and accessible entry point to our museum and the wonder of the moving image. It's heartening to know that we are inspiring the game designers, film makers and artists of the future through our creative learning programs.

This year has seen a continued focus on how ACMI can best support the sector. From new commissions and residencies through to university partnerships, ACMI has worked to both support emerging artists and celebrate established voices who have shaped our screen culture globally. The success of our *Honk! Untitled Goose Exhibition* highlighted how local talent can capture audiences, while programs like New Voices in Australian

Cinema and Crew Nights offered platforms for rising filmmakers to connect, learn and share their work.

As a museum of screen culture, we are a key partner to the broader creative industries. This year, ACMI provided a platform for numerous festivals, events and co-creation. It is always a pleasure to see ACMI facilitating sector engagement for the benefit of the craft. The Other Film Festival was presented entirely on our dedicated streaming platform, Cinema 3, affirming our commitment to accessibility, while the Future of Arts, Culture and Technology Symposium brought together leading global voices to explore infrastructure, emerging organisational models, creative futures and the evolving role of AI.

I commend our Director & CEO Seb Chan and team on their global reaching thought leadership. They continue to share knowledge and lead the way internationally on all things digital practice and museum innovation. During the year Seb was invited to present on open source and AI in museums at key institutions in South Korea, and was also the 2024 Visiting Museum Studies Scholar at the University of Michigan and spoke at MIT Museum. Activities such as these firmly showcase the impact our museum, and by extension Victoria, is making on a global scale.

We extend our thanks to the partners who made our major exhibitions, *Beings* and *The Future & Other Fictions* possible: Art Processors, City of Melbourne, FiberArt, Haymes Paint, Panasonic, RMIT University, Robert Oatley Wines, ShowTex, Sofitel Melbourne On Collins and Triple R. Thanks also to Creative Victoria, the Department of Education, Victoria and the numerous generous donors, corporate and philanthropic partners, who continue to back our ambitious programming every step of the way.

This year we welcomed new Board members, Gabrielle Lim, Rami Eltchelebi, Matthew Everitt and Chris Wright, each bringing deep experience and fresh perspectives to ACMI's governance. I extend my sincere thanks to our current Board members for their leadership, including members of our Finance, Audit and Risk Committee, chaired by Ian Forsyth.

In this annual report you'll find the highlights of ACMI's work across four key business areas: audience, programming, stakeholders, plus infrastructure, assets and people. These form the heart of our corporate strategy, to strengthen our standing as a globally recognised hub – one that connects people, communities, technology and ideas to shape our futures.

Finally, I thank the Victorian Government and Minister for Creative Industries, The Hon. Colin Brooks MP, for their continued support. And most of all, I thank the ACMI staff, volunteers and leadership team for their unwavering dedication to making ACMI an inspiring, welcoming and world-leading museum of screen culture.

As we look ahead, I am confident that ACMI will continue to lead with creativity, generosity and impact, ultimately shaping futures through the moving image.

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

Janet Matton AM
ACMI Board President

From the Director & CEO

I'm proud to share ACMI's achievements over 2024–25 through this Annual Report.

This year, ACMI continued to deliver on our mission as Australia's museum of screen culture – a place where audiences of all ages and backgrounds can explore, connect and imagine new futures through the moving image.

We welcomed 907,500 visitors to our museum in Fed Square. This equates to more than 1.25 million hours spent onsite, a huge investment of time from our audiences and communities in an attention deficit economy. We remain committed to making ACMI accessible to all through our exhibitions, diverse programs and open digital platforms and, this year, 87% of our visitors told us that they can always find something they are interested in seeing at ACMI. In addition to visitors who engaged with ACMI through our physical museum, 1.4 million visitors engaged with ACMI's programs, collection and resources online.

It has been an inspiring year of exhibitions, vibrant film programs and festivals, new commissions and industry engagements. From our education and creative incubator programs such as the ACMI X + Ludo Studio Residency, we are proud to support the screen industry at every stage. This year we have commissioned emerging artists, facilitating connections with community, providing audiences with new experiences and sharing our expertise both locally and internationally. We have shared knowledge and opportunities with creatives to build their skills, and we continue to contribute internationally as global leaders in museum best practice.

We welcome diverse audiences; the breadth and depth of our programs invites differing levels of connection to the moving image. Whether joining us for a singalong to the movie *Wicked* or attending a Japanese horror retrospective, our audience-first, experience-led approach ensures there is something for everyone.

Our exhibition *The Future & Other Fictions* explored the power and potential of futures we're shaping now. *Beings* by Universal Everything offered joyful interactivity that had an intergenerational appeal. *Honk! Untitled Goose*

Exhibition became a hit, bringing the story of a Melbourne-made videogame to life through sketches, early builds and playable artworks. We also continued to refresh our exhibition, *The Story of the Moving Image*, with new additions like Australian Oscar-nominated *Memoir of a Snail* and the popular ever-evolving Games Lab Presented by Big Ant Studios.

We have been busy rebuilding what the cinema experience is at ACMI and our programming and audience engagement reflects this. Retrospectives profiling prominent contributors to the arts such as Björk and David Lynch, alongside deep dives into niche interests like Thai and Japanese horror exemplify the broad range of cinema programs available for ACMI's audiences. We are also proud to continue to play host to a broad selection of festivals who we support through our technical expertise, marketing support and shared platforms such as online platform Cinema 3.

Digital and museum leadership remains core to who we are. For its third year, our Future of Arts, Culture and Technology Symposium exemplified a spirit of sector collaboration as it brought together thought leaders to explore new organisational models, infrastructure, creative practice and the continuing impact of AI. Our thought leadership on AI in the cultural sector has seen ACMI invited to share our knowledge with local and international cultural institutions. National and international institutions have benefitted from our innovative approach to technology embedding policy and practice into their organisations based on ACMI's leadership and expertise, reinforcing our reputation as a future-focussed institution.

ACMI's reach extended well beyond Melbourne, with touring exhibitions presented in venues across regional Victoria, as well as nationally and internationally. We have continued to work closely with our touring venues to share knowledge, content and capability, ensuring the moving image is accessible to communities everywhere.

The work of ACMI continues to be made possible through the generous and ongoing support of the Victorian Government. I would like to offer a huge thanks to the Minister for Creative Industries, The Hon. Colin Brooks MP,

as well as Creative Victoria CEO Claire Febey, for their commitment to ACMI. Thank you also to the Department of Education, Victoria for their support of our education programs. As the Melbourne Arts Precinct Transformation continues to progress, ACMI remains committed to working with the Victorian Government to ensure our long-term contribution to, and distinction within, the precinct as an anchor tenant.

My deep gratitude also goes to every one of our partners and donors for working with us to achieve our vision of a diverse, connected society of screen literate and technologically skilled watchers and players, alongside a thriving ecology of creative makers. I would especially like to thank ACMI's major partners Big Ant Studios, Blackmagic Design, Gandel Foundation, Naomi Milgrom Foundation, Panasonic, RMIT University and 6a Foundation, whose support enables us to extend the reach and impact of our work.

I want to extend my sincere thanks to the ACMI Board, led by Janet Matton AM, my colleagues in the leadership team, and all the talented and enthusiastic individuals that make up the broader ACMI team, including our fantastic volunteers.

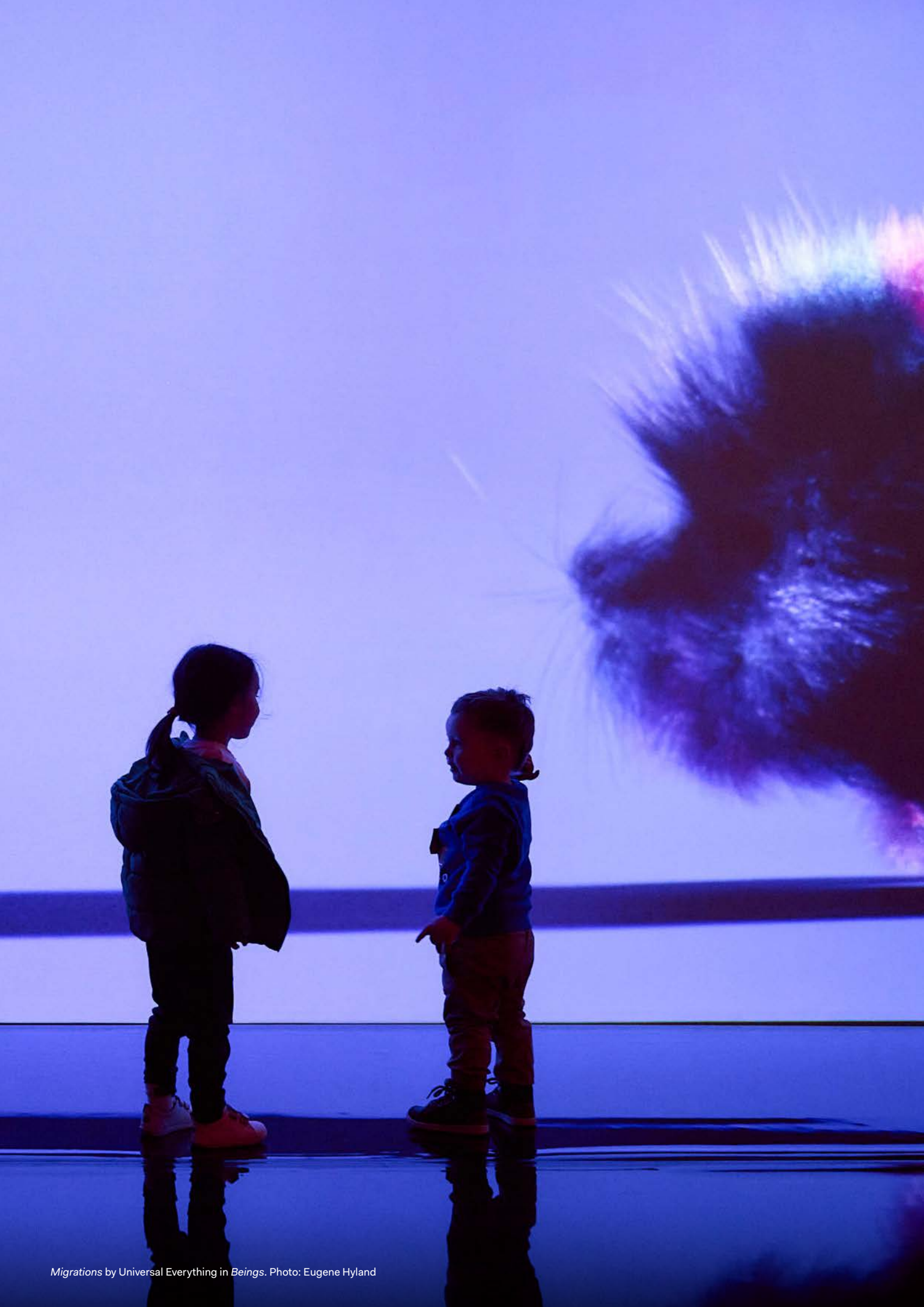
In December, ACMI lost much loved long-term team member Sean Doyle. Sean was significant contributor to the evolution of technology across ACMI for the last 20 years and his sudden passing has been felt across the entire organisation.

Finally, I would like to acknowledge the contribution of Keri Elmsly, who stepped down as our Executive Director of Programming this year. Keri's vision and commitment shaped many of our programs and exhibitions – we thank her for her leadership and her contribution to the delivery of our strategy.

As I reflect on our achievements this year, I feel extremely proud and excited to continue building a progressive, inclusive and globally connected museum of screen culture.

A handwritten signature in black ink, consisting of a stylized 'S' followed by a horizontal line and a small flourish.

Seb Chan
Director & CEO



Migrations by Universal Everything in Beings. Photo: Eugene Hyland

Mission, Vision & Values

Our Vision

To build a vibrant, diverse, connected society of screen literate and technologically skilled watchers and players, and a thriving ecology of creative makers.

Our Mission

By 2028 ACMI, your museum of screen culture, will be a globally recognised hub that connects people, communities, technology and ideas to shape our futures.

Our Values

- We place First Nations culture at the centre of Australian culture.
- We continuously champion diversity, inclusivity and cultural safety.
- We are approachable, accessible and reflective of our diverse communities.
- We embrace innovation and learn from experimentation.
- Our work is impactful and legible to our stakeholders and communities.
- We actively collaborate with our industry peers, and work together with generosity, integrity, transparency and respect to achieve collective goals.

Strategy

Audience

We are an approachable museum where diverse audiences repeatedly engage with our multiplatform offer.

Sub-strategies

- Place audiences at the heart of our decision-making to enable connection and grow a cohort of community advocates.
- Build meaningful engagement with our communities by removing the barriers for people to participate in a uniquely recognisable, accessible and connected program of screen culture experiences.
- Adapt and respond creatively to meet changing audience needs, contribute to the Victorian visitor and creative economies and build recognition locally, nationally and internationally.
- Create new models and methods of audience engagement by building on our existing investment in technology-led innovation and share these with other institutions.

Programming

Approachable, inclusive programs and transformative exhibitions focussed on screen culture and the creative technologies that shape our futures, inspire audiences and create national and international cultural exports.

Sub-strategies

- Deliver a uniquely recognisable and connected program of screen culture exhibitions and experiences, differentiated from other local and national cultural organisations, with perspectives that are representative of our communities embedded throughout.

- Create visible breakthrough moments for screen culture practitioners, with unique opportunities and pathways to build a stronger and more diverse Victorian screen culture sector that grows its economic viability, cultural impact and sustainability.
- Develop screen and technology capabilities within the Victorian education sector by working with students and teachers at scale through syllabus-leading programs and training initiatives.
- Be an acknowledged global leader for museum practice and innovation across public engagement, technologically enhanced exhibition design, preservation and curatorial.

Stakeholder

An engaged network of ethically aligned advocates, active supporters and collaborators across our communities and screen industries who support and inform our work.

Sub-strategies

- Be recognised by screen industry stakeholders and their audiences as Australia’s home for screen culture.
- Strengthen relationships and deepen engagement with culturally, linguistically, racially and ethnically diverse organisations and peak bodies representing First Nations, LGBTQIA+, Deaf and Disabled communities.
- Expand our position as key to local, State and Federal Government’s technology and innovation; education; cultural; tourism policies.
- Develop transparent institutional relationships that are ethically aligned, strategically managed and mutually beneficial.

Infrastructure, Assets & People

Our infrastructure, assets and people are responsive, resilient, and supported to deliver our mission and minimise our environmental impact.

Sub-strategies

- Continue to develop a responsive and culturally competent workforce that supports our program and audiences and encourage a culture of experimentation to support new ideas and practices.
- Increase ACMI's funding base with a focus on growing self-generated revenue streams through new models and methods, leveraging our sector-wide expertise and reputation as an approachable, technologically advanced museum.
- Develop, maintain and operate a responsive infrastructure designed to support our programs, partnerships and audiences.
- Evolve people, assets and systems through organisational learning.



Year in Review



ACMI by Numbers

907,500 onsite visitors to our museum at Fed Square

98% visitor satisfaction

63% of visitors aged under 35

73% of visitors feel their visit to ACMI changed the way they think about screen culture

13,830 members

11 languages, including Auslan, spoken by our Visitor Experience guides and volunteers

Over 440 ACMI programs on offer

141k+ attendees to our state-of-the-art cinemas

40 national and global presentations by staff

89 ACMI X residents

8 creative commissions

13 festival & industry partners

9 exhibition touring venues

80k visitors to touring programs

104k+ students engaged with ACMI

2.3k+ educators engaged with professional development programs

10 research projects with universities

678 spot talks delivered by our Visitor Experience team

51% first time visitors

23% repeat visitors within a rolling 12-month period

30% of visitors speak a language other than English at home

40% of visitors are born overseas

1% of visitors identify as First Nations

20m items collected by visitors using the ACMI Lens since 2021



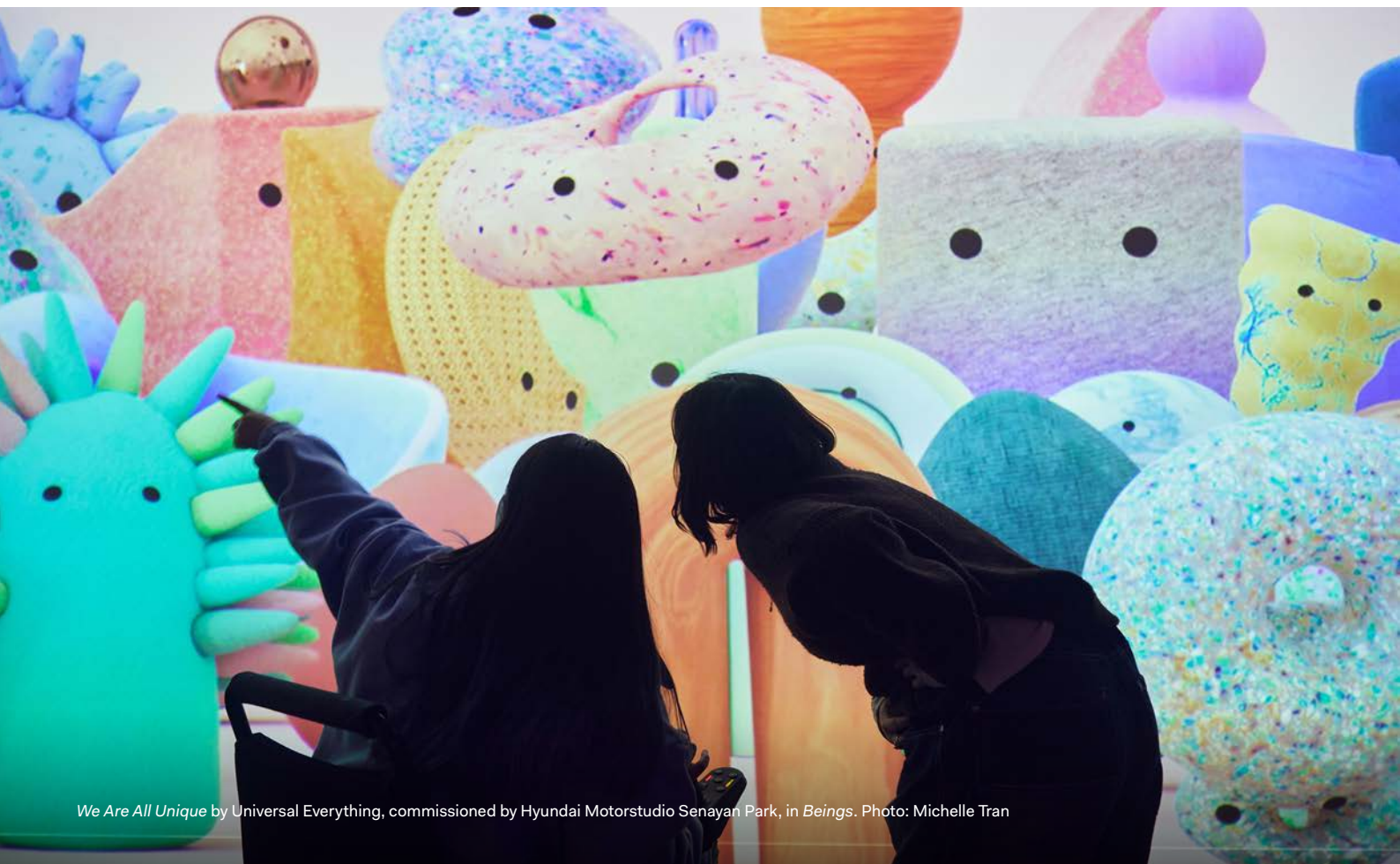
Audiences

ACMI continues to stand apart as an approachable, forward-thinking museum, one where younger and more culturally diverse audiences are finding a place to connect. Guided by our experience principles, we place people at the heart of our decision making. Through ongoing digital innovation, we broaden access, amplify diverse voices and build deeper connections across our offer.

Experience Principles

ACMI's experience principles – Legibility (say what we mean), Accessibility (meet people where they are) and Memorability (create impactful experiences) – describe our collective commitment to ensuring that our various projects and programs meet the needs of our audiences. In 2024–25, 92% of our visitors told us that we present information in a way that is easy to understand, 98% of our visitors told us that our museum is welcoming, and 73% of our visitors told us that their visit to ACMI changed the way they think about screen culture.

As one visitor noted, “I often have negative associations with screens, particularly raising a young person. This challenged my ideas and made me reflect how important screens, film, TV, documentaries and news are to provide us insights and capture moments in time.”



Broadening Access and Deepening Engagement

ACMI continues to cultivate a vibrant, diverse audience that reflects our commitment to engaging with all Victorians, visitors and communities. We are especially proud of our appeal with younger audiences, with 63% of our visitors being under the age of 35. This underscores our role in shaping the next generation of screen literate and technologically skilled watchers, players and makers.

We connect all year round with culturally and linguistically diverse communities – 40% of our visitors were born overseas, and 30% speak a language other than English. According to the 2021 Australian Census data, these numbers continue to reflect state averages. To further support cultural access all exhibitions now feature translations in Simplified Chinese, Hindi and Punjabi, languages spoken by some of Victoria's largest community groups.

Our ongoing focus on meaningful engagement with First Nations audiences has seen a deepening of our relationships with community, with 1% of visitors identifying as First Nations. We hosted several special events for First Nations community members and saw growth in Blak memberships.

Ensuring accessibility at our museum is fundamental to what we do – 8% of visitors identified as a person with a disability and/or someone who experiences barriers to participation, while 20% indicated at least one access requirement. In response, ACMI has implemented several initiatives designed to remove barriers and create a welcoming experience for all. These include monthly relaxed visits with sensory maps, quiet rooms and adjusted gallery settings, as well as quarterly Auslan tours for Deaf visitors and audio described tours for blind and low-vision audiences. For visit planning, our suite of visual stories support visitors with access needs to navigate the museum.

These actions reflect our ongoing commitment to inclusion, not only through access, but through the stories we share, the communities we engage and the futures we imagine.

Access Through Streaming

ACMI's on-demand streaming service, Cinema 3 has established itself as an effective platform to expand both museum and festival partner reach online, with almost 13,000 rentals across the year. In 2024–25 the Melbourne International Film Festival joined the list of festivals using our platform, achieving over 3,400 rentals via their online program.

ACMI worked in partnership with The Other Film Festival to deliver a ground-breaking, disability positive program via Cinema 3. With the support of Arts Access Victoria and Screen Australia, a program titled Agency presented Deaf and disability led international feature documentaries and Australian shorts. The festival recorded 4,400 rentals across 15 days and continued to introduce new audiences to ACMI.

Audience Engagement

Understanding our Audiences

Our commitment to our visitors and providing opportunities for meaningful engagement with them underpins our approach to research and evaluation. By gathering insights across our program, we combine qualitative and quantitative methodologies with the invaluable observations of our visitor experience guides to measure, demonstrate and creatively enhance our impact.

Visitor feedback on *The Future & Other Fictions* exhibition, revealed rich engagement with diverse perspectives on imagined futures – 91% of visitors reported discovering creators they hadn't previously encountered, while 87% gained insights into futures imagined by cultures different from their own. The exhibition successfully expanded visitors' horizons, with 79% discovering new ways of thinking about the future and 75% developing a better understanding of how screen media shapes our future imaginaries.

ACMI's *Beings* exhibition delighted audiences with its playful, interactive digital artworks. Particularly popular with families (58% of attendees), the exhibition inspired creativity, with 45% of visitors planning to create something new following their visit. The exhibition advanced ACMI's mission to build a technologically engaged society, with 90% of visitors reporting increased awareness of emerging technologies thanks to the engaging and interactive experience. *Beings* strengthened our approach to audience development, helping us better align programming, marketing and operational strategies with visitor needs while creating meaningful emotional connections through digital art.

