acmi



Annual Report 2025–26

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 2026.



Janet Matton AM
President

On behalf of the members (Board) of the
Australian Centre for the Moving Image
26th August 2026

Cover image: *Play School: Come and Play!* Exhibition presented by ACMI and the Australian Broadcasting Corporation.
Photo: Eugene Hyland