By continuing to prioritise audience research across all aspects of our work, we're building a robust evidence base that guides our future direction in creating legible, accessible and memorable experiences for all visitors.

Reaching our Audience

ACMI was mentioned in more than 1,400 press articles in the 2024–25 financial year across the spectrum of print, digital and broadcast media – equating to 4 stories about the museum every day. Collectively the coverage was valued at \$18.5 million and reached a potential audience of 36 million. ACMI's exhibitions were key drivers of coverage. *The Future & Other Fictions* was described as “a lovely collage of hope, advocacy and identity” (Kimberley Hui, ArchitectureAu) reflecting “the richness of imagined worlds and the power of curatorial collaboration” (Michelle Wang, Art Guide Australia). Media acclaimed *Beings* as “quirky and unique” (Zoey Andrews, The Horsham Times), *Ayoung Kim – Delivery Dancer's Arc: 0° Receiver* as “boundary-pushing” (Broadsheet), *Beneath Roads* “the ultimate Australian road movie” (Andrew Stephens, The Age), *Serwah Attafuah: The Darkness Between the Stars* “virtuosic” (Dominic Redfern, The Conversation) and *Honk! Untitled Goose Exhibition* “honking phenomenal” (Sarah Ward, Concrete Playground).

Our Members

ACMI's membership offer supports our loyal cohort of repeat visitors who act as advocates for the museum. Our membership program is free for key audience segments such as concession card holders, teachers and First Nations people, making the museum more accessible for these groups. It also fosters a sense of community with diverse audience members, allowing them to feel connected to the ACMI experience.

Making up 22% of ticket buyers to ACMI's cinema program, at the end of the year ACMI had 13,830 members.

“...The Afrofuturism and Indigenous elements were particularly mind expanding and left me reflective, curious and thinking about how disempowered we are about the future and how different perspectives can shine a light on realms we hadn’t considered.”

– *Visitor to The Future & Other Fictions*

“Fantastic insight into why we imagine the future the way we do, and what we’re trying to express, and what we want and expect from the future.”

– *Visitor to The Future & Other Fictions*

“This place is just brilliant – loads of variety, with exhibits that are interactive and absorbing. There’s clearly been huge ongoing investment in ACMI, and the creativity they’ve poured into the place is just amazing.”

– *ACMI visitor*

“I enjoy the variety of film in many languages (with translation), comfortable seating, high quality screening and amazing sound. Thank you ACMI for adding to my quality of life, with comfort and accessibility to an excellent selection of foreign and local films.”

– *ACMI member*



Programming

ACMI explores the craft, process and people behind screen culture. From scripting and coding at ACMI X, our creative co-working space, to exclusive cinema screenings and ground-breaking new commissions from emerging artists in our galleries, we champion the moving image at every stage. Our programs connect with watchers, players and makers alike.

Our conservators and creative technologists ensure ACMI's collection is preserved and accessed across the community. Our industry, education and public programs make legible the shifts, histories and trends in videogames, TV, film and contemporary art and culture.

This year, exploring new approaches to generative technology was a standout theme – from Gary Hustwit's *Eno*, to a major exhibition of Universal Everything's works in *Beings*, Serwah Attafuah's new commission *The Darkness Between the Stars*, and Ayoung Kim's *Delivery Dancer's Arc: 0° Receiver*.

We have profiled the people behind the pixels of videogames through live play-testing in the ACMI + RMIT Audience Lab; sold out talks during Melbourne International Games Week with auteurs such as Square Enix's Naoki Yoshida; and a wildly successful exhibition now touring, of the Victorian-made, global hit *Untitled Goose Game*.

We have celebrated screen culture through the lens of fandom, from *Godzilla* to cyberpunk, Björk to anime and beyond. With singalongs, trivia, talks, interactive panels and even a dating show, we created spaces for our audiences to connect with each other and celebrate the impact of these screen culture icons.



Sharing the Craft, Process and People Behind the Moving Image

ACMI's exhibitions invite artists and audiences to explore the future imaginaries that screen culture can unlock, via emerging technologies, bold storytelling and new collaborations. From Oscar-nominated local creatives to breakthrough visual effects production and studios creating exciting, playful interactive technologies; ACMI shines a light on how craft and practice are evolving. We make screen culture moments accessible and easy to engage with, sparking curiosity. Our curation empowers and inspires current and future generations to imagine new relationships to screen culture, media and information.

This year's commissions positioned bold new screen visions alongside collection-based works that offer insight into the people, craft and processes behind popular screen culture. From videogames and theatre, to creative technology and sculpture, each artist is pushing at the edges of their form, opening up fresh possibilities for the future of screen culture.



Mick Harding in front of *Baan Biik Woora Woora Water, Land and Sky* by Mick Harding. Photo: Matt Lucas

First Nations Welcome Installation

ONGOING

Mick Harding created our First Nations Welcome Installation, *Baan Biik Woora Woora Water, Land and Sky*, a vibrant animated work that features in the Fed Square foyer of ACMI. Mick, a Taungurung man from the Yowong-Illam-Baluk and Nattarak Baluk clans, collaborated with his son Mitch Harding to bring the piece to life. The vibrant animation is inspired by Harding's intricate illustrated works. It combines traditional and contemporary First Nations motifs, accompanied by an original soundscape made up of sounds of Country and singing in traditional language. The work also celebrates Victoria's First Nations peoples and pays respect to the Traditional Owners of the land that ACMI is situated on – the Wurundjeri people of the Kulin Nation – and their connection to the lands, waters and skies. We are honoured to help share a meaningful, powerful Welcome to Country with every visitor who enters the museum.

“I like to say ‘art is a rainbow of many things’ and I’m always mindful of my own practice demonstrating an openness to this. It’s fantastic to have ACMI’s support to create a moving image work that honours the Kulin Nations. My hope is that this installation will make everyone feel welcome on Country when they visit the museum.”

– Mick Harding, artist

The Story of the Moving Image

ONGOING

ACMI's centrepiece exhibition is the interactive *The Story of the Moving Image* (SOMI). Visitors of all ages explore the creativity and technology involved in the making of films, TV and videogames in SOMI. Over 1.47m visitors have enjoyed visiting this exhibition since it opened in 2021.

SOMI highlights major moments in moving image history, including the origins and future of cinema, production design and the creative process, Australian culture and stories, the rise of videogames and how screens inform, influence and empower us. The exhibition comes to life through interactive experiences and displays, with the ACMI Lens enabling visitors to collect their favourite objects, artworks and creations in the exhibition and then revisit their own curated museum experience online.

This exhibition allows our young and diverse audiences to be connected to contemporary ideas, technologies and people that have shaped screen-based art, film, TV and videogames.

MEMOIR OF A SNAIL

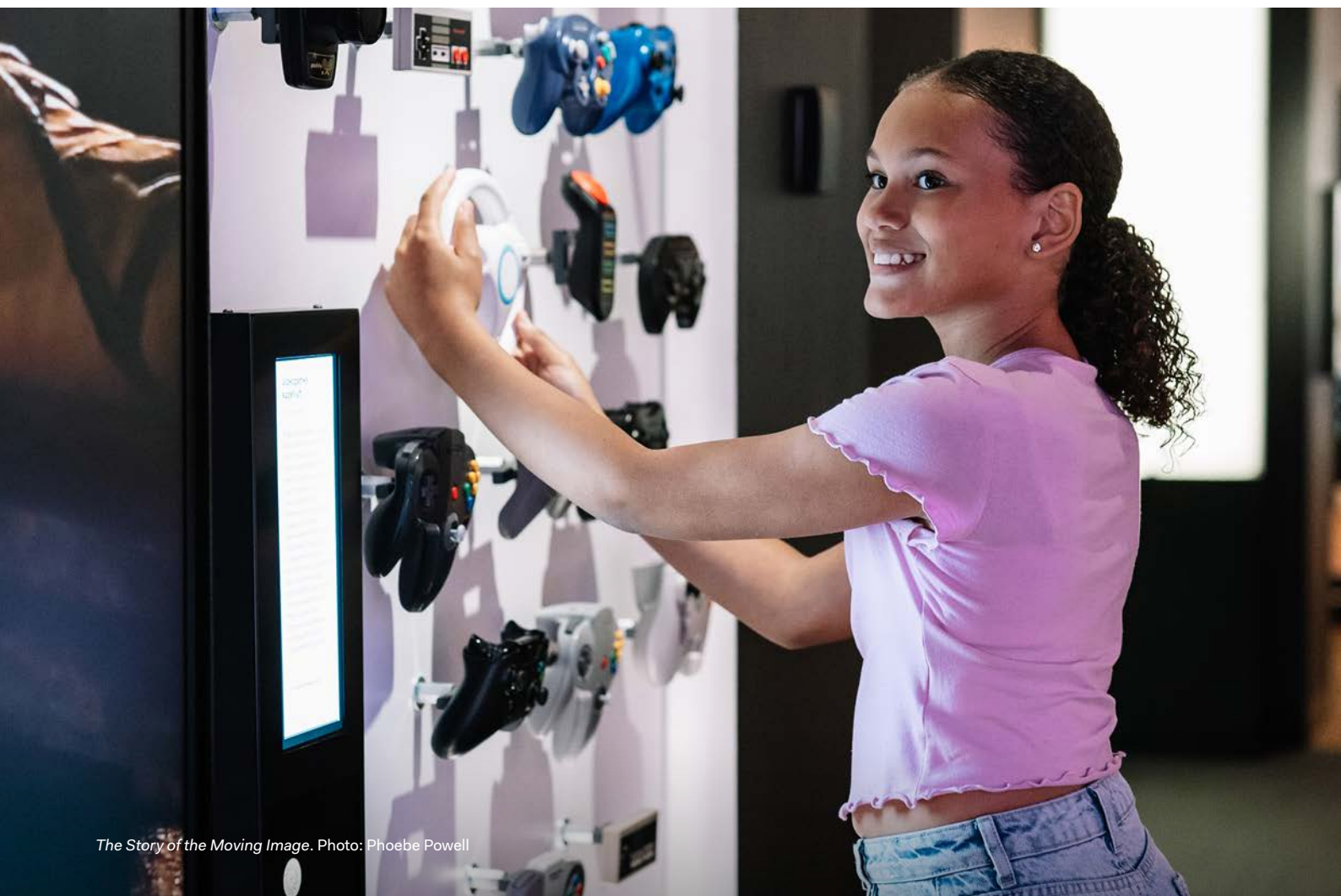
Memoir of a Snail was a new addition to the SOMI centrepiece exhibition this year. ACMI displayed sets, puppets and original character sketches from Melbourne-based filmmaker Adam Elliot, created for his Oscar-nominated stop motion animation feature film *Memoir of a Snail* (2024). They were unveiled to coincide with the film's world premiere at the Melbourne International Film Festival. The display features miniature versions of Melbourne landmarks such as Luna Park, and a stretch of Brunswick Street Fitzroy, alongside dozens of handmade characters and tiny props, all bearing Elliot's trademark 'chunky wonky' aesthetic and unique sense of humour.

GAMES LAB

Games Lab Presented by Big Ant Studios hosted two games by Melbourne-based independent games studio House House, *Untitled Goose Game* (2019) and *Push Me Pull You* (2016). These games were also featured in *Honk! Untitled Goose Exhibition*. Their presence in SOMI offered visitors the chance to spend more time discovering local indie hits. ACMI is proud to champion Australia's vibrant game development scene through SOMI, where we help new audiences and keen gamers to discover the creativity of emerging creators.



The Story of the Moving Image. Photo: Phoebe Powell



The Story of the Moving Image. Photo: Phoebe Powell

Beings

22 MAY – 6 OCT 2024

Over winter ACMI presented the exhibition, *Beings*. Created with international art and design collective Universal Everything and featuring 13 vibrant, life-affirming artworks projected at scale, *Beings* invited visitors to move, dance and play with curious characters born from code. Created from ever-evolving algorithms, many of the artworks grew and changed in real-time, responding differently to each visitor.

Drawing upon the 20-year career of Universal Everything, *Beings* was their largest solo exhibition to date. Their exploration of movement, form and colour all starts from a single hand-drawn line, proving that creativity begins with an idea, not code or computers. For the first time, these sketches were displayed alongside the finished artworks, giving visitors a unique insight into the collective's creative process. Accordingly, most visitors reported an increased understanding of the people, roles, skills and tools required to create digital art after visiting *Beings*.

The exhibition included a hands-on activity where visitors could create their own beings and was complemented by a suite of public programs including a participatory dance event by Deep Soulful Sweats, ACMI Nights, our after-hours series featuring live music, performance, and art for curious, social, and culturally engaged audiences, and play-and-learn workshops for kids. Universal Everything's Interactive Creative Director, Joel Gethin Lewis, also presented as part of Melbourne Design Week offering a behind-the-scenes glimpse into the making of *Beings*.



CREATIVE
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Major Technology Partner

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Supporting Partners



S O F I T E L
MELBOURNE ON COLLINS

Thanks to Haymes Paint for generously providing the Eggshell paint featured in *Beings*



Beings. Photo: Michelle Tran



Symbiosis by Universal Everything in Beings. Photo: Eugene Hyland

The Future & Other Fictions

28 NOV 2024 – 27 APR 2025

Co-curated with film director and futurist Liam Young, *The Future & Other Fictions* explored how the future is imagined and made on screen, celebrating screen culture's role in shaping a more optimistic world. The exhibition showcased the storytelling craft of leading creatives from film, videogames, and screen-based art, with more than 180 showstopping works on display, including sets, props, scripts, clips, costumes, artworks, and original design materials. A digital, poster-making experience complemented the exhibition giving visitors a chance to creatively respond to the themes and take their poster home. After seeing the exhibition, a majority of visitors reported that they better understood how movies, TV, and videogames shape our ideas about the future.

ACMI invested in two new commissions for this exhibition, underscoring our ongoing commitment to support Australia's creative industries. These commissions include *Birth of Dawn* by Hannah Brontë, an artist living and working on Kombumerri/Yugambeh country (Gold Coast), which centres on the embodiment of Country, and *After The End*, a collaboration between speculative architect Liam Young and Natasha Wanganeen – a Kurna, Narranga, Ngarrindjeri, and Noongar woman – which envisions a post-fossil fuel future where communities come together to restore the land.

Supporting these works reflects ACMI's role as an institution that champions voices and provides a platform for exploring important cultural and environmental themes. *After the End* had its European premiere at the Venice Architecture Biennale 2025 following its presentation at ACMI.

Young and Wanganeen featured in conversation for the opening week events and later *The Future and Beyond* weekend of talks, performances and screenings that navigated future visions on screen – from AI-powered love stories to cyberpunk dystopias. ACMI Nights brought a dynamic intersection of cultural heritage, technology and art with sound artist and live coder Nū and DJs Brown Suga Princess, Tina Disco and Zjoso, with exhilarating performances from MaggZ, Kieran Butler and Burn City W_ack & Kiki House of Sassy Savage.

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Thanks to Haymes Paint for generously providing the Eggshell paint featured in *The Future & Other Fictions*.



Beneath Roads

25 JUN – 25 AUG 2024

Beneath Roads is a three-channel visual poem, commissioned by ACMI that explores what the road movie – a genre synonymous with Australian cinema – tells us about the Australian identity. Whether it is the Ford Falcon hooning down the highway in *Mad Max* (1979) or hoofs pounding the highlands in *The Man from Snowy River* (1982), traversing the country reflects a sense of adventure and national advancement. *Beneath Roads* reinserts First Peoples knowledge, legacies and representation into our cinematic canon, recontextualising our relationship to history, culture and Country. It does this through juxtaposing Ivan Sen's 2002 feature film *Beneath Clouds* against archival government films and other iconic Australian road movies alongside newly captured footage of the Aboriginal motorcycle club the Southern Warriors. Following its exhibition at ACMI, the work was invited to screen at the prestigious Maoriland Film Festival in March 2025.

Memo Akten: Distributed Consciousness

16 JUN 2023 – 31 JUL 2024

The beginning of the new financial year saw the final weeks of Memo Akten's *Distributed Consciousness* after an incredible 13-month run and over 493,000 visitors. The exhibition celebrated the interconnectivity of everything through human and non-human consciousness and was inspired by Akten's daily, boredom-busting, diving encounters with octopuses and squid.

Programmed in partnership with Naomi Milgrom AC and the Naomi Milgrom Foundation, this thought-provoking installation began as a series of online digital artworks and evolved into an eight-channel video installation, site-specific to ACMI. Featuring 256 unique images of octopus-like critters with an embedded manifesto created with custom Artificial Intelligence, *Distributed Consciousness* demonstrates ACMI's commitment to exploring the frontiers of technological innovation and creativity.





Honk! Untitled Goose Exhibition. Photo: Bryan Tang

Honk! Untitled Goose Exhibition

17 SEP 2024 – 16 FEB 2025

This popular exhibition celebrated the global success of Melbourne-made, *Untitled Goose Game*, drawing enthusiastic audiences of all ages. With hands-on displays, unseen concept art and playable early builds of the game, it offered a rare look behind the scenes of a viral phenomenon where comedy, chaos and calamity collide. Exceeding expectations with over 155,000 visitors, the exhibition exemplified ACMI's commitment to showcasing local innovation, engaging diverse audiences and making screen culture playful, accessible and relevant.

ART+FILM

ONGOING

ART+FILM invites artists to present and discuss screen-based work in our state-of-the-art cinemas and offers audiences the chance to hear directly from the creators. The ART+FILM program is a broad, eclectic mix of new work and lively discussion – this year's program ranged from our annual showcase of 16mm films from Melbourne's Artist Film Workshop, through to a talk with internationally renowned film composer Eiko Ishibashi, and a performance lecture by Ivan Cheng, co-presented by MUMA.

These events offer artists a platform to share their creative process, test new ideas and connect with engaged audiences beyond traditional gallery spaces. By centring the voice of creators, ACMI continues to support artistic practice and foster a deeper public appreciation of experimental and cross disciplinary work.

Serwah Attafuah: The Darkness Between the Stars

11 MAR – 1 JUN 2025

Serwah Attafuah was the 2023 recipient of the Mordant Family Moving Image Commission for Young Australian Artists. Her artwork *The Darkness Between the Stars* was exhibited at ACMI in 2025. This commission was an Afrofuturist exploration reckoning with themes of climate change, neocolonialism, land rights and the indomitable strength of West Africa's Ashanti people. Using VFX, animation and 3D modelling Attafuah brought to life glitched out and sexually embodied feminine figures to embody Ashanti spirituality, and archetypes in contrast to the grim and grey landscapes of the e-waste dump site of Ghana's capital. Encompassing each moving portrait figure were gold frames constructed of e-waste by Attafuah and her father.

The Mordant Family Moving Image Commission for Young Australian Artists was created in partnership with Professor Cav. Simon Mordant AO and Catriona Mordant AM, John Allsopp from Web Directions, and ACMI. Thanks to Haymes Paint for generously providing the Eggshell paint featured in *Serwah Attafuah: The Darkness Between the Stars*.

CHARGE! Agincourt by Back to Back Theatre

17 JUN 2025 – 1 FEB 2026

Charge! is a new exhibition from globally renowned contemporary performance company, Back to Back Theatre. Featuring a 25-minute film screened in a uniquely wide format, *Agincourt* is the latest work in Back to Back's expansive body of screen-based projects and their first ever adaptation of an existing text. The film builds on iconic adaptations of Shakespeare's *Henry V* from cinema history. The company's ensemble and over 100 community members from Geelong and surrounds brought their unique vision to this timeless story. Directed by Bruce Gladwin with cinematography by Rhian Hinkley, the exhibition will tour nationally and internationally in coming years.

Agincourt is an ACMI Commission, generously supported by Rachel Griffiths and Andrew Taylor.

Ayoung Kim – Delivery Dancer's Arc: 0° Receiver

22 AUG 2024 – 2 JAN 2026

South Korean artist Ayoung Kim was commissioned by ACMI to create a bold three channel speculative work. *Delivery Dancer's Arc: 0° Receiver* was born from a 60-page script and combines traditional film making, CGI and videogame techniques. The work is a continuation of Kim's previous work, *Delivery Dancer's Sphere* (2022) and it explores themes of precolonial navigation and accelerationism.

Doppelgangers Ernst Mo and En Storm navigate a techno-futuristic Seoul under the eye of a tyrannical algorithm, expressed through a delivery app. Its mission is to control time through efficiency and productivity, reflecting how society pushes us towards self-optimisation and economic output. This commission reflected Kim's deep and wide-ranging research and was made possible by her massive production team. Since its premiere, this work has been exhibited widely internationally.

Delivery Dancer's Arc: 0° Receiver won the 2025 LG Guggenheim Award and will feature in Ayoung Kim's solo exhibition at PS1 MoMa in New York.



Serwah Attafuah: The Darkness Between the Stars



Back to Back Theatre, CARDBOARD for Charge! Agincourt by Back to Back Theatre. Photo: Jeff Busby

Connecting the screen industry

ACMI is a launchpad for the next generation of screen creatives and connects established industry professionals. Through our year-round programs, industry partnerships and welcoming events we continue to support emerging talent, expand access to the screen industry and nurture a more inclusive and creative sector. From Deaf-led filmmaking workshops to national short film showcases, symposiums and student game-testing labs, these initiatives reflect our commitment to building a vibrant, representative future for screen culture.





Future of Arts, Culture & Technology Symposium

12-14 FEB 2025

The Future of Arts, Culture and Technology Symposium (FACT) returned for its third year in February 2025, firmly establishing it as an event that sets the compass for conversations in the year ahead. With a focus on infrastructure, new organisational models, creative practices of the future, and the continuing impact of AI, the symposium was a space of high-quality discussions and guided provocations. In addition to acting as a catalyst for new conversation and the drawing together disparate ideas across the cultural sector, the program connected national and international participants to our museum – leaving them with a great sense of ACMI, what we do, and the boldness of how we do it for such a wide audience. The event was extended to include a third day in 2025, with attendees opting to attend hands-on, small group workshops and site visits to extend upon the previous days' discussions.

The Future of Arts, Culture and Technology Symposium 2025 was proudly supported by Major Event Partner Creative Australia and Supporting Partners Bloomberg, British Council and U.S. Consulate General Melbourne.



“FACT 2025 at ACMI was a terrific convergence of critical thinking and creative practice that challenged technological determinism at precisely the moment we need it most.”

– Chris Speed, RMIT

“FACT sets a benchmark for international conferences about arts, culture, and technology. The talks were smart, timely, and provocative, and the organisation and production values absolutely top-notch – I was amazed how good the video call-ins looked, and I’ve spoken at conferences like TED in California. Regarding my own field, I haven’t seen any other museum in the world deal with videogames as intelligently or as sensitively as ACMI does in its permanent gallery or temporary exhibitions, and this includes the V&A and MOMA.”

– Adrian Hon, keynote speaker, game designer and author

Crew Night

ONGOING

Facilitating a connected industry, Crew Night is a program that provides a free monthly gathering for anyone interested in filmmaking to network, discuss their upcoming projects and find future collaborators. The event began in February 2024 and has continued to grow and reach new students, filmmakers and on-set craftspeople eager to find inspiration, work experience, and make new friends in the screen industry. Crew Night is presented alongside ACMI's New Voices in Australian Cinema film program, with most filmmakers whose films are screening at New Voices attending Crew Night and providing advice to the aspiring filmmakers attending the event. This popular program has seen a diverse age range of attendees, from high school students through to retirees.

Animation Utopia

5 DEC 2024

In partnership with Ludo Studio, ACMI presented a day-long symposium for the Australian animation sector. Attracting over 230 ticket holders, the symposium was both a celebration of Australia's animation community and a think tank for how we can build a more sustainable future for our animation workforce. The event comprised of panel conversations, screenings of new works, advice and insight from Australia's top animation studios and dedicated networking opportunities. It was an incredibly impactful event for emerging talent, many of whom travelled from interstate, who had the opportunity to meet and learn from some of the world's most acclaimed animators including Adam Elliot and creator Joe Brumm (*Bluey*, 2018–present).

New Voices in Australian cinema

ONGOING

ACMI's New Voices in Australian Cinema is a monthly program that showcases the best and brightest films by Australian filmmakers. Paired with ACMI Crew Night, New Voices in Australian Cinema provides an opportunity for filmmakers to connect directly with an audience. This year, we kicked off our New Voices in Australian Cinema program with Short Film Visions – a four-day long celebration of local short films, presenting over 30 short films from across the country and providing an opportunity for filmmakers to connect and celebrate their work with their peers. The program has showcased films by Jaydon Martin (*Flathead*, 2024), Lucie McMahon (*Things Will Be Different*, 2024), Bonnie Moir (*Not Dark Yet*, 2023), Jessica Sofarnos (*Good Grief*, 2023), Grace Tan (*Lucky Peach*, 2023), and Charles Williams (*Inside*, 2024).

“The opportunity to screen an independent film on one of Australia’s best screens to such large audience numbers is rarely afforded to first-time feature filmmakers working with limited budgets. By offering this platform, New Voices in Australian Cinema plays an important role in our local cinematic landscape, creating opportunities and connections for emerging practitioners.”

– Lucie McMahon, filmmaker

“Earlier this year I had the opportunity to show my upcoming short film, *The Suit* at ACMI as part of a cast and crew screening along with two other films... It was really well run and felt like a prestigious platform to launch a new project that I had spent a lot of time working towards during my residency. I was also offered a wonderful opportunity to have my previous short film, *Accoladia*, programmed as part of the Short Film Visions program in February, alongside some of the most acclaimed Australian shorts from the past year. These two events are just one part of the many instances where I feel that my career has been impacted during my time as a resident at ACMI X.”

– Jesse Vogelaar, filmmaker



ACMI + RMIT Audience Lab

ONGOING

A key part of ACMI's role in fostering a thriving sector is our ability to enable creators to access our audience to test their moving image projects and works-in-progress. The ACMI + RMIT Audience Lab has continued to facilitate this with a record number of attendees this year. June's lab had 47 different makers, studios, students and artists apply to showcase their work. Visitors to the June Lab could also deep dive and play classic Australian games featured in the ACMI Collection, along with an exclusive panel discussion on world building with their creators.

Deaf Stories and the Moving Image

5 OCT 2024 & 24 MAY 2025

Deaf and hard of hearing people share a rich history and culture and, crucially, a language that can only be recorded and preserved for posterity through film. As such, opportunities to develop a Deaf-led pathway for Deaf filmmaking are a critical element of achieving genuine inclusion in the broader social and cultural landscape.

This year, ACMI and Flow Festival presented two Deaf-led workshops, specifically for Deaf and hard of hearing audiences. These workshops took a cultural mediation approach and started with a building community connection workshop, followed by a workshop that explored furthering professional and creative skills, networks and capacity within the Deaf filmmaking community.

Flow Festival exists to support Deaf creativity, experimentation, sector-wide learning, values which closely align with ACMI's commitment to making the moving image accessible to all.

“The ACMI Audience Lab played a central role in the development of my video work. It provided a rare and generous space for experimentation, reflection, and genuine public dialogue. I’m grateful for ACMI’s ongoing commitment to supporting innovative moving image and interactive artists through initiatives like this, programs that directly assist in developing new works.”

– Sarah-Jane Woulahan, filmmaker and artist

“This scaffolded approach to a cross-cultural, cross-sector partnership serves to meaningfully increase capacity and experience within ACMI, with the expertise of Flow, to respond to specific culturally complex professional development needs of Deaf and Hard of Hearing aspiring creatives in the film and TV space.”

– Sigrid MacDonald, Artistic Director, Flow Festival Australia

Your Museum of Videogames

ACMI celebrates and shapes videogame culture. Through standout programming and year-round events, we champion creative innovation, elevate local talent and foster inclusive gaming communities. Our programs open up the world of game making to players, fans and future developers alike.





Big Games Night Out 2024. Photo: Eugene Hyland

© 2024 PlaySide Studios Ltd, Inc. The name KILL KNIGHT and all copyright in the game and name are owned by PlaySide Studio Limited, all rights reserved. All other trademarks, copyrights and logos are property of their respective owners.

Melbourne International Games Week

5–13 OCT 2024

Melbourne International Games Week is a significant event in Victoria's annual calendar and ACMI is proud to be a key contributor. Our 2024 program continued to build upon the success of the previous years' programming with nine events attracting 3,800 visitors. Notably, ACMI partnered with AAA Japanese developer Square Enix to showcase iconic developer Naoki Yoshida (*Final Fantasy XIV*, 2014) in a talk about his craft and processes. We also hosted a sold-out *Final Fantasy* fan celebration that brought together the love of the game through cosplay. The week also featured an in conversation with international developer Ryan Warden from Obsidian Entertainment, as well as *Rotted Luck*, a unique ACMI commission from Victorian game makers Ian MacLarty and Vidya Rajan.

ACMI's collaboration with the Australian Game Developer Awards once again proved popular, with 1,100 players in attendance over the three-day expo. Through the Games for Change and Careers and Frontiers conferences, ACMI's education programs also supported the next generation of games industry.

“The ACMI MIGW Commission provided a unique opportunity for each of us to collaborate with someone outside our usual circles and disciplines. Through exposure to each other's processes, our own practices were enriched and we're looking forward to collaborating again in the future.”

– Ian MacLarty and Vidya Rajan, Game Makers

Women, Trans and Diverse Gamers Club

ONGOING

Running since 2018, ACMI's Women, Trans and Diverse Gamers Club is an inclusive, welcoming community for underrepresented gamers. Hosted by Claire Osborn-Li, this year the club had both online sessions and in-person gatherings focussed on indie games and critical conversation around design, storytelling and play. The Discord server saw a 60% increase in membership, fostering vibrant peer connection beyond club hours. With over 500 members across platforms, the club has become a vital space for identity, representation and shared appreciation of games.

Crafting the Score: In conversation with Forest Swords

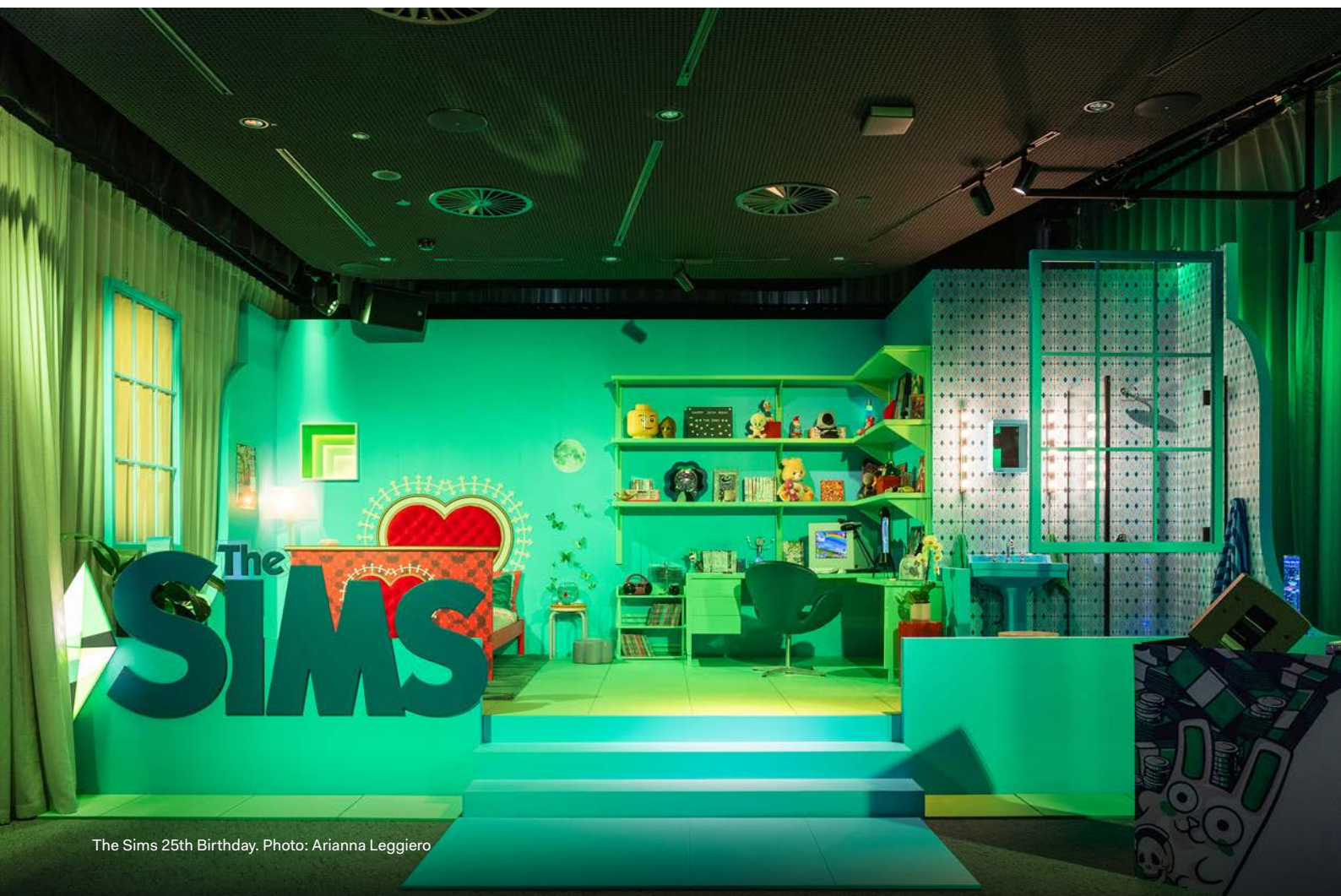
14 JUN 2025

This exclusive talk and performance from British composer, musician and artist Forest Swords was presented in partnership with RISING. Known for his work across videogames, film and performing arts, Forest Swords (aka Matthew Barnes) broke down his creative process and later presented a unique live performance marrying his distinctive electronic soundscapes with eye-catching visuals in the ACMI cinemas.

The Sims™ 25th Birthday

22 FEB 2025

To mark 25 years of *The Sims* (2000), ACMI partnered with Electronic Arts to present a panel and installation that celebrated the game's cultural impact. Featuring developers alongside local content creators and influencers, the event attracted fans of the game and explored the evolving relationship between players and creators. It offered a rare insight into the creative possibilities within gaming and the role that *The Sims* has played in creative expression, storytelling and community building.





FINAL FANTASY XIV Fan Celebration. Photo: Matt Lucas

World of Warcraft: In conversation with Darren Williams and Ely Cannon

4 APR 2025

Presented with international publisher Blizzard, audiences heard from two of the creators behind the world's most popular multiplayer online role-playing game, *World of Warcraft* (2004). The event explored the game's artistic and technical evolution – a program for fans and industry alike.

Speedrun Weekend

21–22 JUN 2025

Visitors attended a weekend of nail-biting videogame speedruns by some of Australia's top competitors. The program supported our goal to create diverse opportunities for people to engage with the moving image. The Speedrun Weekend included three sessions with a variety of Australian and international games, featuring some of the nation's fastest runners competing for records and recognition.

Creators That Change Screen Culture

ACMI celebrates the bold, the visionary and the offbeat. Through a series of focussed programs, we spotlight ground-breaking directors whose work challenges convention, elevates craft and tackles important social issues. From cult icons to quiet revolutionaries, these programs invite audiences to dive deeper into the global language of cinema, beyond the mainstream and into the heart of what moves us.





Dancer in the Dark (2000) © Zentropa Entertainments

Focus on Ken Loach

4–21 JUL 2024

In July, ACMI held a celebration of the sixty-year career of Ken Loach who emerged as a young filmmaker working at the BBC in the early sixties around the time of the British New Wave. Loach's filmmaking across cinema and TV has been credited with bringing then-unspeakable social issues into the public discourse. Some of his key works focus on public housing, housing affordability, reproductive rights and mental health care, issues that remain relevant today. Films screened as part of the celebration include *I, Daniel Blake* (2016), *Riff-Raff* (1991) and *Sorry We Missed You* (2019).

Eno

26 SEP – 5 OCT 2024

A Victorian premiere, this generative documentary celebrating the innovative practice of Brian Eno was screened at ACMI and performed live by director Gary Hustwit over several evenings. Each screening was a unique version of the film, never to be screened again. Using a proprietary software system developed by Hustwit and digital artist Brendan Dawes, the film has millions of possible variations of scenes with footage drawn from Hustwit's original interviews and Eno's rich archive of hundreds of hours of never-before-seen footage and unreleased music. Sold-out audiences were able to explore the inner technological workings of the film and its boldly imaginative approach to archives and music documentary, with post-screening Q&As with Hustwit.

Focus on Björk

28 NOV – 22 DEC 2024

Since the arrival of cinema, music has been inseparable from the artform. Even silent films were accompanied by live scores. In November and December, we celebrated Björk – one of the most iconic forces in music, film and visual art. The film program offered a comprehensive journey through her cinematic endeavours, featuring narrative films, documentaries, concert films and music videos. Highlights include her Cannes Film Festival award-winning performance in Lars von Trier's *Dancer in the Dark* (2000) and a selection of ground-breaking concert visuals never seen on cinema screens.

Focus on Peter Weir

29 JAN – 14 FEB 2025

Timed to align with the 50th anniversary of seminal Australian New Wave film *Picnic at Hanging Rock* (1975), ACMI celebrated the remarkable career of director Peter Weir by showing a program of his films such as *Gallipoli* (1981), *Dead Poet's Society* (1989) and *The Truman Show* (1998). Weir received an honorary Academy Award in 2023 and a Golden Lion for Lifetime Achievement at the Venice Film Festival in 2024. During the program, Weir participated live on stage for a talk and audience Q&A at ACMI.

Focus on David Lynch

6 FEB – 29 MAR 2025

He reinvented the melodrama, reimagined the road trip and turned film noir into film nightmares, there is no denying that director David Lynch made a huge impact on Cinema. Following Lynch's passing, ACMI presented a film retrospective dedicated to the filmmaker's unique and enigmatic career. Featuring all of Lynch's feature films, the program included digital restorations of *The Elephant Man* (1980), *Mulholland Drive* (2001) and *Lost Highway* (1997). The season was extended due to popularity.

Focus on Andrea Arnold

6–23 MAR 2025

Aligned to coincide with the release of her new film *Bird* (2024), ACMI presented a film retrospective dedicated to British director Andrea Arnold. Through this screening program ACMI celebrated a director who re-centres the narrative to characters who would normally live in the periphery of mainstream cinema. Highlights of the program include Arnold's Canne Jury Prize-winner *Fish Tank* (2009) and her striking reimagining of Emily Bronte's *Wuthering Heights* (2011).

Focus on Michael Haneke

17 APR – 5 MAY 2025

Collaborating closely with the Melbourne Cinémathèque, ACMI programmed a film season to celebrate the prestigious and provocative films of Michael Haneke. One of the most highly regarded film directors working today, Haneke has carved out a unique body of work that focuses on emotionally isolated characters unknowingly living in the orbit of characters they're unable to connect to. Through the program we invited the audience to

re-examine his works through the lens of a deceptively humanistic director, whose films demonstrate a deep concern for humanity. The film program, combined with the Melbourne Cinémathèque season running alongside, features all of the director's feature films and selections from his TV career.

Focus on Miranda July

5–16 JUN 2025

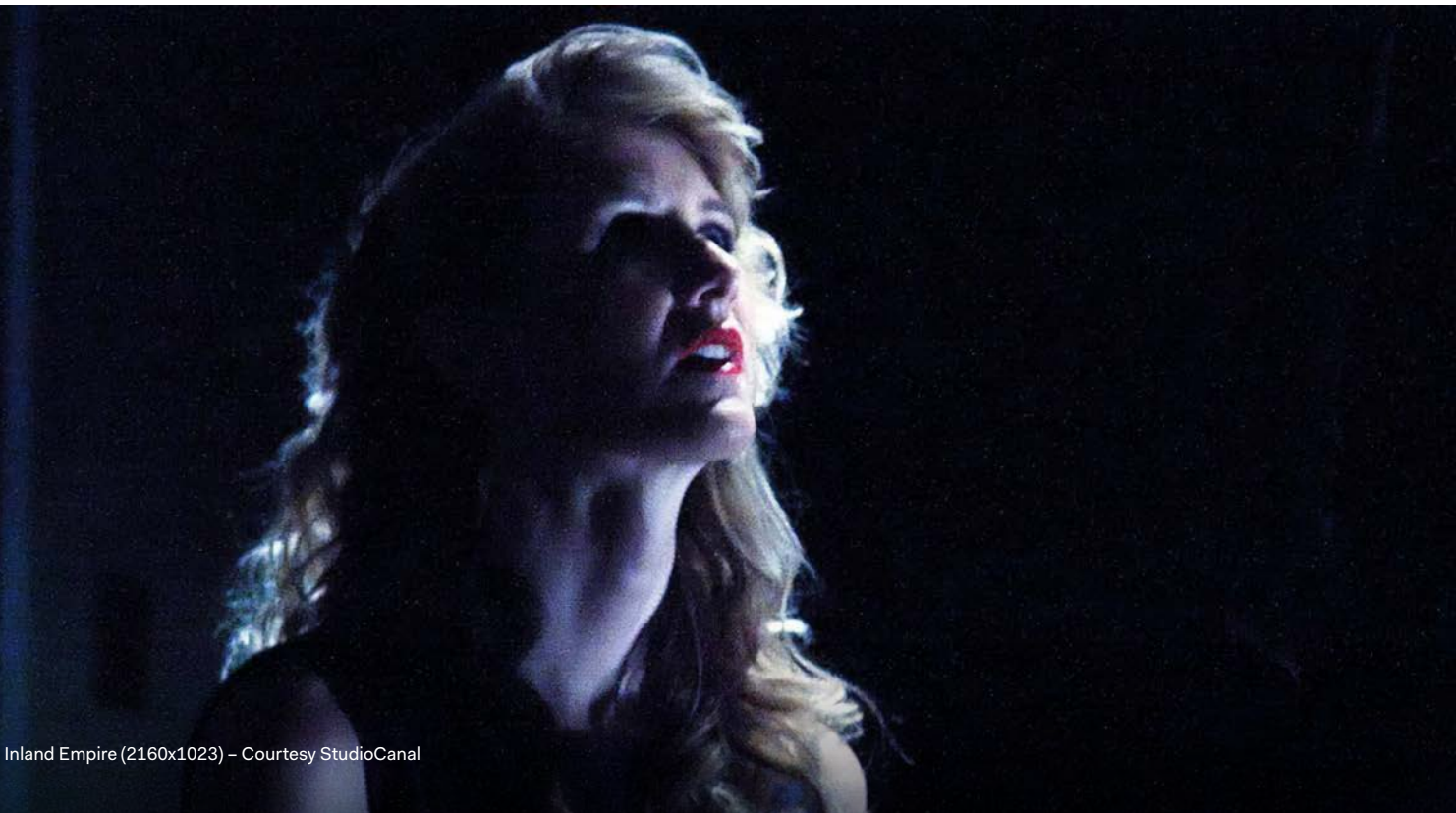
Coinciding with Melbourne's city-wide arts festival RISING, ACMI dedicated a two-week film season to the multi-hyphenate artist and filmmaker Miranda July. Much like cinema itself, July draws on a wide breadth of artforms for her practice including theatre, dance, literature and performance. The screening program included her Cannes prize-winning debut feature *Me and You and Everyone We Know* (2005) as well as three works from the ACMI Collection rarely seen on the big screen – one of which is her early video artwork *The Amateurist* (1998) which was originally exhibited at ACMI in 2004.

Presented with RISING.

Mark Pritchard & Thom Yorke: Tall Tales

8–10 MAY 2025

Melbourne audiences were some of the first in the world to experience Mark Pritchard and Thom Yorke's new visual album in full and as part of a global release in cinemas on Thursday 8 May ahead of the album's release the following day. Paired with animation by Australian artist Jonathan Zawada and featuring the music of the renowned musicians, the first screening was followed by an exclusive Q&A with Zawada and Pritchard moderated by ACMI Director and CEO Seb Chan.



Celebrating the Stories we Love

ACMI connects audiences through bold, playful and fandom-led experiences. Through talks, singalongs, practical workshops and screenings we bring fan communities together to celebrate iconic screen culture at our museum. ACMI is proud to create space for the community to gather and celebrate the connection between screen culture, live performance, queer and fan communities.







Godzilla vs Mechagodzilla (1974) © Toho

GodzillaFest

31 OCT – 3 NOV 2024

To celebrate 70 years of the iconic movie monster, ACMI presented GodzillaFest, a weekend of screenings, late-night events, talks and craft activities for fans of all ages. The program included cinema screenings of rarely seen classic films from the franchise and was a strong success with audiences, drawing over 2,400 ticketed attendees. GodzillaFest affirmed the enduring impact of cult cinema to connect communities across generations and ACMI as a place where screen culture enthusiasts, makers and players can feel at home.

The Anti-Hero takeover

7–13 NOV 2024

We know that cinemagoers have a collective obsession with superhero films, but being good can be boring after a while. In November we let the anti-heroes take over ACMI with twelve screenings, two talks and six original artworks inviting audiences to step into the world of flawed, complex and unapologetically human protagonists – from Deadpool, Wolverine and The Bride, to Bonnie, Clyde and the Magnificent Seven. This program delivered distinctive screen culture experiences that sparked audience engagement and connection. The Anti-Hero takeover was supported by Disney+.

Mechafest: An Anime Celebration

8–12 MAY 2025

MechaFest brought together fans of anime with a love of sci-fi and robots for a weekend of screenings, talks, trivia and cosplay runway events. The popularity of the *Evangelion* (1995) and *Ghost in the Shell* (1995) programs highlight audience's appetite to come together and celebrate notable anniversaries of iconic works.

Pop Culture Parenting Live: The Fifth Element & The Future

29 MAR 2025

A special live recording of the Pop Culture Parenting podcast brought an engaging and insightful conversation to ACMI, one that connected with new audiences for our museum through accessible, conversation-led programming to connect iconic screen stories with everyday life. Dr Billy Garvey and co-host Nick used *The Fifth Element* (1997) to explore how we talk to kids about the future, weaving humour and honesty into reflections on parenting, aspirations, and the world our children will inherit.

Human Love Quest at ACMI: Love on the Small Screen

16 MAY 2025

ACMI welcomed the first in a three-part series of Human Love Quest events, a live, comedic take on the traditional dating game show. Hosted by local comedians, the event explored audiences' enduring love of TV and featured ACMI Collection favourite Dexter the Robot from the classic Australian series *Perfect Match* (1983–1989). The evening offered a playful, nostalgic and interactive experience.

Big Screen Premieres

ONGOING

ACMI's Big Screen Premiere program offers audiences the chance to experience new films and series ahead of their broadcast or streaming release, often as the only opportunity to view them in a true cinematic setting. These screenings celebrate screen culture as a shared, collective experience and connect to our goal of delivering distinctive, cinema-first screen experiences for the public. Highlights of the program this year have included *The Penguin* (2024), presented with Binge, *Severance* (2022), presented with Apple TV+ and *The Newsreader* (2021) presented with the ABC, featuring a Q&A with the series creators and stars.

Wicked Sing-a-Long with Lazy Susan and Zelda Moon

23 JAN 2025

One of the biggest box office hits of the past year was *Wicked* (2024). To celebrate the film's success and the subsequent release of a sing-a-long version, ACMI collaborated with Melbourne drag performers Zelda Moon and Lazy Susan for a very special one-off event. The screening combined big-screen musical spectacle with live performance, delivering a truly joyful, interactive experience that brought fans together in full voice.

Cyberpunk Cinema

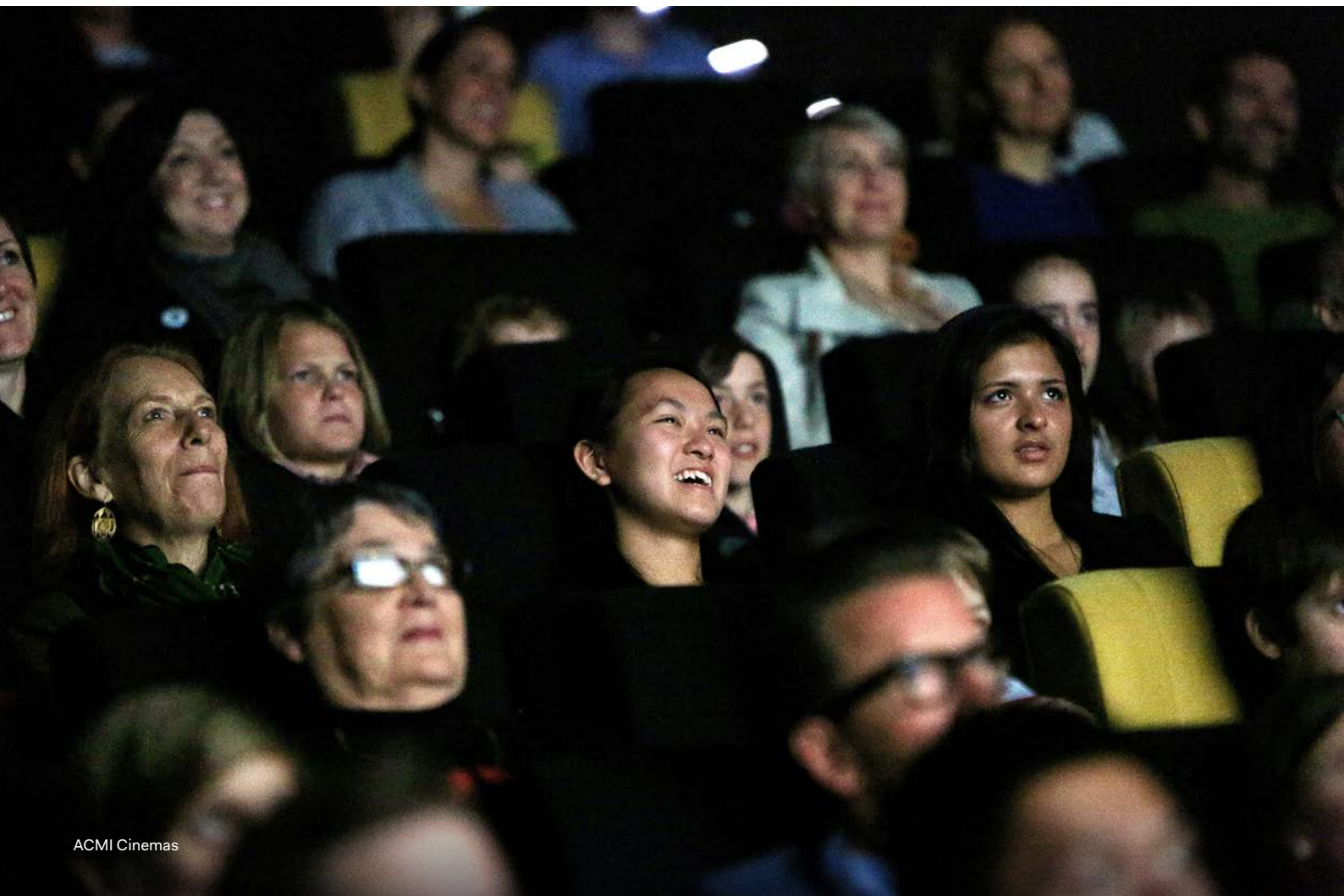
29 MAR – 14 APR 2025

ACMI strives to deliver distinctive, future focussed screen culture experiences that invite critical reflection and draw audiences into new cinematic perspectives. Taking ACMI's *Future & Other Fictions* exhibition as inspiration, we dedicated a film program to focus on the Cyberpunk subgenre of films. The films selected set the rules for the subgenre, such as *Blade Runner* (1982), and *Tetsuo: The Iron Man* (1989). ACMI also included the outliers that break the rules including Kathryn Bigelow's *Strange Days* (1995) and *Neptune Frost* (2021).



Global Voices, Shared Stories

ACMI invites audiences to see the world through a different lens. By spotlighting bold voices, diverse films and meaningful global stories we continue to curate programs that resonate with the community. This year's offerings spanned First Nations storytelling, Iranian resistance cinema and cult horror from Thailand and Japan, culminating in a program that celebrated film's power to provoke, connect and inspire.





The Promise © GDH 559 (2017)

NAIDOC Week

7–14 JUL 2024

In keeping with the 2024 NAIDOC theme “Keep the Fire Burning, Blak, Loud and Proud”, our NAIDOC Week film program screened First Nations short films featuring new voices in Australian cinema. The sold-out screening provided an inclusive opportunity for cinemagoers to celebrate with Australia’s First Nations people during NAIDOC Week.

ACMI also hosted a special NAIDOC Week movie matinee screening of *Top End Wedding* (2019) attended by Elders and support staff from the Aboriginal Community Elders Service (ACES).

Spotlight on Thai Horror

29 SEP – 10 OCT 2024

In spring, ACMI shone a spotlight on Thai horror with a selection of films which focussed on unique aspects of the genre in Thailand. Intrinsically linked with regional folklore and traditions, Thai horror walks the line between old beliefs and modern twists and has drawn a collective attention from viewers around the world. Whether intentionally or subconsciously, the horror genre can reveal the fears and anxieties of the society it is produced in – providing a unique perspective on this area of the world. The program included cult classics like *The Promise* (2017) and *Shutter* (2004).

Focus on Radu Jude

6–23 SEP 2024

One of the most celebrated film movements of the current millennium is the Romanian New Wave which began in 2005 and shows no sign of ending soon. A director who embodies the new wave is Radu Jude and through a three-week screening program we examined his early films which helped define the movement through to his avant garde later works which place him outside. A film screened as part of this program included Victorian theatrical premiere of *Do Not Expect Too Much From the End of the World* (2023).



Goodbye (2011) © Mohammad Rasoulof

Focus on Mohammad Rasoulof

10-28 OCT 2024

One of the biggest stories to emerge from the 77th Cannes Film Festival was director Mohammad Rasoulof's journey to the festival. When his film *The Seed of the Sacred Fig* (2024) was selected, the director was arrested in Iran and sentenced to an eight-year prison term for secretly directing the film without the approval of the Iranian officials. Rasoulof fled the country to present his film at the festival. To celebrate a career of integrity, courage and resistance, ACMI presented an exclusive full career retrospective in the cinema accompanied with a very special, live, on-screen Q&A with the director.

Spotlight on Japanese Horror

18 JAN – 9 FEB 2025

Continuing our ongoing survey of horror films in the Asia-Pacific region, ACMI focussed on one of the largest contributors to the genre – Japan. Examining what makes Japanese horror unique, we also considered why Japanese horror is so popular around the world. The program began with a new digital restoration of *Ring* (1998) which outside of its own popularity in the late nineties also spawned sequels and a Hollywood remake. The program also included the Academy Award-nominated *Kwaidan* (1964) and the hugely influential anime film *Perfect Blue* (1997).

Nocturnes

1-10 NOV 2024

Presented during Diwali / Deepavali, *Nocturnes* (2024) offered audiences a meditative journey into the nocturnal world of moths in the Eastern Himalayas. Blending ecological insight with poetic imagery, this award-winning documentary invited viewers to slow down, listen closely, and connect with the rhythms of nature.

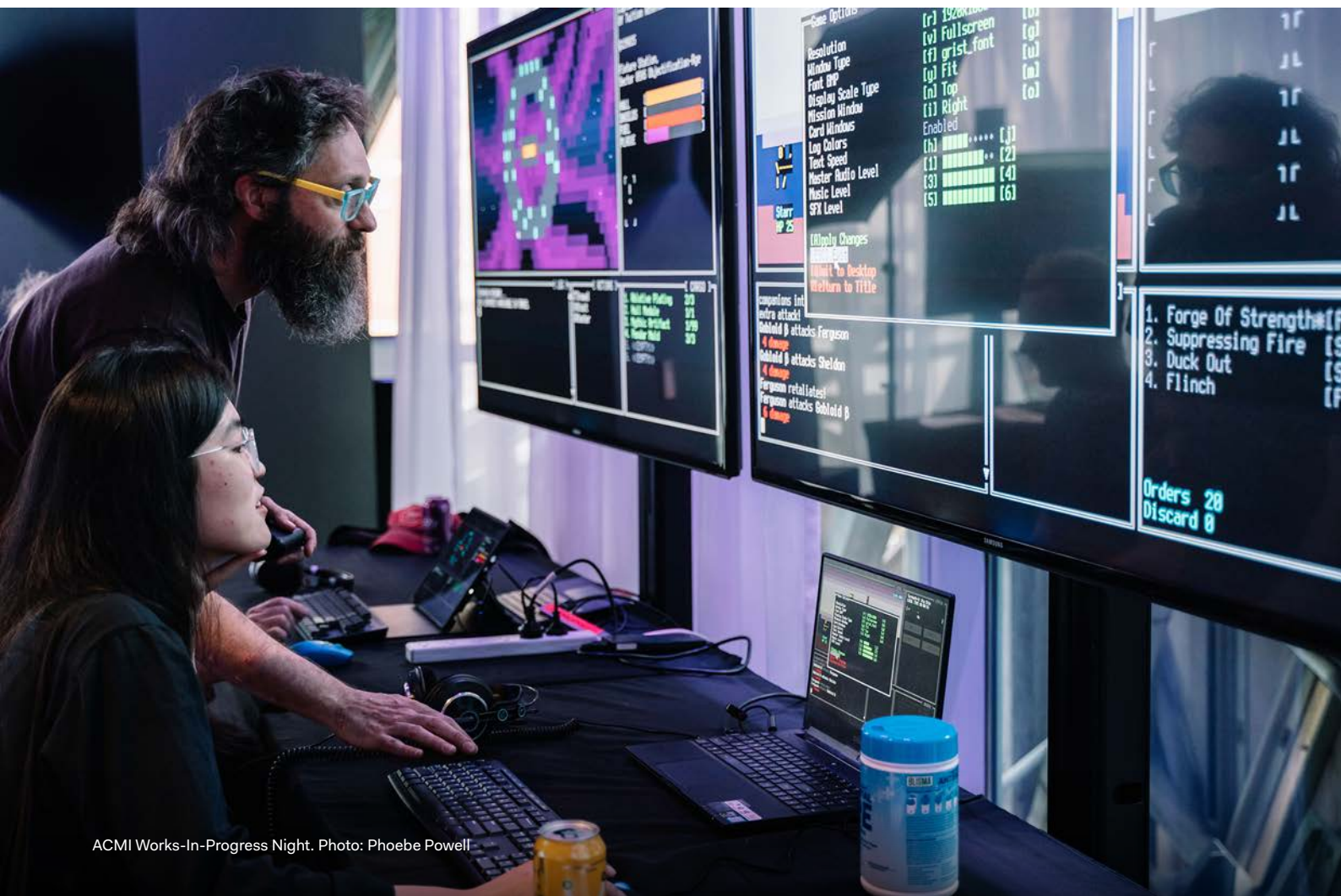
Cannes Competitors 2025

22 MAY – 2 JUN 2025

Chiming in with the world's most prestigious film festival, ACMI celebrated the filmmakers competing for the coveted Palme d'Or with a film program looking at the filmmakers' previous films – most of which had not received a theatrical release in Australia. We offered audiences the chance to prepare for the new Cannes films before they arrived in local film festivals and cinemas by familiarising themselves with the directors' oeuvres, film styles and world views. The program includes the Australian premiere of *The Invasion* (2024) by Ukrainian director Sergei Loznitsa, *Showing Up* (2022) by Kelly Reichardt and *No Bears* (2022) by Iranian director Jafar Panahi who won the Palme d'Or this year for his new film *It Was Just an Accident* (2025).

Supporting the Creative Industries

ACMI plays a key role in supporting Australia's moving image industry, especially emerging and mid-career creatives. With our co-working space, considered programs, residencies and events we offer more than just facilities, we bring people together. Whether it's a workshop, a networking night or a major industry gathering, ACMI helps creative communities connect, collaborate and grow.



ACMI X Residency Program

ACMI X is our creative co-working space and residency program that supports screen practitioners, artists and creative businesses to connect, collaborate and grow in their practice.

In the past year ACMI X has seen growth both in numbers and in the impact the residency has had on the Australian screen industry. This year saw expanded ACMI X programming; leveraging the diverse skillsets, projects and learnings nurtured at ACMI X to provide opportunities for career development and skill sharing with the public and the screen arts community. An example of this was the ACMI X + MIFF + Frame Documentary Works in Progress Night on 21 August 2024. Occurring as part of the Melbourne International Film Festival, this special work in progress night featured ground-breaking interactive documentary projects including those by ACMI X residents Sarah Walker (with Rosalyn Oades) and Eva Otsing (with Eugenia Lim). This year ACMI also continued Experimenta Socials, a free, bi-monthly night of lens-based artist talks and presentations in partnership with ACMI X residents Experimenta. This program creates opportunities for dialogue between practitioners working across the screen sector and helps those artists find new collaborators and audiences.

Our resident cohort is made up of 89 residents working across film and TV, games, video art, interactive media, curation, festivals and arts education. Works from residents have been selected for international festivals and exhibitions including Berlinale, Flickerfest, Melbourne International Film Festival, Melbourne International Games Week, Melbourne Queer Film Festival, MoNA, RISING, Sundance, and SXSW Sydney. There have also been numerous awards, grants and funding received by ACMI X residents in the past year, with highlights including:

- Producing team Scarlett Koehne and Jess Smith of Pikelet Pictures, 2025 AACTA nomination for their web series *Videoland* (2024).
- Screenwriter Dave Cartel, 2025 AWGIE Award for Best Writing for Children's TV with a *Rock Island Mysteries* (2022–24) episode.
- Game designer Althea Fransisco, 2024 VicScreen Originate Games initiative, for *Reaprieve*.
- Charlie Kenihan, Hayley Kumpis, Martin Dimovski and Yee Hui Wong of game studio Bin Chicken signed an international publishing deal for their game titled *Trash* (2026).
- Insite Arts and Castiglione Arts opened and/or toured over twenty arts projects (spanning music, film, dance, theatre and installation works) both in Australia and internationally.

ACMI X continues to provide residents with career development and opportunities to share their work, however it's also the sense of community that makes ACMI X such an impactful experience for Victorian screen artists. Of her experience as a resident at ACMI, internationally renowned video and mixed media artist Jen Valender says,

"...being a visual artist can be both isolating and competitive, so it's not lost on me that having a community of creatives that support each other's work, across all screen mediums, is both precious and rare."

Similarly, Charlie Kenihan, Creative Director of Bin Chicken shared, *"our game has been built from the ground up at ACMI X and the support, feedback and input from (our fellow) residents has been invaluable."*

ACMI X + Ludo Studio Residency

In 2024, ACMI partnered with Ludo Studio, the Emmy-award winning production company behind *Bluey* (2018-present), to launch the ACMI X + Ludo Studio Residency. The residency provided an Australian animation team with weekly mentoring from Ludo animators, along with a three-month ACMI X residency and a \$10,000 prize. The residency was awarded to Miles Colubriale, Vince Belcheff, Yana Fidan and Eugenia Cynthiaputri for their series *Il Cattivo Bambino* (2025) which they wrote, shot and animated at ACMI X. The team presented a proof-of-concept for the project at Animation Utopia, a day-long animation symposium presented by ACMI and Ludo in December 2024, resulting in development opportunities with major animation studios. In 2025, the team have continued work on the completion of the project from ACMI X and brought on six additional emerging animators as interns, and with whom they have shared their learnings from their mentorship with the Ludo Studio team.



ACMI X + Ludo Studio Residents, Bambini. Photo: Becky Bechynden

“The Ludo + ACMI X Residency has been an incredible experience for us. Our animation has improved exponentially with [ACMI’s] help, and I don’t think I would have the confidence I have now about making new and exciting animation if not for their encouragement.”

**– Miles Colubraile from Bambini,
creators of *Il Cattivo Bambino* (2025)**

Festival and Industry Partners

ACMI actively supports Victoria's screen culture sector through our festival and industry partnerships. They form a core part of our program and have been part of Victoria's screen culture landscape for numerous decades. These partners attract new audiences to ACMI with their diverse programming during festival time and throughout the year when visitors return to engage with special co-curated films and events that enhance ACMI's unique cinema programming.

ACMI's support for these partners goes beyond venue space as we provide services including planning, delivery, marketing and promotional support as well as technical expertise, ticketing and access to ACMI's on-demand streaming platform, Cinema 3. Over 82,000 guests attended festival and industry partner events held at ACMI, with a further 8,846 rentals on Cinema 3. In 2024–25FY our festival and industry partners included:

- Australians in Film
- Australian International Documentary Conference
- Documentary Australia
- Indonesian Film Festival
- Japanese Film Festival
- Korean Film Festival in Melbourne
- Melbourne Cinémathèque
- Melbourne International Film Festival
- Melbourne Queer Film Festival
- Melbourne Women in Film Festival
- The Other Film Festival
- Top Screen

Australian International Documentary Conference

2–5 MAR 2025

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 technical expertise, a fully serviced office for the AIDC team in ACMI X, as well as marketing and promotional support, event planning and delivery. We hosted some of Australia's finest screen, interactive, and audio documentary and factual creatives, alongside an array of local and international commissioners, distributors, funding bodies, foundations and more at the conference, with 780 delegates in attendance. We also presented numerous publicly accessible events including the co-presented Documented film program that ran each evening during the conference and quarterly co-curated documentary screenings with Q&As outside the conference period.

Australians in Film Future Vision Summit

15–17 JUL 2024

Australians in Film presented the inaugural FUTURE VISION event, a think tank and industry conference for leading screen creatives committed to inspiring Australian artists to tell their stories and find a broader international audience. Held over three days, the headline guests included multi-Emmy and Golden Globe Award winners Lee Sung Jin, (*Beef*, 2023) and Joanna Calo, (*The Bear*, 2022). The event further positioned ACMI as the home for Australia's screen industry and a hub for industry.

Emporium Creative Hub Bendigo

The Emporium Creative Hub in Bendigo has been a five-year initiative of the Victorian Government's Creative State strategy. It provides a co-working and activation space for the community. Under the stewardship of ACMI, the Hub has become known as a leading organisation in Bendigo's creative ecosystem, ensuring continued growth of local creatives and the fostering of entrepreneurship and innovation throughout the City of Greater Bendigo. After growing it into a thriving destination for local creatives, in October 2024 ACMI handed over the running of the Hub to La Trobe University.

“ACMI has been instrumental in helping AIDC grow into a world-class conference. Their team, venues and ongoing support have made our Melbourne home a standout on the global documentary circuit.”

**– Natasha Gadd, CEO/
Creative Director, AIDC**

“ACMI paid meticulous attention to important details when supporting our festival, helping us connect with a broader audience, which has a lasting mark on KOFIM’s success. Beyond the festival itself, ACMI has been instrumental in building a stronger presence and deeper appreciation of Korean cinema within Melbourne’s vibrant cultural landscape.”

– Soobin Park, Korean Film Festival In Melbourne

“Australians in Film is proud to partner with ACMI, whose world-class facilities and exceptional team were instrumental to the success of our inaugural FUTURE VISION event in 2024. From the moment we began working together, ACMI exceeded every expectation—offering not only unparalleled technical infrastructure but also a passionate and highly skilled staff who brought our vision to life. Their versatile and beautifully designed spaces created the perfect environment for our industry showcase, and the partnership has become a cornerstone of our ongoing commitment to elevating Australian screen talent on the global stage.”

– Peter Ritchie, Executive Director, Australians in Film



“For almost 25 years, ACMI has been the Melbourne Cinémathèque’s key presentation partner. Without ACMI’s support, dedication, expertise and collaboration the Melbourne Cinémathèque would be unable to screen in its current home or continue to present its diverse, challenging, and accessible program.”

– Adrian Danks, President of the Melbourne Cinémathèque

“We are proud to work in partnership with ACMI to champion and present the breadth of Deaf and Disabled screen work with a major focus on Australian shorts, documentaries and features. Working with ACMI we offer Deaf and Disabled talent and audiences an accessible place for high quality and compelling events including screenings, talks, industry panels and professional development opportunities.”

– Fiona Tuomy, Artistic Director, The Other Film Festival

“The VCAA is honoured to partner with ACMI, the world’s most visited museum of screen culture, to celebrate the creativity, inventiveness, and vision of VCE Media students across Victoria. The students premiering at Top Screen often go on to careers in the screen industry, and ACMI continues to be a wonderful supporter of this next generation of filmmakers, allowing them to share their work on the big screen and envisage their future creative ventures.”

– Andrew Smith, Chief Executive Officer of The Victorian Curriculum and Assessment Authority (VCAA)

Education

ACMI's education program offers opportunities for the primary, secondary and university sectors to harness the power of screen, media, digital technologies and the arts to boost engagement, creativity, critical thinking and sense-making in a rapidly changing environment. The continual transformation of screen culture is exciting, inspiring and challenging, fuelling our commitment to media literacy, future careers, effective citizenship and social engagement.

Through our program, we connect with teachers, students, families and communities through workshops, screenings, talks, exhibitions, professional development and special projects – delivered both onsite at our museum and online.

The Gandel Digital Future Labs provide the flexibility for us to continue to pilot and innovate programs, building student and teacher knowledge and capacity around media literacy and evolving practices across creative industries. Support from the Department of Education, Victoria Strategic Partnerships Program 2022–25 underpins the planning and delivery of our program for schools with more than 104,000 students and 13,000 teachers engaging with ACMI this financial year.



“Many students identified ACMI as the highlight of their tour and considered following a career path down the moving image pathway.”

– Teacher, Latrobe High School

Championing Leadership

ACMI actively supports teachers, students and the wider community to navigate the ever-shifting terrain of social, screen and digital media. This important work is reflected in our programs and collaborations this year, including through our commissioning of a webinar series from media literacy and learning experts which equips students with the skills needed to critically navigate the digital world. Similarly, in her role as Deputy Chair of the Australian Media Literacy Alliance (AMLA), ACMI's Head of Education advocates for the development of a national media literacy strategy. Our collaboration with the Deakin node of the Australian Research Centre of Excellence for the Digital Child has provided important insights into ACMI as a productive site of digital play, and the Digital Child seminar series held at ACMI and online, enables teachers, parents and academics to consider issues and opportunities that have emerged as children engage with a digital world.

Supporting Teachers, Strengthening Learning

Educators engaging with ACMI's professional learning program has grown to more than 2,300 annually. Our multi-year partnership with St Albans Heights Primary School informs our delivery of effective and targeted teacher professional learning at scale. We maximise student learning by growing the capabilities of Victoria's teachers through collaborating with schools, universities, professional learning associations and other organisations with seminars, hands-on workshops, events with industry experts and conferences. This year we co-presented conferences with Victorian Association for the Teaching of English, Australian Teachers of Media Victoria, Digital Learning and Teaching Victoria, Australian Literacy Educators' Association Victoria and Games 4 Change Asia Pacific. Pre-service teachers are also a focus of ACMI professional learning, and in 2024 we worked with RMIT to design and deliver a Masters subject for primary teachers. We also hosted groups of expert teachers from three curriculum areas as part of the Victorian Academy of Teaching and Leadership Master Teachers program and greeted 50 teachers from Taiwan eager to learn about ACMI's unique approach to learning.

Building Connections

Our St Albans Heights Primary School (SAHPS) partnership provides important opportunities for collaborative learning. It plays a key role in expanding the rich creative learning program offered at the school and supports the development of impactful ACMI programs and resources. A highlight this year was the co-creation of hilarious visual effects and magical animations for the *Jack and the Beanstalk* student production shared with the school community. The relationship with SAHPS has also expanded our connection with the wider Brimbank community through the Community Hubs program. In the past year, this resulted in several successful ACMI Brimbank community engagements, including family visits to *Beings* in September 2024, a Light and Shadow workshop in February 2025, and a visit to our centrepiece exhibition, *The Story of the Moving Image*.

Our collaborative relationship with Al-Taqwa College has forged similar connections with family and community, including a museum visit, animation workshop and student film showcase in our cinema in 2024–25. Community visits offer families, many of whom rarely or never visit Melbourne's CBD, insight into what ACMI offers, and spur future engagement. Our monthly preschoolers program invited families to enjoy creative learning experiences that provide social connection and a deeper understanding of screen culture.

Fresh Perspectives

We are committed to providing young people with opportunities to develop voice and agency through creative storytelling. The inaugural ACMI + RMIT Young Creators' Lab supported digital makers aged 10–16 to develop their videogame projects by connecting with industry and audiences. Following a successful pilot, our 2024 LGBTQIA+ young filmmakers workshop enabled a new cohort to build skills, connect with peers and tell their stories. This inclusive program was shortlisted for an AMaGA National Award and received \$5,000 grant funding from the Victorian Government through the Healthy Equal Youth program to support our 2025 program. Our direct work with young people and via the education sector helps to build social cohesion by celebrating student diversity and creativity through screenings in our cinemas, including Top Screen, the Virtual School Victoria VCE showcase, Al-Taqwa College's annual showcase, and the Independent Schools Victoria Student Film Festival.

“The variety of presenters was fabulous – different perspectives – lots to go away to think about. Very well organised. Best PD I’ve attended in years. Thank you!”

– *Teacher, Virtual School Victoria*

“The session was fun and engaging, moved at a great pace and we had good discussion about how we can transfer into our school setting.”

– *Teacher, St Gabriel’s Primary School Reservoir*

“Our families were thrilled to be invited to the Beings Exhibition at ACMI, and it turned out to be a truly enriching experience for both children and adults alike. The experience highlighted the power of art to bridge gaps and create social connections.

– *Dannielle Tomlinson, St Albans Heights Primary School Community Hub Leader.*

“It’s made me more confident in filmmaking in general and has helped me with writing more short form scripts- as well as improvising on locations/shots.”

– *Student, Al-Taqwa College*



Stakeholders

We are committed to ongoing growth within our network of ethically aligned partners, collaborators and advocates across the corporate, creative, academic and screen sectors. With the backing of new and returning supporters we deliver ambitious programs, strengthen our international connections and contribute to sector leading research and ideas. These purposeful connections help keep ACMI open, responsive and globally engaged.

Global Outlook and Sector Leadership

ACMI's international reputation has built great momentum, demonstrated through numerous invitations to present, collaborate and advise on museum and screen culture practices around the world. In 2024–25 our team was invited to speak in China, South Korea, New Zealand, the USA and beyond, reflecting our global leadership in innovative museum practice. These valuable exchanges build on ACMI's mission to be a globally recognised hub connecting people, communities, technology and ideas.

The Victorian Government's investment in ACMI continues to deliver significant returns by positioning Victoria on the global stage as a site for experimentation, collaboration and screen industry growth. International film festivals, peer institutions and publications continue to cite and engage with our work and IP, reinforcing our role as a thought leader in a fractured and ever-evolving sector.

2024–25 Highlights:

- Seb Chan (Director & CEO) presented on open source and AI in museums at key institutions in South Korea, gave lectures at Yonsei University and visited Hong Kong's M+ Museum. He was also the 2024 Visiting Museum Studies Scholar at the University of Michigan and spoke at MIT Museum.
- Chris Harris (Director of Exhibitions and Touring) presented at Busan Museum of Art's Future Museum Forum, MUSCON in London, and over telepresence to the International Council of Museums in Estonia.
- Britt Romstad (Director of Experience & Engagement) joined a UNESCO delegation in Hangzhou exploring the future of museums. Britt also continues as a member of the Future Museum international initiative of Museum Booster (Vienna).
- Zoe McDonald (Producer, School Programs) presented ACMI's *The (Queer) Kids Are All Right* program at MuseumNext London; the program was later shortlisted for a national award.
- ACMI partnered with Australians in Film to host the inaugural FUTURE VISION summit with headline guests from *Beef* (2023) and *The Bear* (2022)—attracting over 500 attendees and set to return in 2025.
- Our AI Ambassadors program received national and international recognition, with presentations across leading GLAM sector conferences.
- ACMI completed an external evaluation of New Zealand's NDF Executive Digital Mentoring Program, originally developed by ACMI, which has now supported 12 cultural leaders.

- Our partnership with Germany's Deutsches Film Institute & Museum (DFF) continued via a two-year support agreement for the Constellation 2.0 experience. The interactive continues to be enjoyed by visitors to the DFF in Frankfurt in the gallery and at home online making their archive more accessible.

Sharing our AI Expertise

ACMI's external engagements reflect growing interest in our AI initiatives, with libraries particularly drawn to our use of metadata tools and museums to our storytelling applications. Our leadership in AI continues to support the sector's exploration of ethical and responsible adoption.

Over the past year we continued to share our technical expertise across the cultural sector through presentations, workshops, and collaborations. Between September 2024 and April 2025, ACMI delivered five presentations on our AI Ambassadors program, leading to engagements and consultations with institutions including The Getty in Los Angeles, National Archives of Australia, National Portrait Gallery (NPG), New Zealand's National Digital Forum, State Library of Queensland (SLQ) and State Library of Western Australia.

A collaboration with SLQ concluded in February 2025 with ACMI demonstrating how its AI tools could enhance access to SLQ's video collections. The project culminated in presentations to SLQ staff and leadership, along with representatives from Queensland Art Gallery of Modern Art (QAGOMA) and the National Archives. It was later showcased to over 300 library professionals at the ALIA Conference. ACMI delivered an AI workshop at NPG in Canberra, including hands-on training, leadership presentations, and a prototype demo using NPG's collection. In May, ACMI was represented on a panel at the National Digital Forum conference in New Zealand on AI policy and practice in the GLAM sector.

Collections

The ACMI Collection comprises diverse forms of screen culture including films, TV, videogames and commissioned works. By preserving, emulating, exhibiting and sharing the collection, ACMI ensures it is widely accessible to both audiences and industry. This is especially important as the museum works to complement rather than replicate the collecting of peer institutions. We share skills and undertake research at a global scale, all while making our collection more discoverable online.

Commissioning Artists and Acquiring Works

ACMI has a long history of commissioning, presenting and collecting works from outstanding contemporary artists in screen culture. Our approach to commissioning supports a broad ecology of screen practitioners and multi-disciplinary ways of creating our screen culture. Over the past year ACMI collaborated with our generous partners to both finalise and present new works across the museum. This includes *Distributed Consciousness*, by Memo Akten, programmed in partnership with Naomi Milgrom AC and the Naomi Milgrom Foundation; the Mordant Family Moving Image Commission for Young Australian artists, *The Darkness Between the Stars*, by Serwah Attafuah; the multi-partner *CHARGE! Agincourt by Back to Back Theatre*, generously supported by Rachel Griffiths and Andrew Taylor; *Rotted Luck*, by Ian MacLarty and Vidya Rajan; *Delivery Dancer's Arc: 0° Receiver*, by Ayoun Kim; *After the End*, by Liam Young and Natasha Wanganeen (Kaurana, Narrunga, Ngarrindjeri & Noongar); *Birth of Dawn*, by Hannah Brontë (Kombumerri/Yugambeh) and *Baan Biik Woora Woora Water, Land and Sky*, by Mick Harding (Yowong-Illam-Baluk and Nattarak Baluk clans of the Taungurung people). Industry partnerships and leading philanthropists have enabled ACMI to champion new voices, invest in artists creating new work for screen platforms and nurture new ideas and cross-disciplinary forms.

Artists in receipt of previous ACMI commissions continue to have their work recognised outside of our museum and to extend the development of their practice internationally. This year, Angela Tiatia's work for the Ian Potter Moving Image Commission, *The Dark Current*, was exhibited at the Dunedin Public Art Gallery, New Zealand. This work also was presented in Tate Modern London and Bondi Pavillion Sydney and Art Basel Hong Kong in 2024. Stanislava Pinchuck's work *The Theatre of War*, created under the Mordant Family Moving Image Commission for Young Australian Artists, debuted in Europe this year at the National Gallery of Kosovo as part of the Valentine Umansky (Tate Modern) curated exhibition *She Who Starts The Song*.

This year ACMI partnered with Artbank and Melbourne Art Foundation (MAF) to launch an inaugural moving image commission, a \$60,000 initiative which will support an Australian artist or group to break new ground in screen practice through the creation of a moving image work. The resulting commission will premiere at the 2026 Melbourne Art Fair and receive a dedicated exhibition at ACMI, before being acquired by both Artbank and the ACMI Collection. The 2026 ACMI + Artbank + MAF Commission further extends the impact of ACMI's commissioning program, which has seen more than 30 artists receive commissions over the past three years, collectively valued at more than \$1 million.

Collection Strategy

The ACMI Collection Strategy 2024–29 outlines the context, functions, guiding principles, acquisition and access parameters and contemporary goals and aspirations of the ACMI Collection, and is aligned with the ACMI Strategy 2023–28. It communicates practical operations guidance and builds awareness for a range of ACMI stakeholders, sector and industry collaborators, researchers and the education sector, donors and the general public. Subject to review in cycle with wider organisational development and strategies, it builds on prior strategic direction and represents a continuum for ACMI to engage with the Victorian and wider community that will evolve to meet changing needs.

Caring for our Collection

With support from Creative Victoria's Legacy Data Program, ACMI has been undertaking a dedicated program of review, data enhancement and digitisation of significant at-risk format content in a range of artist archives and creator collections within the ACMI Collection. This has included the Stelarc and Sue Ford collections along with Victorian state government produced education and industry works. This has been a key opportunity to progress the ongoing preservation and access outcomes for these fragile and significant materials, engaging with the registration and collection team's latest refinements in planning and scoping the preservation of priority works across the wider collection.

Enhancing Access to our Collection

Full access to the ACMI Collection was relaunched this year, following a period of limited access while we undertook a Collection review. ACMI has introduced a range of free and paid access services, new FAQs and new pathways for the public, researchers and creative practitioners to be in touch with the registration and collections team. This includes an automated payment pathway for a collection service and easy to use and responsive webforms for users to access a range of Collection content and offer materials.

Digital Preservation and Research

The 2024–25 financial year saw a refresh of available technologies, functionality and software to enhance digital preservation and discoverability outcomes at ACMI. This has included selected equipment updates in the Blackmagic Design Media Preservation Lab and Collection transfer to a new Digital Preservation System. ACMI has also continued to collaborate with and enter into new prospective research initiatives with Swinburne University of Technology, and partner with the Galleries, Libraries, Archives and Museum (GLAM) sector peer institutions for collaborative collecting of videogames. Through leveraging these industry development and skill set sharing opportunities, ACMI has added value to sector preservation of contemporary digital works for the changing and future needs of born digital cultural heritage.



Development and Partnerships

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

We are deeply appreciative for our partners' ongoing commitment to collaboration, which has contributed to so many of the achievements highlighted in this annual report. During the 2024–25 financial year we managed a portfolio of partnerships valued at more than \$5.5 million. Through careful stewardship, we retained 73% of our existing partners. We also welcomed ten additional organisations to the ACMI family through new corporate and philanthropic partnerships, including hosting a three-day activation with Electronic Arts to celebrate 25 years of *The Sims*.

Our annual giving campaign invited our supporters to ensure ACMI remains the home of great cinema, through donations to support cinema equipment upgrades, train new technicians and keep our ticket prices affordable. With overall donations increasing by 15% on last financial year, we are extraordinarily thankful for our supporters' generosity in the current economic climate.



University Collaborations

Australian Research Council Funded Projects

We contribute to world-leading research through our involvement in Australian Research Council (ARC) projects. Led by Distinguished Professors Larissa Hjorth and Ingrid Richardson, our work on the ARC Linkage Project, Museum Digital Social Futures has now entered its third year and is delivering valuable learnings about how museums might better engage diverse audiences across social and digital worlds in domestic and public spaces. Our collaboration with Professor Melanie Swalwell on the critical work of developing the technical and sectoral frameworks ensures the ongoing preservation of born digital cultural heritage.

RMIT University

Our partnership with RMIT University fosters innovation across education, creative practice and research.

Through our Major Research Partnership with RMIT University we continued to collaborate on the ACMI + RMIT Audience Lab, expanding the program this year to include a Young Creators' Lab for students aged 10–16 years. We commenced work on a micro credential course with RMIT School of Education. This professional development course designed for teachers will outline ways to use out-of-school learning experiences, such as museum visits, to help young people learn, and support curriculum-focussed learning outcomes.

Four diverse projects were funded through the inaugural ACMI + RMIT Small Research Grants program, initiated with RMIT's Design and Social Context Enabling Capability Platform, with the aim of inviting researchers to document and analyse *Marshmallow Laser Feast: Works of Nature* from their own disciplinary perspectives. The research projects selected cover a breadth of topics and are examples of how we are facilitating knowledge development through diverse disciplinary frames beyond the physical museum.

RMIT students participated in a range of internships with ACMI and work integrated learning projects exploring *Marshmallow Laser Feast: Works of Nature* and *Universal Everything: Beings*.

The 2024–25 ACMI + RMIT Games Prize, including a \$5,000 cash prize, was awarded to Andy Eng for his work as Director and Programmer on the group project *Deadlines*. The runner up was Ash Miron for her work on the game *Wattle Creek*. Both students received a coveted three-month residency at ACMI X.



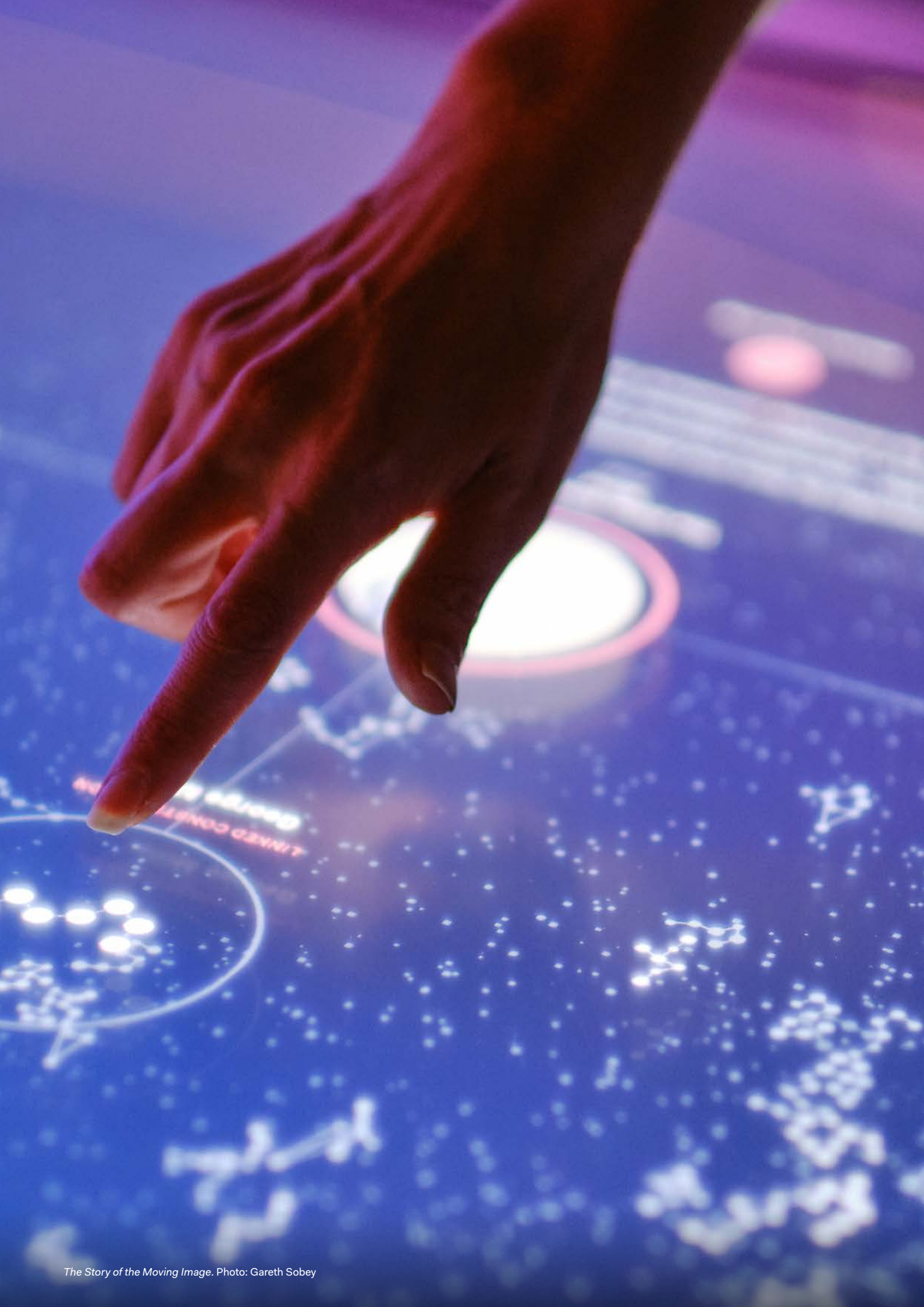
ACMI Works-In-Progress Night. Photo: Gerry LaFerla.



ACMI Works-In-Progress Night. Photo: Gerry LaFerla.

Infrastructure, Assets & People

ACMI's people, assets and infrastructure are critical to the successful running of our organisation. This year we welcomed new Board members, expanded professional development across our workforce and deepened our commitment to diversity and inclusion. Alongside this, our volunteers, events, shop and touring programs have continued to grow, helping us engage audiences and sustain our mission.



Our People

Our Leadership

ACMI's Board has welcomed four new members this financial year: Gabrielle Lim, Rami Eltchelebi, Matthew Everitt and Chris Wright. Each new member brings a specialised offering to ACMI's governance functions, informed by their respective expertise and experience, including as directors on other Boards. The new members join our ongoing Board including Janet Matton AM (President), Ian Forsyth, Alison Parker, Tea Uglow and Paul Wiegard.

Our Staff

ACMI's talented workforce have continued to develop their skills and capabilities through a variety of training opportunities including job specific training, training identified through staff development plans, new organisational training needs and ACMI's annual compliance training program.

Our Volunteers

Community participation through volunteering has involved more than 500 people contributing over 10,000 hours at ACMI over the 2024–25 financial year. More than 100 ACMI dedicated volunteers have assisted in enhancing and augmenting our programs and services. ACMI volunteers have been supported through ongoing training and development, and the option of creating a personal plan to guide and enrich their experience. Through festival partner organisations volunteering at ACMI, a further 400 people have contributed, all inducted through the ACMI Volunteer Program framework. ACMI Volunteers Helen Hill and Robert Brodie lead the span of volunteering of 22 years, with Connie Gale at a close 21 years, and we thank each and every volunteer for their participation with ACMI.

“I have been volunteering once a week since February of 2004. Volunteering provides me with the opportunity to engage with and provide a welcoming atmosphere to not only locals but to our many overseas visitors which I thoroughly enjoy... part of which is why I have stayed so long. It is an absolute pleasure to volunteer at ACMI due to the wonderful amazing supportive staff and volunteers...also the opportunities provided to learn more about film as well.”

– Connie Gale, ACMI volunteer since 2004

“I’ve seen marvellous exhibitions, been part of informative sessions and regular meetings. I’ve also introduced school groups on their visit, assisted in blue/ green screen adventures, interacted with visitors from all over the world and taken tours and given talks in the galleries. We are welcomed by the staff as equal parts of the team. Then I’m thanked as I leave for the day. My aims have been achieved and as a bonus I’ve made good friends and had heaps of fun.”

– Helen Hill, ACMI volunteer since 2003

Diversity & Inclusion

Reconciliation Action Plan

This year ACMI continued our work to refine and finalise our next Innovate Reconciliation Action Plan (RAP) which will commence in 2025–26. Building on the successes of our previous RAP, ACMI remains dedicated to fostering a culturally safe, inclusive, and diverse workplace that embraces the rich cultures and contributions of First Nations Peoples.

We continue to integrate First Nations Peoples, perspectives, and content throughout our programming and audience engagement, guided by ACMI's First Nations Programming Strategy. The new First Nations Welcome Installation by Mick Harding, First Nations content in our major exhibition *The Future & Other Fictions*, sold-out First Nations screening during NAIDOC week and touring exhibitions *Beneath Roads* and *Two Girls from Amoonguna* are all examples of our efforts as we place First Nations culture at the centre of Australian culture.

Gender Equality Action Plan

ACMI's Gender Equality Action Plan 2022–25 (GEAP) outlines our goals to advance gender equality throughout the museum.

In September 2024, the Commission for Gender Equality provided assessment and compliance reports to agencies based on their 2023 Gender Equality Action Plan progress reports.

In our progress report, the Commission recognised that ACMI had made significant progress across our 82 GEAP actions, with 90% completed as of October 2024. ACMI's GEAP also showed clear advancements in five of the seven GEAP action areas, with two indicators requiring additional focus over the next two-year reporting cycle. Since the 2023 GEAP report, ACMI has already implemented several changes to policies and processes towards strengthening these focus areas.

Disability & Inclusion Action Plan

Our Universal Access Steering Group supports and guides ACMI to identify and remove the barriers that prevent Deaf and Disabled people engaging with ACMI's offer through overseeing the progress of our Disability & Inclusion Action Plan 2023–25. We have consulted with Arts Access Victoria to improve the accessibility of the touchscreens in our lifts, provided a free annual membership to Deaf and Disabled visitors and continued to improve our low sensory sessions because we strive for ACMI to be a public space that invites and welcomes all.

Diverse Revenue Streams

Local and International Touring

ACMI offers high quality and unique touring products both across Australia and internationally. This year we have toured exhibitions in the outer suburbs of Melbourne, regional Australia and to global destinations.

We have worked with eight regional museum partners in four states and territories (Victoria, New South Wales, Queensland and Northern Territory) to deliver three exhibitions; *Between the Details*, *Two Girls from Amoonguna* and *Honk! Untitled Goose Exhibition*. For the first time, this year the tour of the exhibition *Two Girls from Amoonguna* included a remote First Nations venue, with Araluen Arts Centre in the Northern Territory showing the exhibition from November 2024 to January 2025.

ACMI's unique ability to assist regional partners to improve their digital capacity continues through these exhibition tours.

In the international touring program we formed a new partnership with ArtScience Museum in Singapore for *The Future & Other Fictions* exhibition. In a first for ACMI, a 'digital only' low carbon footprint version of the exhibition was developed and will tour to Singapore in 2025–26.



Between the Details: Video Art from the ACMI Collection, Rockhampton Museum of Art, 2024. Photo: Mad Dog Productions.

“ACMI’s Between the Details was the first full video exhibition at Rockhampton Museum of Art. We were able to deliver at least 218 VR sessions for the Christian Thompson artwork, including school and corporate bookings, this also provided our volunteers with a unique experience to learn and deliver the VR artwork.”

– Rockhampton Museum of Art



Events and Hospitality

Throughout the 2024–25 financial year, ACMI hosted over 100 commercial events ranging from large multi-day conferences and roadshows, to dinners, screenings, launches, and live performances, attracting 41,000 patrons. The Melbourne International Comedy Festival was a highlight, drawing over 18,000 patrons to ACMI and contributing to an 18% increase in food and beverage sales. Many returning clients chose ACMI again for their events, praising the venue's exceptional customer service, technical production and event coordination.

ACMI Shop

The ACMI shop innovates through strategic collaborations aimed at tapping into the interests of audiences.

In 2024–25, the ACMI shop offered an exclusive range of exhibition merchandise connected with *Honk! Untitled Goose Exhibition*. Utilising Victorian-based manufacturers to create high-quality products, exhibition patrons snapped up the new-to-market range as part of their ACMI experience. *Honk! Untitled Goose Exhibition* also introduced a new zine-style publication format to ACMI's offer, printed in Melbourne, with three print runs needed to meet customer demand. This publication is now being offered to touring venues as part of our touring offer.

The Future & Other Fictions launched ACMI's second interactive purchasable takeaway, with over 2,000 patrons printing custom exhibition posters, building on the success of our Flipbook initiative which sees on average 10,000 patrons a year purchase their creations.

This year saw ACMI's reach extended with pop up activations across a wide range of events including: The Games Expo, Supanova Comic Con & Gaming, The Melbourne Art Book Fair and VATE Educational Conference. We also welcomed a series of local artists to install retail activations as part of our *Godzilla* 70th anniversary activities, as well as launching merchandise with visual artist Jonathan Zawada and the *Memoir of a Snail* team.

“The event was fantastic as per usual and everything ran super smoothly. The team are always so professional and easy to work with.”

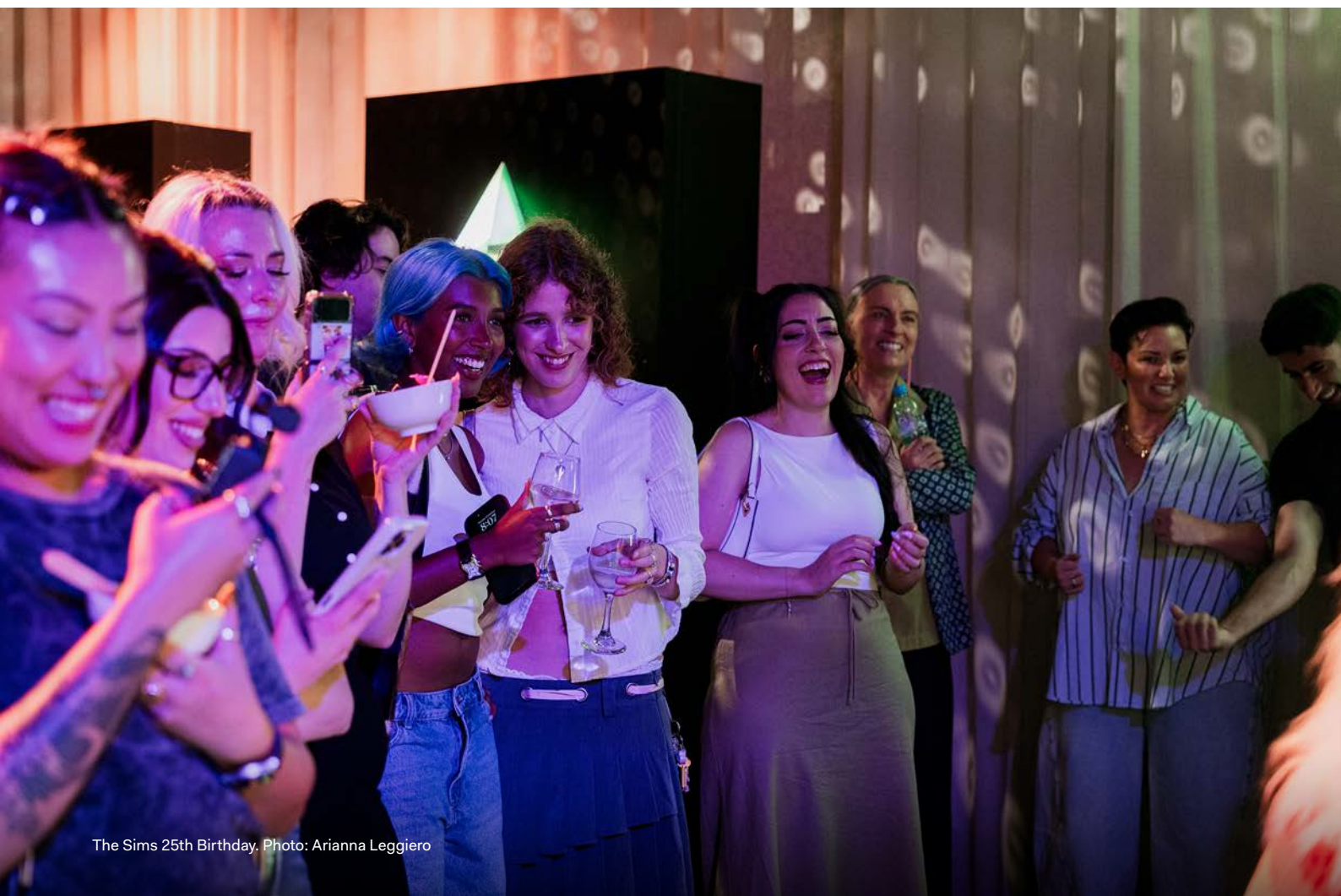
**– Steph Fonti, Suburban Rail Loop Authority
All Staff Forum**

“Thank you for all of your help with our conference. You are amazing, your team is amazing, and we had a great time at ACMI. So, thank you!!”

– Nicole Stirling, DrupalSouth Melbourne 2025



ACMI Shop. Photo: Phoebe Powell



The Sims 25th Birthday. Photo: Arianna Leggiero

Sharing Expertise

MAJOR PRESENTATIONS AND PAPERS

Seb Chan, Joel Gethin-Lewis & Chris Speed, 'Designing with Data', panel, ACMI, 10 September 2024.

Seb Chan, 'Future museums', talk, Futurescape Festival, Arts Korea Lab, Seoul, 20 Nov 2024.

Seb Chan, Museums, Technologies and Civic Transformations, University of Michigan, Ann Arbor, USA, 19 March 2025.

Seb Chan, 'Museums, open data, open access', talk, Public Domain & Open Source Software International Conference, Seoul 13 Nov 2024.

Seb Chan, 'Screen museums, data and media', lecture, Yonsei University, Seoul, 12 Nov 2024.

Seb Chan, 2024 Henry Mayer Lecture, RMIT, Melbourne, 25 Nov 2024.

Seb Chan, Jeff Williams, Morgan Strong, Lucie Paterson, 'Using AI to enhance collection practices and new forms of access – opportunities, risks and challenges', Australian Museums and Galleries Association annual conference, Bendigo, panel, 17 September 2024.

Leaona Cusick, 'Successful Merchandise Collaborations: Goddess', MSAANZ, Melbourne, presentation, 11 August 2024.

Christine Evely, 'Education in Practice: Aligning Museum Programs with the Victorian Curriculum', Education Network Victoria (ENVi), AMaGA, panel member, 19 May 2025.

Christine Evely, presented as a witness to the Communications Legislation Amendment (Combatting Misinformation and Disinformation Bill 2024 Public Hearing in November 2024.

Kate Ficai, 'CineCulture: A chance to connect, collaborate and contribute to community', AMaGA National Conference, Ballarat, presentation. 17 September 2024.

Kate Ficai, 'Transforming traditions: Community impact on gallery and museum practices', AMaGA National Conference, Ballarat, plenary panel. 17 September 2024.

Chris Harris, 'ACMI: A Museum of the Future' Future Museum Forum, Busan Museum of Art, Busan, South Korea, presentation and panel member. April 2025.

Chris Harris, 'ACMI Touring Programs' ICOM International Committee for Exhibition Exchange, (ICCE) Momentum conference. Tartu, Estonia. Virtual Presentation, October 2024.

Chris Harris, 'Coexistence Through Touring' Australian Museums and Galleries Association annual conference, panel chair. Ballarat. September 2024.

Chris Harris, 'Game Worlds' Touring Exhibition Trends and Marketplace, TEO Live. Virtual Presentation, May 2025.

Chris Harris, 'Why museums and art centres should embrace immersive experiences' MUSCON '24 conference, presentation and panel, V&A/Barbican Centre, London. October 2024.

Indigo Holcombe-James, 'Developing a museum research and evaluation strategy in real time: Learnings and next steps', Australian Museums and Galleries Association annual conference, Bendigo, presentation, 19 September 2024.

Indigo Holcombe-James, 'Evaluating the multiplatform museum in an age of automation', Australian Museums and Galleries Association annual conference, Bendigo, presentation, 20 September 2024.

Indigo Holcombe-James, 'Little Effort, Big Audience Insight', National Digital Forum, online, presentation, 31 July 2024.

Larissa Hjorth, Ingrid Richardson, Caitlin McGrane, Jasmine Aslan, and Indigo Holcombe-James, 'GLAM Digital Futures', Australian Museums and Galleries Association annual conference, Bendigo, workshop, 18 September 2024.

Bethan Johnson, 'Objects on the Move: Travelling Exhibitions', Issues in Art Conservation, University of Melbourne, Melbourne, 21 August 2024

Jini Maxwell, "High Score: Composition and Sound Art for Games conference," APRA AMCOS, Melbourne, conference host, 5–6 October, 2024.

Jini Maxwell, 'Martine Corompt and the conquest of cuteness', Melbourne Design Week, Victorian Pride Centre, Melbourne, presentation, 27 May 2024.

Zoe McDonald, 'The (Queer) kids are alright', AMaGA National Conference, Ballarat, presentation, 19 September 2024.

Lucie Paterson, Designing for Immersion: Understanding audiences, boorda yeyi Foundational Symposium, Perth, presentation, 23 March 2025.

Ruby Quail, 'Thinking Outside the Black Box', Lunch Orders Term 3 2024, The Wheeler Centre, online presentation, 28 August 2024.

Britt Romstad, 'Assembly 2: Pivoting Research Value,' ASSEMBLY: A New Conversation about Museum Research, online presentation and panel, 18 February, 2025.

Britt Romstad, 'Curator meets Code: AI & Human Expertise,' 196+ Forum, Vienna; Austria, presentation and panel, 25 November, 2024.

Britt Romstad, 'Harnessing Digital Technologies and Artificial Intelligence,' UNESCO High-Level Forum for Museums, Hangzhou; China, presentation and panel, 24 April, 2025.

Britt Romstad and Indigo Holcombe-James, 'Social Change as Exhibition Outcome in ACMI's Goddess: Power, Glamour, Rebellion', Australian Museums and Galleries Association annual conference, Bendigo, presentation, 17 September 2024.

Georgina Russell, 'Partnerships in the Polycrisis: Preparing for when the values of your partners, practitioners and people misalign', Culture Business Conference, Sydney, presentation, 20 November 2024.

Georgina Russell, Sarah Slade, 'Future Models', Future of Arts, Culture & Technology Symposium, ACMI, Melbourne, panel, 12 February 2025.

Angela Stengel, Keri Elmsly, Stuart Buchanan, Scott Smith and Indigo Holcombe-James, 'Future of Media', Future of Arts, Culture and Technology Symposium (FACT 2025), Melbourne, panel, 12 February 2025.

Jeff Williams, 'AI Ambassadors: how to demystify AI and encourage experimentation', Fantastic Futures, NFSA, Canberra, 17 October 2024.

Jeff Williams, 'AI Ambassadors: how to demystify AI and encourage experimentation', Museum Next, online presentation, 28 March 2025.

Jeff Williams, 'AI Ambassadors: how to demystify AI and encourage experimentation', AI4LAM, online presentation, 30 April 2025.

Jeff Williams, 'AI Ambassadors: how to demystify AI and encourage experimentation', National Digital Forum, online presentation, 14 January 2025.

Jeff Williams, 'AI Ambassadors: how to demystify AI and encourage experimentation', Tessitura Learning and Community Conferences (TLCC), Canberra, 21 November 2024.

Jeff Williams, 'AI Collaboration: ACMI and State Library of Queensland', AI4LAM, online presentation, 2 April 2025.

Jeff Williams, 'Evaluating AI Tools for Enhanced Access to the State Library of Queensland's Film Collection', Australia Libraries and Information Association, online presentation, 18 March 2025.

DIGITAL PUBLICATIONS

Indigo Holcombe-James, 'Developing a museum research and evaluation strategy in real time: Learnings and next steps', ACMI Labs, 23 September 2024, <https://labs.acmi.net.au/developing-a-museum-research-and-evaluation-strategy-in-real-time-learnings-and-next-steps-20e4116a056e>

Indigo Holcombe-James, 'Evaluating the multiplatform museum in an age of automation', ACMI Labs, 20 September 2024, <https://labs.acmi.net.au/evaluating-the-multiplatform-museum-in-an-age-of-automation-f28899839f78>

Indigo Holcombe-James, 'Exhibition outcomes: Beings by Universal Everything', ACMI Labs, 16 December 2024, <https://medium.com/acmi-labs/exhibition-outcomes->

beings-by-universal-everything-6f4052fbe490

Indigo Holcombe-James, 'Experimenting with exhibition research: The ACMI + RMIT Small Research Grant', ACMI Labs, 16 December 2024, <https://medium.com/acmi-labs/experimenting-with-exhibition-research-the-acmi-rmit-small-research-grant-b1d5d6d5bb8b>

Simon Loffler, 'Building better access', ACMI Labs, 2 April 2025, <https://labs.acmi.net.au/building-better-access-5eab0217e0b0>

Simon Loffler, 'Image embeddings and audio captions', ACMI Labs, 1 October 2024, <https://labs.acmi.net.au/image-embeddings-and-audio-captions-036ecd84acc7>

Simon Loffler, 'The anecdote machine', ACMI Labs, 12 February 2025, <https://labs.acmi.net.au/the-anecdote-machine-1d5c2554a0bd>

Jini Maxwell, 'Two Point Museum: A Curator's Perspective', Gameshub, 14 March 2025 <https://www.gameshub.com/news/features/two-point-museum-a-curators-perspective-2684185/>

Lucie Paterson, 'Automating collection access at ACMI', ACMI Labs, 2 April 2025, <https://labs.acmi.net.au/automating-collection-access-e0845cb4df9a>

Lucie Paterson, 'Onboarding visitors into immersive exhibitions', ACMI Labs, 11 September 2024, <https://labs.acmi.net.au/onboarding-visitors-into-immersive-exhibitions-251ec53cbe77>

Tim Woodward, 'Videogame instructions in the gallery: Prototyping and testing for Honk! Untitled Goose Exhibition', ACMI Labs, 17 January 2025, [https://labs.acmi.net.au/videogame-instructions-in-the-gallery-prototyping-](https://labs.acmi.net.au/videogame-instructions-in-the-gallery-prototyping-and-testing-for-honk-untitled-geese-exhibition-27bebd49680b)

[and-testing-for-honk-untitled-geese-exhibition-27bebd49680b](https://labs.acmi.net.au/videogame-instructions-in-the-gallery-prototyping-and-testing-for-honk-untitled-geese-exhibition-27bebd49680b)

PRINT PUBLICATIONS

Kieran Hegarty and Indigo Holcombe-James, 'From standardising cultural data to coordinating data cultures: The history and politics of digital heritage aggregation in Australia', in *International Journal of Cultural Policy*, 2024.

Jini Maxwell, 'Untitled Goose Game's Player Comedians,' Honk! Untitled Goose Exhibition publication, ACMI, 2025.

Britt Romstad and Indigo Holcombe-James, 'Can exhibitions effect social change?' in *Exhibition (Fall 2024)* vol: 43, no. 2, edited by Jeanne Normand Goswami, 16–27, 2024.

Chelsey O'Brien, Seb Chan, and Keri Elmsly, 'Future narratives in screen culture?' in *Cultivating Futures Thinking In Museums*, edited by Kristin Alford, 139–145, Routledge, 2024.

Credits

ACMI Board

Alison Parker
Chris Wright
Gabrielle Lim
Ian Forsyth
Janet Matton AM
Matthew Everitt
Paul Wiegard
Rami Eltchelebi
Tea Uglow

ACMI Senior Leadership

Seb Chan – Director & CEO
Sarah Slade – Deputy CEO and Executive Director, Commercial & Operations
Britt Romstad – Executive Director, Experience & Engagement
Gavin Somers – Director of First Nations, Equity & Social Policy
Keri Elmsly – Executive Director, Programming (until 3 April 2025)

ACMI Leadership

Aaron Hock – Head of Technical Services
Chris Harris – Director of Exhibitions & Touring
Christine Evely – Head of Education
Emily Sexton – Director of Programming
Georgina Russell – Director of Commercial & Development
Kirsty Randles – Director of Brand & Marketing
Jeff Williams – Head of Technology
Lesley Gillan – Head of People & Culture
Lucie Paterson – Head of Experience, Digital & Insights
Sandra Lordanic – Head of Finance & Governance
Vivienne McIlwaine – Head of Visitor Experience

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Major Research Partner: RMIT University
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Games Partner: Big Ant Studios
Education Partner: Department of Education, Victoria
Philanthropic Partners: The Ian Potter Foundation, Sidney Myer Fund
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Commission Partners: Artbank, City of Melbourne, Melbourne Art Foundation, The Mordant Family, Parramatta Artists Studios, Playking Foundation
Community Partner: City of Greater Dandenong
Media Partners: Broadsheet, Plakkit, Triple R

Beings by Universal Everything

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Panasonic

Major Research Partner

RMIT University

Supporting Partners

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Robert Oatley Wines
Sofitel Melbourne On Collins

The Future & Other Fictions

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RMIT University

St Albans Heights Primary School

Victorian Academy of Teaching and Leadership

Victorian Curriculum and Assessment Authority (VCAA)

Independent Schools Victoria

Australian Curriculum, Assessment and Reporting Authority

Al-Taqwa College

Australian Literacy Educators' Association Victoria
(ALEA Vic)

Australian Teachers of Media, Victoria (ATOM Vic)

Digital Learning and Teaching Victoria (DLTV)

Victorian Association for the Teaching of English (VATE)

Australian Children's Television Foundation

Virtual School Victoria

Games for Change Asia-Pacific

Emporium Creative Hub Partners

Creative Victoria

Bendigo Tech School

City of Greater Bendigo

City of Greater Bendigo Creative Communities

Latrobe Art Institute

Sertori Consulting

Minds at Work

Touring Exhibition Partners

International Partners:

ArtScience Museum, Singapore

National Partners:

Australian Government's Visions of Australia program

State Partners:

Queensland:

Pinnacles Gallery

Rockhampton Museum of Art

New South Wales:

Museum of Art and Culture

Tamworth Regional Gallery

Northern Territory:

Araluen Arts Centre

Victoria:

Artspace at Realm

Hyphen Wodonga

Mildura Arts Centre

Program Partners

Australian Broadcasting Corporation

Apple TV+

Artbank

Artist Film Workshop

Arts Access Victoria

ArtScience Museum Singapore

AsiaTOPA

AusSpeedruns

Australian Game Developer Awards

Australian Government Visions of Australia Program

Australian International Documentary Conference

Australians in Film

Binge

Bloomberg

Brad Spolding, Spiro Economopoulos
 British Council
 Chinese Independent Film Foundation
 City of Melbourne – Now or Never Festival
 Creative Australia
 Department of Families, Fairness and Housing
 Disney+
 DocPlay
 Documentary Australia
 Experimenta
 Flenk Collective
 Flow Festival
 Frame Documentary
 Freeplay Festival
 Haymes Paint
 House House
 Interactive Games and Entertainment Association
 Indonesian Film Festival
 Iranian Film Festival Australia
 Japanese Film Festival
 Kast Agency
 Korean Film Festival in Melbourne
 Ludo Studio
 Marshmallow Laser Feast
 Massive Monster
 Melbourne Cinémathèque
 Melbourne International Film Festival
 Melbourne International Games Week
 Melbourne International Jazz Festival
 Melbourne Queer Film Festival
 Melbourne Women in Film Festival
 Monash University Museum of Art
 MUBI
 Natalie Miller Fellowship
 Obsidian Entertainment
 Open House Melbourne
 Pop Culture Parenting
 QAGOMA – Australian Cinémathèque
 RISING

RMIT University
 Senses of Cinema
 Square Enix
 Tangentyere and Yarrenyty Altere Artists
 The Other Film Festival
 TILDE Film Festival (Melbourne Trans and Gender Diverse Screen Festival)
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Barbara Paterson

Catherine Roberts-Burdett

Deni Rohan

Dr Britt Romstad

Georgina Russell

Jurate Sasnaitis

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The Mordant Family

PAS



Community Partner



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Report Of Operations & Financial Statements





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 The Hon. Colin Brooks 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.

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

- (1) ACMI has power to do all things necessary or convenient to be done for or in connection with, or as incidental to, the performance of its functions.
- (2) Without limiting sub-section (1), ACMI may, in connection with the performance of its functions:
 - a) enter into contracts, agreements or arrangements with any person or body and do everything, including the payment of money, that is necessary or expedient for carrying the contracts, agreements or arrangements into effect;
 - b) subject to the Film Act, acquire, hold and dispose of real or personal property;
 - c) be a member of a body corporate, association, partnership, trust or other body;
 - d) form, or participate in the formation of, a body corporate, association, partnership, trust or other body;
 - e) enter into a joint venture with another person or other persons;
 - f) do all things necessary or convenient to be done for, or in connection with, a joint venture in the performance of its functions;

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

Performance Summary

Summary of Financial Results

	30 June 2025	30 June 2024	30 June 2023	30 June 2022	30 June 2021
	\$	\$	\$	\$	\$
Government grants*	30,507,620	30,374,471	34,360,138	28,163,922	24,431,696
Self generated revenue	6,756,574	7,518,164	8,928,180	7,003,632	3,816,274
Total revenue	37,264,194	37,892,635	43,288,318	35,167,554	28,247,970
Total expenses (excluding depreciation)	(34,881,844)	(35,641,185)	(38,583,178)	(34,169,253)	(27,472,614)
Net surplus/ (deficit) before depreciation & capital items **	2,382,350	2,251,450	4,705,140	998,301	775,356
Less net depreciation & capital items	(7,246,252)	(7,971,897)	(8,097,031)	(7,900,360)	(3,972,792)
Net Result from transactions (net operating balance)	(4,863,902)	(5,720,447)	(3,391,891)	(6,902,059)	(3,197,436)
Other Economic Flows - Other Comprehensive Income	237,086	924	2,564,178	23,108	9,381,583
Comprehensive Result	(4,626,816)	(5,719,523)	(827,713)	(6,878,951)	6,184,147
Net Cash flow from operating activities	2,711,909	(2,156,031)	6,288,313	(2,057,548)	1,907,269
Balance sheet					
Total assets	76,100,595	83,402,433	91,313,193	92,456,643	99,434,404
Total liabilities	28,790,309	31,465,331	33,728,667	34,135,355	34,811,165
Net Assets	47,310,286	51,937,102	57,584,526	58,321,288	64,623,239

*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 2024-25 was a surplus of \$2.4m (surplus \$2.2m 2023-24). 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 and Regions; includes additional solvency operating funding.

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 2025	30 June 2024	30 June 2023
Visitation (Federation Square)	907,509	925,051	831,151
Visitation (offsite)	79,891	150,828	276,539
Total visitation	987,400	1,075,879	1,107,690
Website visitation	2,114,516	2,148,600	2,494,626

Outputs and Other Statistics

	30 June 2025	30 June 2024	30 June 2023
Memberships #	1,359	1,269	1,920
Volunteer hours	10,836	10,810	9,899
Students participating in education programs	88,388	106,997	98,107
Quality			
Collection storage meeting industry standard	70%	70%	70%
Visitor satisfied with visit overall	98%	98%	97%

Per State Budget 3 Paper definition (paid memberships); Total memberships (paid and unpaid) 13,830

ACMI's Minister

The Hon. Colin Brooks MP was the Minister for Creative Industries throughout the reporting period 1 July 2024 to 30 June 2025.

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

ACMI's Board

As at 30 June 2025

- Janet Matton AM (Board President)
- Ian Forsyth (Chair of Finance, Audit & Risk Management Committee)
- Rami Eltchelebi (from 18 February 2025)
- Matthew Everitt (from 2 July 2024)
- Gabrielle Lim (from 2 July 2024)
- Alison Parker
- Tea Uglow
- Paul Wiegard
- Christopher Wright (from 2 July 2024)

Attendance by Board members at meetings:

Director	Number of meetings*	Number of meetings attended
Janet Matton AM	6	6
Ian Forsyth	6	6
Rami Eltchelebi	3	3
Matthew Everitt	6	6
Gabrielle Lim	6	5
Alison Parker	6	6
Tea Uglow	6	5
Paul Wiegard	6	5
Christopher Wright	6	6

ACMI's Senior Executives

Seb Chan, Director & CEO

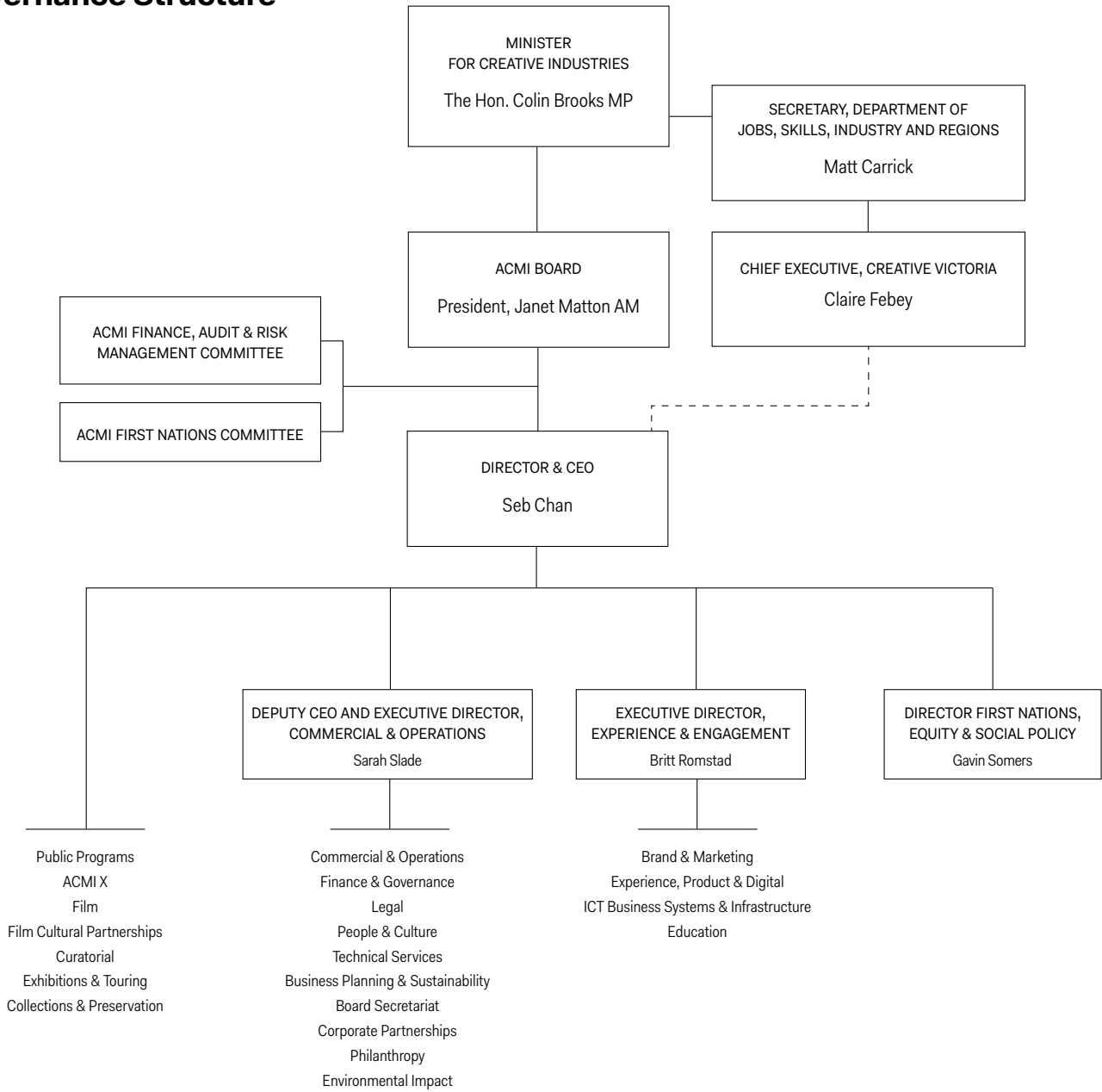
Sarah Slade, Deputy CEO and Executive Director, Commercial & Operations

Britt Romstad, Executive Director, Experience & Engagement

Keri Elmsly, Executive Director, Programming (to 3 April 2025)

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

Governance Structure



Finance, Audit & Risk Management Committee membership and roles:

The Finance, Audit & Risk Management Committee consists of the following members:

- Ian Forsyth (Chair of Finance, Audit & Risk Management Committee)
- Janet Matton AM (Board President)
- Rami Eltchelebi
- Alison Parker

All are independent members.

The main responsibilities of the 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 Finance, Audit & Risk Management Committee Members at Meetings:

Director	Number of meetings	Number of meetings attended
Ian Forsyth, Chair	5	5
Janet Matton AM	5	4
Rami Eltchelebi	5	4
Alison Parker	5	5

Human Resources Management and Occupational Health & Safety

The ACMI workforce dedicated 4,142 hours to learning and development this year. This included training provided by the Koorie Heritage Trust, Arts Access Victoria, Minus18 and The Gender Equality Project. Our newly established Harassment and Discrimination Officers were supported with foundational training from The Equality Institute, our Senior Leadership team continued to benefit from Artem's Leadership Development Program, and VX staff completed workshops on anti-racism and dealing with difficult interactions. ACMI staff also had access to skills-based coaching through the Culture Amp and Telus platforms and undertook all mandatory compliance training. Health and Safety Representative, First Aid Certification, Electrical Safety, Test & Tag and OHS for Leaders training were also provided this financial year.

The ACMI Occupational Health & Safety Committee continued to meet regularly to review our Health and Safety system and processes and carry out measures designed to ensure a healthy and safe workplace.

The ACMI Consultative Committee also continued to meet this year. No days were lost to industrial action. There were 2 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 2024-25. There was a small decrease in reported incidents from the previous year. The number of lost time claims and the average cost per standard claim decreased.

Our WorkCover premium for 2024-25 increased by 30% due to an increase in our premium rate compared to the previous financial year.

Measure	KPI	2021-22	2022-23	2023-24	2024-25
Incidents	No. of incidents	27	21	52 ¹	46
	Rate per 100 FTE	18.9	14.7	39.6	35.8
Claims*	No. of standard claims	3	4	3	1
	Rate per 100 FTE	2.1	2.8	2.3	1.3
	No. of lost time claims	2	3	2	1
	Rate per 100 FTE	1.4	2.1	1.5	1.3
	No. of claims exceeding 13 weeks	-	-	2	1
	Rate per 100 FTE	-	-	1.5	0.8
Fatalities	Fatality claims	-	-	-	-
Claims Cost*	Average cost per standard claim	\$125	\$6,004	\$145,281	\$10,084
Return to Work	Percentage of claims with RTW plan <30 days	100%	100%	100%	100%
Policy Currency	OH&S Policy current	Yes	Yes	Yes	Yes

*Data sourced from DXC's June 2025 report.

¹Increase in incidents with increased onsite attendance

Employment and conduct principles

ACMI's robust recruitment processes uphold the public sector values and employment principles set out in the *Public Administration Act 2004* and 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.

ACMI employees understand the need to act impartially, use their powers responsibly, appropriately declare and manage any conflicts of interest, and not provide a private benefit to themselves, their family, friends or associates.

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 2025							
	All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE	
Demographic data	Gender							
	Women	130	72.3	42	27	60.1	61	12.2
	Men	101	50.5	41	12	47.5	48	3
	Self-described ¹	15	5.6	2	3	4.6	10	1
	Age							
	15–24	11	1	-	-	-	11	1
	25–34	89	27	18	7	21.8	64	5.2
	35–44	65	39.2	28	13	36.8	24	2.4
	45–54	54	39.4	25	14	33.8	15	5.6
	55–64	23	18	11	7	16	5	2
	65+	4	3.8	3	1	3.8	-	-
Classification data	VPS 1–6 grades							
	VPS 1	2	0.4	-	2	0.4	-	-
	VPS 2	94	11.2	4	14	10.8	76	0.4
	VPS 3	68	39.5	26	9	32.7	33	6.8
	VPS 4	39	37	27	9	34	3	3
	VPS 5	29	26.6	20	7	25.6	2	1
	VPS 6	11	10.7	8	1	8.7	2	2
	Senior employees							
	STS	-	-	-	-	-	-	-
	PS	-	-	-	-	-	-	-
	SMA	-	-	-	-	-	-	-
	SRA	-	-	-	-	-	-	-
	Executives	3	3	-	-	-	3	3
	Other	-	-	-	-	-	-	-
	Total employees	246	128.4	85	42	112.2	119	16.2

Notes:

¹ 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. 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 2024							
All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Demographic data	Gender						
	Women	134	75.3	45	24	59.8	15.5
	Men	97	51.7	41	11	47.3	4.4
	Self-described ¹	13	4.2	1	3	3.6	0.6
	Age						
	15–24	19	2.4	-	2	1	1.4
	25–34	81	26.9	18	7	22.2	4.7
	35–44	69	43.9	32	10	38.1	5.8
	45–54	50	38	24	12	31.4	6.6
	55–64	22	17.2	11	6	15.2	2
	65+	3	2.8	2	1	2.8	-
Classification data	VPS 1–6 grades						
	VPS 1	2	0.6	-	2	0.6	-
	VPS 2	99	15	4	15	11.7	3.3
	VPS 3	60	36.5	24	9	30.3	6.2
	VPS 4	42	39.7	32	9	38.7	1
	VPS 5	28	26.4	21	3	23.4	3
	VPS 6	9	9	6	-	6	3
	Senior employees						
	STS	-	-	-	-	-	-
	PS	-	-	-	-	-	-
	SMA	-	-	-	-	-	-
	SRA	-	-	-	-	-	-
	Executives	4	4	-	-	-	4
	Other	-	-	-	-	-	-
	Total employees	244	131.2	87	38	110.7	20.5

Notes:

¹ 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. 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 staff

Income Band (Salary)	Executives
\$200,000 - \$219,999	1
\$220,000 - \$239,999	-
\$240,000 - \$259,999	2
\$260,000 - \$279,999	-
\$280,000 - \$299,999	-
\$300,000 - \$319,999	-
\$320,000 - \$339,999	-
\$340,000 - \$359,999	-
\$360,000 - \$379,999	-
\$380,000 - \$399,999	1
Total	4

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

Executive data

Figures reflect employment levels at the last full pay period in June of the current and corresponding previous financial year.

SES Level	All	Women	Men	Self-described
	No.	No.	No.	No.
SES-3	1	-	1	-
SES-2	-	-	-	-
SES-1	2	2	-	-
Total	3	2	1	-

The number of executives at the end of the financial year.

Reconciliation of Executive Officers

	2025	2024
Executives (Financial Statements Note 8.3.1)	3	3
Accountable Officer	1	1
Less Separations	(1)	-
Total executive numbers at 30 June	3	4

Other disclosures

Local Jobs First

The *Local Jobs First Act 2003*, introduced in August 2018 brings together the Victorian Industry Participation Policy (VIPPP) and Major Project Skills Guarantee Policy (MPSG). Public bodies and departments are required to apply the Local Job First policy in all tenders valued at \$3 million or more in metropolitan Melbourne and \$1 million or more in regional areas. Major Project Skills Guarantee applies to all construction projects valued at \$20 million or more. In 2024-25 ACMI did not commence or complete any projects to which MPSG applies.

Projects Commenced – Local Jobs First Standard

During 2024-25, ACMI did not commence any Local Jobs First Standard projects.

Projects Completed – Local Jobs First Standard

During 2024-25, ACMI did not complete any Local Jobs First Standard projects.

Government advertising expenditure

In 2024-25, there was one government advertising campaign 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 2024-25	Creative and campaign development expenditure 2024-25	Research and evaluation expenditure 2024-25	Print and collateral expenditure 2024-25	Other campaign expenditure 2024-25	Total
			(excluding GST)	(excluding GST)	(excluding GST)	(excluding GST)	(excluding GST)	

Always On	Always On brand campaign to promote ACMI's broad offer, covering search, digital publishing	July 2024 – June 2025	Approved: \$180,000 Actual: \$158,510	Planned: \$- Actual: \$-	Planned: \$- Actual: \$-	Planned: \$- Actual: \$-	Planned: \$- Actual: \$-	Planned/ Approved: \$180,000 Actual: \$158,510
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Notes:

Approved 'Advertising (media) expenditure' is the amount approved for the campaign by the Advertising Approval Group (AAG).

Planned campaign expenditure amounts are the amounts included in the Campaign Strategy form submitted to the AAG for review.

Consultancy expenditure

Details of consultancies over \$10,000

In 2024-25, there was one consultancy where the total fee payable to the consultants was \$10,000 or greater. The total expenditure during 2024-25 in relation to this consultancy is \$20,500 (excluding GST). Details of individual consultancy are outlined below.

Consultant	Purpose of Consultancy	Total Approved Project Fee (excluding GST)	Expenditure 2024-25 (excluding GST)	Future expenditure (excluding GST)
Banksia Strategic Partners	Development of advocacy and engagement strategy	\$20,500	\$20,500	\$-

Details of consultancies under \$10,000

In 2024-25, there were no consultancies where the total fees payable to the consultants were less than \$10,000.

Details of reviews and studies

During 2024-25 there were no reviews and studies requiring disclosure (excludes commercial-in-confidence or commercially sensitive reviews).

Details of Information and Communication Technology (ICT) expenditure

For the 2024-25 reporting period, ACMI had a total ICT expenditure of \$2,589,920, 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
\$2,393,958	\$197,962	\$-	\$197,962

Disclosure of major contracts

ACMI entered into no contract greater than \$10 million in 2024-25 (Nil contracts 2023-24).

Freedom of Information

The *Freedom of Information Act 1982* (Fol Act) allows the public a right of access to documents held by ACMI. The purpose of the Fol 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 Fol 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 Fol 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 Fol 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 Fol 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 2025, ACMI received no applications.

Making a request

An application fee of \$33.60 applies. Access charges may also be payable if the document pool is large, and the search for material is time consuming.

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

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

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

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

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 Fol can be obtained from the Fol Act; regulations made under the Fol Act; and 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. 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.

Environmental Reporting

ACMI is committed to environmental sustainability and has implemented a range of initiatives to minimise environmental impacts across ACMI operations. ACMI utilises State Purchase Contracts for the provision of electricity.

Disclosure of emergency procurement

ACMI activated no emergency procurement of goods and services resulting in nil spending for emergency procurement during 2024-25.

Disclosure of procurement complaints

ACMI received no formal procurement complaints during 2024-25.

Social Procurement Framework

The Social Procurement Framework (SPF) seeks to use government buying power to obtain maximum social, economic and environmental value and opportunities for Victorians.

ACMI's Social Procurement Strategy maximises social value by prioritising and delivering on opportunities.

ACMI seeks opportunities to procure from suppliers who:

- employ or collaborate with First Nations' businesses, people and communities;
- support or employ Victorians with disability;
- create opportunities for entry level jobs, apprenticeships or traineeships (Victorian Priority Jobseekers); and
- provide environmentally sustainable outputs.

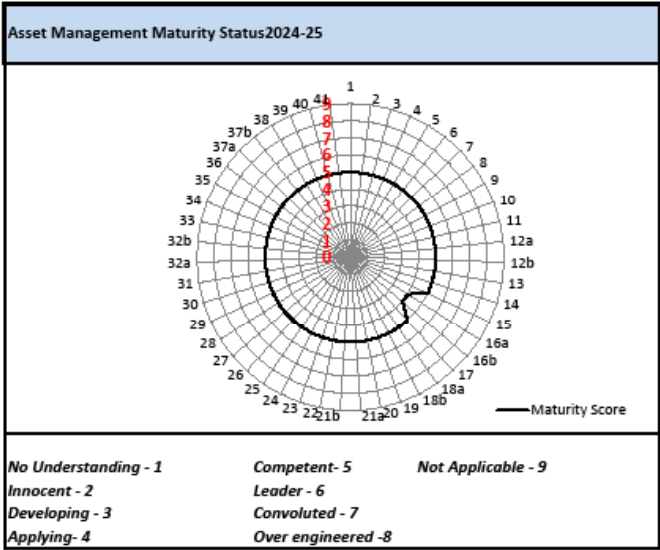
ACMI's social procurement commitment aims to promote the sustainability, cohesion and representation of this community and throughout Victoria by engraining social and sustainable objectives into procurement processes and decisions.

ACMI engaged 8 social benefit suppliers in 2024-25, spending a total of \$60k.

Asset Management Accountability Framework (AMAF) maturity assessment

The following summarises ACMI's assessment of maturity against the requirements of the Asset Management Accountability Framework (AMAF). The AMAF is a non-prescriptive, devolved accountability model of asset management that requires compliance with 41 mandatory requirements.

ACMI's target maturity rating is 'competence', meaning systems and processes fully in place, consistently applied and systematically meeting the AMAF requirement, including continuous improvement process to expand system performance above AMAF minimum requirements.



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 publications produced by the entity about itself, and how these can be obtained;
- c) details of changes in prices, fees, charges, rates and levies charged by the entity;
- d) details of any major external reviews carried out on the entity;
- e) details of major research and development activities undertaken by the entity;
- f) details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- g) details of major promotional, public relations and marketing activities undertaken by the entity to develop community awareness of the entity and its services;
- h) details of assessments and measures undertaken to improve the occupational health and safety of employees;
- i) a general statement on industrial relations within the entity and details of time lost through industrial accidents and disputes;
- j) 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
- k) details of all consultancies and contractors including: (i) consultants/contractors engaged; (ii) services provided; and (iii) expenditure committed to for each engagement.

The information is available on request from:

Deputy CEO and Executive Director, Commercial & Operations

Phone: (03) 8663 2200

Email: governance@acmi.net.au

Postal address:

PO Box 14

Flinders Lane VIC 8009

The following information is not relevant to ACMI for the reasons set out below:

Details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary (No shares have ever been issued in ACMI).

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.



Janet Matton AM

President

Australian Centre for the Moving Image

28th August 2025

Disclosure Index

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

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How this report is structured

The Australian Centre for the Moving Image (ACMI) has presented its audited general purpose financial statements for the financial year ended 30 June 2025 in the following structure to provide users with the information about ACMI's stewardship of resources entrusted to it.

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Financial Statements

ACCOUNTABLE OFFICER'S AND CHIEF FINANCIAL OFFICER'S DECLARATION

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

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2025 and financial position of the Australian Centre for the Moving Image at 30 June 2025.

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 14th October 2025.



Janet Matton AM
President

Melbourne
14th October 2025



Seb Chan
Director and Chief Executive Officer

Melbourne
14th October 2025



Sandra Lordanic FCPA
Head of Finance & Governance

Melbourne
14th October 2025

Independent Auditor's Report

To the Board of the Australian Centre for the Moving Image

Opinion	I have audited the financial report of the Australian Centre for the Moving Image (the authority) which comprises the: • balance sheet as at 30 June 2025 • comprehensive operating statement for the year then ended • statement of changes in equity for the year then ended • cash flow statement for the year then ended • notes to the financial statements, including material accounting policy information • accountable officer's and chief financial officer's declaration. In my opinion, the financial report presents fairly, in all material respects, the financial position of the authority as at 30 June 2025 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- Simplified Disclosures.
Basis for Opinion	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. My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the authority in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants (including Independence Standards)</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. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.
Board's responsibilities for the financial report	The Board of the authority is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards - Simplified Disclosures 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. In preparing the financial report, the Board is responsible for assessing the authority'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.

**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 authority'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 authority'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 authority 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
20 October 2025



Paul Martin
as delegate for the Auditor-General of Victoria

	Notes	2025 \$	2024 \$
Continuing operations			
Revenue and income from transactions			
Government grants	2.2.1	30,507,620	30,106,757
Revenue and income	2.2.2	4,460,444	4,611,146
Sponsorship and grants	2.2.3	1,359,195	1,717,090
Other income		936,935	1,457,642
Total revenue and income from transactions		37,264,194	37,892,635
Expenses from transactions			
Employee expenses	3.2.1	(21,240,226)	(21,040,759)
Rental and associated outgoings	3.3	(3,002,151)	(2,632,512)
Depreciation and amortisation	4.2	(7,246,252)	(7,971,897)
Interest expense	6.1.1	(1,011,500)	(1,134,052)
Cost of goods sold		(451,308)	(409,756)
Other operating expenses	3.4	(9,176,659)	(10,424,106)
Total expenses from transactions		(42,128,096)	(43,613,082)
Net result from transactions (net operating balance)		(4,863,902)	(5,720,447)
Other economic flows included in net result			
Net gain/(loss) on financial instruments	8.1	(6,790)	14,591
Net gain/(loss) on non-financial assets	8.1	(3,879)	(46,243)
Other gains from other economic flows	8.1	247,755	32,576
Total other economic flows included in net result		237,086	924
Net result from continuing operations		(4,626,816)	(5,719,523)
Other economic flows - other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus	8.2	-	-
Total other economic flows - other comprehensive income		-	-
Comprehensive result		(4,626,816)	(5,719,523)

The accompanying notes form part of these financial statements.

	Notes	2025 \$	2024 \$
Assets			
Financial assets			
Cash and deposits	6.2	8,214,901	9,161,246
Receivables	5.1	587,500	692,854
Total financial assets		8,802,401	9,854,100
Non-financial assets			
Prepayments	8.6	469,323	499,252
Inventories	8.6	403,954	440,488
Property, plant & equipment and collections	4.1	66,424,917	72,608,593
Total non-financial assets		67,298,194	73,548,333
Total assets		76,100,595	83,402,433
Liabilities			
Payables	5.2	562,593	628,118
Other liabilities	5.3	1,976,768	2,886,362
Borrowings	6.1.1	21,390,138	23,981,937
Employee related provisions	3.2.2	4,860,810	3,968,914
Total liabilities		28,790,309	31,465,331
Net assets		47,310,286	51,937,102
Equity			
Accumulated deficit		(28,099,839)	(23,473,023)
Physical asset revaluation surplus		11,624,190	11,624,190
Contributed capital		63,785,935	63,785,935
Net worth		47,310,286	51,937,102

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

	Notes	Physical asset revaluation surplus \$	Accumulated deficit \$	Contributed capital \$	Total \$
Balance at 1 July 2023		11,624,190	(17,753,500)	63,713,835	57,584,525
Net result for the year		-	(5,719,523)	-	(5,719,523)
Revaluation increment	8.2	-	-	-	-
Contributions from owner		-	-	72,100	72,100
Balance at 30 June 2024		11,624,190	(23,473,023)	63,785,935	51,937,102
Net result for the year		-	(4,626,816)	-	(4,626,816)
Revaluation increment	8.2	-	-	-	-
Contributions from owner		-	-	-	-
Balance at 30 June 2025		11,624,190	(28,099,839)	63,785,935	47,310,286

The accompanying notes form part of these financial statements.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

	Notes	2025 \$	2024 \$
Cash flows from operating activities			
Receipts			
Receipts from Government		29,759,695	30,214,955
Goods and Services Tax recovered from the ATO		1,074,276	1,226,492
Interest received	2.2.2	532,468	374,167
Other receipts		3,976,917	5,505,789
Total receipts		35,343,356	37,321,403
Payments			
Payments to suppliers and employees		(31,619,947)	(34,031,320)
Interest and other costs of finance paid	6.1.1	(1,011,500)	(1,134,052)
Total payments		(32,631,447)	(35,165,372)
Net cash flows from operating activities		2,711,909	2,156,031
Cash flows from investing activities			
Receipts from non-financial assets		-	-
Purchases of non-financial assets		(1,215,592)	(1,404,707)
Net cash flows from investing activities		(1,215,592)	(1,404,707)
Cash flows from financing activities			
Receipts			
Equity contribution from Government		-	72,100
Total receipts		-	72,100
Payments			
Repayments of principal portion of lease liabilities		(2,442,662)	(2,335,151)
Total payments		(2,442,662)	(2,335,151)
Net cash flows from/(used in) financing activities		(2,442,662)	(2,263,051)
Net increase/(decrease) in cash and cash equivalents		(946,345)	(1,511,727)
Cash and cash equivalents at the beginning of the financial year		9,161,246	10,672,973
Cash and cash equivalents at the end of the financial year	6.2	8,214,901	9,161,246

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 Tier 2 general purpose financial statements prepared in accordance with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (AASB 1060) and Financial Reporting Direction 101 Application of Tiers of Australian Accounting Standards (FRD 101).

ACMI is a Tier 2 entity in accordance with FRD 101. These financial statements are the first general purpose financial statements prepared in accordance with Australian Accounting Standards – Simplified Disclosures. ACMI's prior year financial statements were general purpose financial statements prepared in accordance with Australian Accounting Standards (Tier 1).

As ACMI is not a 'significant entity' as defined in FRD 101, it was required to change from Tier 1 to Tier 2 reporting effective from 1 July 2024.

These financial statements are in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the notes to the financial statements.

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. The accounting basis for collections is outlined in Note 7.3.2.

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 Australian Accounting Standards 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 Government has provided confirmation of additional funding over the forward years and to give confidence that it can prepare its Annual Financial Report 2024-25 on a going concern basis to meet the requirements of the Australian accounting standard AASB 101 Presentation of Financial Statements.

The Directors have determined that it is appropriate to prepare these financial statements on a going concern basis based on the Government's commitment of the additional funding.

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).

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, Skills, Industries 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	2025	2024
Revenue and income from transactions		\$	\$
Government grants	2.2.1	30,507,620	30,106,757
Revenue and income	2.2.2	4,460,444	4,611,146
Sponsorship and grants	2.2.3	1,359,195	1,717,090
Other income		936,935	1,457,642
Total revenue and income from transactions		37,264,194	37,892,635

2.2 Income from transactions

2.2.1 Government grants

	2025	2024
	\$	\$
Government grants - Department of Jobs, Skills, Industry and Regions		
Operating funding	29,669,523	29,971,757
Other funding	838,097	135,000
Capital funding	-	-
Total government grants	30,507,620	30,106,757

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 *Contributions*;
- (b) revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15 *Revenue from Contracts with Customers*;
- (c) a lease liability in accordance with AASB 16 *Leases*;
- (d) a financial instrument, in accordance with AASB 9 *Financial Instruments*; or
- (e) a provision, in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets*.

Grants recognised under AASB 15

Income from grant income that are enforceable and sufficiently specific performance obligations are accounted as revenue from contracts with customers under AASB 15. Revenue is recognised when ACMI satisfies the performance obligation by providing the relevant services and is recognised based on the consideration specified in the funding agreement and to the extent that it is highly probable a significant reversal of the revenue will not occur.

The payments are normally received in advance or shortly after the relevant obligation is satisfied.

2.2.2 Revenue and income

	2025	2024
	\$	\$
Interest	532,468	374,167
<i>Sale of goods & services</i>		
Memberships	34,491	26,137
Venue hire & exhibition touring	1,073,503	921,266
Programming - box office receipts	1,728,475	2,323,558
Programming - royalty receipts	29,094	76,503
Commercial operations	1,062,413	889,515
Total revenue and income	4,460,444	4,611,146

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.

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

	2025	2024
	\$	\$
Sponsorship	728,740	710,214
In-kind revenue	471,725	401,021
Other grants from Victorian Government entities	80,172	267,714
Other grants	78,558	338,141
Total sponsorship and grants	1,359,195	1,717,090

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	2025 \$	2024 \$
Employee expenses	3.2.1	(21,240,226)	(21,040,759)
Rental and associated outgoings	3.3	(3,002,151)	(2,632,512)
Cost of goods sold		(451,308)	(409,756)
Other operating expenses	3.4	(9,176,659)	(10,424,106)
Total expenses incurred in delivery of services		(33,870,344)	(34,507,133)

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**

	2025 \$	2024 \$
Employee expenses		
Defined contribution superannuation expense	(1,921,186)	(1,864,023)
Termination benefits	-	(202,632)
Salaries and wages, annual and long service leave	(19,319,040)	(18,974,104)
Total employee benefits	(21,240,226)	(21,040,759)

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

Termination benefits are payable when employment is terminated before the normal retirement date, or when an employee accepts an offer of benefits in exchange for the termination of employment. Termination benefits are recognised when ACMI is demonstrably committed to terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or providing termination benefits as a result of an offer made to encourage voluntary redundancy. 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 Employee benefits in the balance sheet

	2025	2024
	\$	\$
Current provisions		
Annual leave	1,365,036	1,290,457
Long service leave	2,168,853	1,977,139
Employee benefits - EBA	639,208	78,871
Provisions for on-costs	244,080	216,010
Total current provisions for employee benefits	4,417,177	3,562,477
Non-current provisions		
Long service leave	405,804	372,915
Provisions for on-costs	37,829	33,522
Total non-current provisions for employee benefits	443,633	406,437
Total provisions for employee benefits	4,860,810	3,968,914

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.

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

	2025	2024
	\$	\$
Rental outgoings ^(a)	(2,674,241)	(2,232,949)
Short-term leases	-	-
Low value assets	(327,910)	(447,478)
Variable lease payments	-	47,915
Total rental and associated outgoings	(3,002,151)	(2,632,512)

Note:

^(a) 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

	2025	2024
	\$	\$
Programming and marketing	(3,700,334)	(4,328,073)
Facilities and technology	(3,198,488)	(3,015,518)
Commercial	(232,923)	(344,958)
Sponsorship in-kind	(471,725)	(401,021)
Administration costs	(1,573,189)	(2,334,536)
Total other operating expenses	(9,176,659)	(10,424,106)

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.

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.

Structure

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

4.1 Total property, plant & equipment and collections

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2025	2024	2025	2024	2025	2024
	\$	\$	\$	\$	\$	\$
Leasehold improvements - fair value	55,404,874	54,707,070	(32,991,461)	(29,961,263)	22,413,413	24,745,807
Property, plant & equipment - fair value	54,060,436	53,869,631	(29,060,418)	(25,167,131)	25,000,018	28,702,500
Work in progress - at cost	61,486	210,286	-	-	61,486	210,286
Collections - at fair value	18,950,000	18,950,000	-	-	18,950,000	18,950,000
Net carrying amount	128,476,796	127,736,987	(62,051,879)	(55,128,394)	66,424,917	72,608,593

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. The next valuation will be performed on 30 June 2026.

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	
	2025	2024	2025	2024	2025	2024
	\$	\$	\$	\$	\$	\$
Property - leased premises	31,793,135	31,942,272	(13,275,680)	(10,696,721)	18,517,455	21,245,551
Plant & equipment	305,735	305,735	(244,735)	(162,919)	61,000	142,816
Net carrying amount	32,098,870	32,248,007	(13,520,415)	(10,859,640)	18,578,455	21,388,367

	Property (Leased premises)	Plant & equipment	Total
Opening balance – 1 July 2024	21,245,551	142,816	21,388,367
Additions	-	-	-
Disposals	(149,136)	-	(149,136)
Depreciation	(2,578,960)	(81,816)	(2,660,776)
Closing balance - 30 June 2025	18,517,455	61,000	18,578,455

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 \$
	2025	2025	2025	2025	2025
Opening balance	24,745,807	28,702,500	210,286	18,950,000	72,608,593
Additions	-	-	1,215,592	-	1,215,592
Transfers between classes	697,804	666,588	(1,364,392)	-	-
Disposals	-	(153,016)	-	-	(153,016)
Depreciation expense	(3,030,198)	(4,216,054)	-	-	(7,246,252)
Revaluation increase	-	-	-	-	-
Closing balance	22,413,413	25,000,018	61,486	18,950,000	66,424,917

4.2 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. The table below provides 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.

	Useful life (years)
Asset	
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

	Notes	2025 \$	2024 \$
Current receivables			
Contractual			
Trade debtors		327,666	75,634
Allowance for impairment of trade debtors		-	-
Other receivables		61,580	225,580
		389,246	301,214
Statutory			
Amount owing from Victorian Government		11,051	271,852
GST input tax credit recoverable		187,203	119,788
		198,254	391,640
Total current receivables		587,500	692,854
Non-current receivables			
Contractual			
Other receivables		-	-
Total non-current receivables		-	-
Total receivables		587,500	692,854

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.

Impairment of financial assets

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.

5.1 Receivables (cont.)*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.

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.

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.

5.2 Payables

	2025	2024
	\$	\$
Current payables		
Contractual		
Trade creditors ^(a)	146,034	293,369
Accrued expenses	325,168	235,234
	471,202	528,603
Statutory		
Taxes payable	91,391	99,515
Total current payables	562,593	628,118

Note:

^(a) 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.

5.3 Other liabilities

	2025	2024
	\$	\$
Contract liabilities	1,184,572	2,733,841
Sundry liabilities	792,196	152,521
Total current other liabilities	1,976,768	2,886,362
Total non-current other liabilities		
Other	-	-
Total other liabilities	1,976,768	2,886,362
Current contract liabilities	1,184,572	2,733,841
Non-current contract liabilities	-	-
Total contract liabilities	1,184,572	2,733,841

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**

	2025	2024
	\$	\$
Current lease liabilities		
Lease liabilities ^(a)	2,526,920	2,444,061
Total current lease liabilities	2,526,920	2,444,061
Non-current lease liabilities		
Lease liabilities ^(a)	18,863,218	21,537,876
Total non-current lease liabilities	18,863,218	21,537,876
Total lease liabilities	21,390,138	23,981,937

Note:

^(a) 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.

Terms and conditions of borrowings

	Weighted average interest rate	Carrying amount	Nominal amount	Less than 1 month	Maturity dates			
					1–3 months	3 months– 1 year	1–5 years	5+ years
		\$	\$	\$	\$	\$	\$	\$
2025								
Lease liabilities	4.41%	21,390,138	25,056,031	285,217	855,650	2,281,735	17,340,307	4,293,122
Total		21,390,138	25,056,031	285,217	855,650	2,281,735	17,340,307	4,293,122
2024								
Lease liabilities	4.41%	23,981,937	28,725,038	287,996	863,988	2,303,969	13,832,251	11,436,834
Total		23,981,937	28,725,038	287,996	863,988	2,303,969	13,832,251	11,436,834

Interest expenses

	2025	2024
	\$	\$
Interest on lease liabilities	1,011,500	1,134,052
Total interest expense	1,011,500	1,134,052

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.

6.1.2 Expense recognised for short-term leases and leases of low-value assets

	2025	2024
	\$	\$
Expenses relating to short term leases	-	-
Expenses relating to leases of low-value assets	327,910	447,478
Variable lease payments, not included in the measurement of lease liabilities	-	(47,915)
Total amount recognised in the comprehensive operating statement	327,910	399,563

Amounts recognised in the statement of cashflows

	2025	2024
	\$	\$
Total cash outflows for leases	3,454,162	3,469,203

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. As at 30th June 2025 there were no short-term leases.

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.

6.1.3 Future lease payments

	Minimum future lease payments	
	2025	2024
Not longer than 1 year	3,422,602	3,455,953
Longer than 1 year but not longer than 5 years	17,340,307	13,832,251
Longer than 5 years	4,293,122	11,436,833
Minimum future lease payments	25,056,031	28,725,038
Less future finance charges	(3,665,893)	(4,743,101)
Not longer than 1 year	895,687	1,011,897
Longer than 1 year but not longer than 5 years	2,650,067	2,897,310
Longer than 5 years	120,139	833,893
Present value of minimum lease payments	21,390,138	23,981,937

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.

	2025	2024
	\$	\$
Total cash and deposits disclosed in the balance sheet	8,214,901	9,161,246
Balance as per cash flow statement	8,214,901	9,161,246

Cash and deposits bear interest rate with a weighted-average interest rate 4.41% during FY2024-25.

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

	2025	2024
Nominal amounts	\$	\$
Capital expenditure commitments payable		
Less than 1 year	35,000	88,850
Longer than 1 year and not longer than 5 years	-	-
	35,000	88,850
Operation and maintenance commitments payable		
Less than 1 year	1,493,071	1,837,624
Longer than 1 year and not longer than 5 years	1,444,043	1,984,833
Longer than 5 years	-	-
	2,937,114	3,822,457
Other lease payables ^(a)		
Less than 1 year	235,177	380,096
Longer than 1 year and not longer than 5 years	377,620	409,564
Longer than 5 years	-	-
	612,797	789,660
Total commitments (inclusive of GST)	3,584,911	4,700,967

Note:

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

7. FINANCIAL INSTRUMENTS, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction

It is often necessary for ACMI to make judgements and estimates associated with recognition and measurement of items in the financial statements.

This section sets out financial instrument specific information, 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).

Derecognition of financial assets

A financial asset (or part of a financial asset) is derecognised when:

- the rights to receive cash flows from the asset have expired,
- has transferred its rights to receive cash flows from the asset and either:
 - has transferred substantially all the risks and rewards of the asset
 - has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

Where ACMI has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of ACMI's continuing involvement in the asset.

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).

Derecognition of financial liabilities

A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as a derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised as an 'other economic flow' in the comprehensive operating statement.

7.1.1 Financial instruments - Net gain/(loss) on financial instruments by category

2025	Carrying amount	Net gain/loss	Total interest income/ (expenses)	Impairment loss
Financial assets at amortised cost				
Cash and deposits	8,214,901	(6,790)	532,468	-
Receivables ^(a)	11,051	-	-	-
Total financial assets at amortised cost	8,225,952	(6,790)	532,468	-
Financial liabilities amortised at cost				
Payables ^(a)	471,202	-	-	-
Borrowings				
Lease liabilities	21,390,138	-	(1,011,500)	-
Total contractual financial liabilities	21,861,340	-	(1,011,500)	-

2024	Carrying amount	Net gain/loss	Total interest income/ (expenses)	Impairment loss
Contractual financial assets				
Cash and deposits	9,161,246	14,591	374,167	-
Receivables ^(a)	301,214	-	-	-
Total contractual financial assets	9,462,460	14,591	374,167	-
Contractual financial liabilities				
Payables ^(a)	528,603	-	-	-
Borrowings				
Lease liabilities	23,981,937	-	(1,134,052)	-
Total contractual financial liabilities	24,510,540	-	(1,134,052)	-

Notes:

^(a) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government and GST input tax credit recoverable and taxes payable).

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

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

7.2 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 (2024: nil).

Contingent liabilities

There are nil contingent liabilities (2024: 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

Leasehold improvements

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

Property, plant & equipment

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

Collections

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

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

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

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

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

Fair value measurement hierarchy for assets as at 30 June 2025

	Notes	Carrying amount as at 30 June 2025 \$	Fair value measurement at end of reporting period using		
			Level 1	Level 2	Level 3
			\$	\$	\$
Leasehold improvements at fair value	4.1	22,413,413	-	-	22,413,413
Property, plant & equipment at fair value	4.1	25,000,018	-	-	25,000,018
Collections at fair value	4.1	18,950,000	-	6,331,335	12,618,665
Total property, plant & equipment and collections		66,363,431	-	6,331,335	60,032,096

Fair value measurement hierarchy for assets as at 30 June 2024

	Notes	Carrying amount as at 30 June 2024 \$	Fair value measurement at end of reporting period using		
			Level 1	Level 2	Level 3
			\$	\$	\$
Leasehold improvements at fair value	4.1	24,745,807	-	-	24,745,807
Property, plant & equipment at fair value	4.1	28,702,500	-	-	28,702,500
Collections at fair value	4.1	18,950,000	-	6,331,335	12,618,665
Total property, plant & equipment and collections		72,398,307	-	6,331,335	66,066,972

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

8.1 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.

	2025	2024
	\$	\$
Net loss on financial instruments ^(a)		
Net FX gain/(loss) arising from financial instruments	(6,790)	14,591
Impairment of financial assets at amortised cost	-	-
	(6,790)	14,591
Net loss on non-financial assets ^(b)		
Net loss on disposal of property, plant & equipment and collections	(3,879)	(46,243)
Other gain/(loss) from other economic flows ^(c)		
Net gain/(loss) arising from revaluation of long service leave liability	247,755	32,576
Total other economic flows included in net result	237,086	924

Notes:

- ^(a) 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.
- ^(b) Net loss on non-financial assets include realised losses from the disposal of non-current physical assets.
- ^(c) Revaluation gain/(loss) due to changes in bond rates.

8.2 Reserves

	2025	2024
	\$	\$
Physical asset revaluation surplus ^(a)		
Balance at beginning of financial year	11,624,190	11,624,190
Revaluation increments/(decrements)	-	-
Balance at end of financial year	11,624,190	11,624,190

Note:

- ^(a) The physical asset revaluation surplus arises from the revaluation of the Collections.

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	The Hon. Colin Brooks MP	1 July 2024 to 30 June 2025
Accountable Officer	Seb Chan, Director & CEO	1 July 2024 to 30 June 2025

Governing Board

Janet Matton AM, Board President	1 July 2024 to 30 June 2025
Rami Eltchelebi	18 February 2025 to 30 June 2025
Matthew Everitt	2 July 2024 to 30 June 2025
Ian Forsyth	1 July 2024 to 30 June 2025
Gabrielle Lim	2 July 2024 to 30 June 2025
Alison Parker	1 July 2024 to 30 June 2025
Tea Uglow	1 July 2024 to 30 June 2025
Paul Wiegard	1 July 2024 to 30 June 2025
Christopher Wright	2 July 2024 to 30 June 2025

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 \$420,000-\$430,000 (\$390,000-\$400,000 FY2023-24).

There were no contractors with managerial responsibilities.

8.3.1 Remuneration of executives

The number of senior executive service officers, other than the Minister and Accountable Officer, and their total remuneration during the reporting period are shown in the table below. The Minister's remuneration and allowances is set by the *Parliamentary Salaries and Superannuation Act 1968* and is reported in the State's Annual Financial Report.

Total annualised employee equivalents provides 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 is determined on an accrual basis.

Remuneration of Executive Officers (including Other Key Management Personnel disclosed in Note 8.3)	2025	2024
	\$	\$
Total remuneration ^(a)	783,133	723,465
Total number of executives	3	3
Total annualised employee equivalent ^(b)	2.95	3.00

Notes:

^(a) 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).

^(b) 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 & CEO, Seb Chan
- Deputy CEO and Executive Director, Commercial & Operations, Sarah Slade
- Executive Director, Experience & Engagement, Britt Romstad
- Executive Director, Programming, Keri Elmsly (to 3 April 2025)

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

Compensation of KMPs	2025	2024
	\$	\$
Total ^(a)	1,211,326	1,119,624

Note:

^(a) 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 \$29.67m (\$29.95m 2023-24) from Creative Victoria.
- ACMI received operating funding for educational programs of \$214k (\$210k 2023-24) from Department of Education, Victoria.

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	2025	2024
	\$	\$
Entity		
Madman Entertainment Pty Ltd Paul Wiegard is Managing Director of Madman Entertainment Pty Ltd which ACMI made purchases from on normal commercial terms.	43,941	42,888
Australian International Documentary Conference Ltd Paul Wiegard is Chair of Australian Documentary Conference Ltd which ACMI made purchases from on normal commercial terms.	7,187	4,042
Total	51,128	46,930

Payments from related parties	2025	2024
	\$	\$
Entity		
Madman Entertainment Pty Ltd Paul Wiegard is Managing Director of Madman Entertainment Pty Ltd which ACMI made sales to on normal commercial terms.	1,176	-
Australian International Documentary Conference Ltd Paul Wiegard is Chair of Australian Documentary Conference Ltd which ACMI made sales to on normal commercial terms.	5,684	-
Total	6,860	-

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

	2025	2024
	\$	\$
Victorian Auditor-General's Office		
Audit of the financial statements	41,500	43,400
Other non-audit services (a)	-	-
Total remuneration of auditors	41,500	43,400

Note:

(a) The Victorian Auditor General's Office is prohibited from providing non-audit services.

8.5 Subsequent events

ACMI has no material or significant events occurring after the reporting date (2024: nil).

ACMI's Enterprise Agreement expired 20 March 2024. FairWork Commission approved the *Cultural and Creative Agencies Enterprise Agreement 2025* 12 August 2025 effective 19 August 2025.

The policy for recognising subsequent events that are for events that occur between the end of the reporting period and the date when the financial statements are authorised for issue as follows:

- adjustments are made to amounts recognised in the financial statements where those events provide information about conditions that existed at the reporting date; and/or
- disclosure is made where the events relate to conditions that arose after the end of the reporting period that are considered to be of material interest.

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.

Prepayments

Prepayments relate to payments in advance of receipt of goods or services or payments made for services covering a term extending beyond that financial accounting period.

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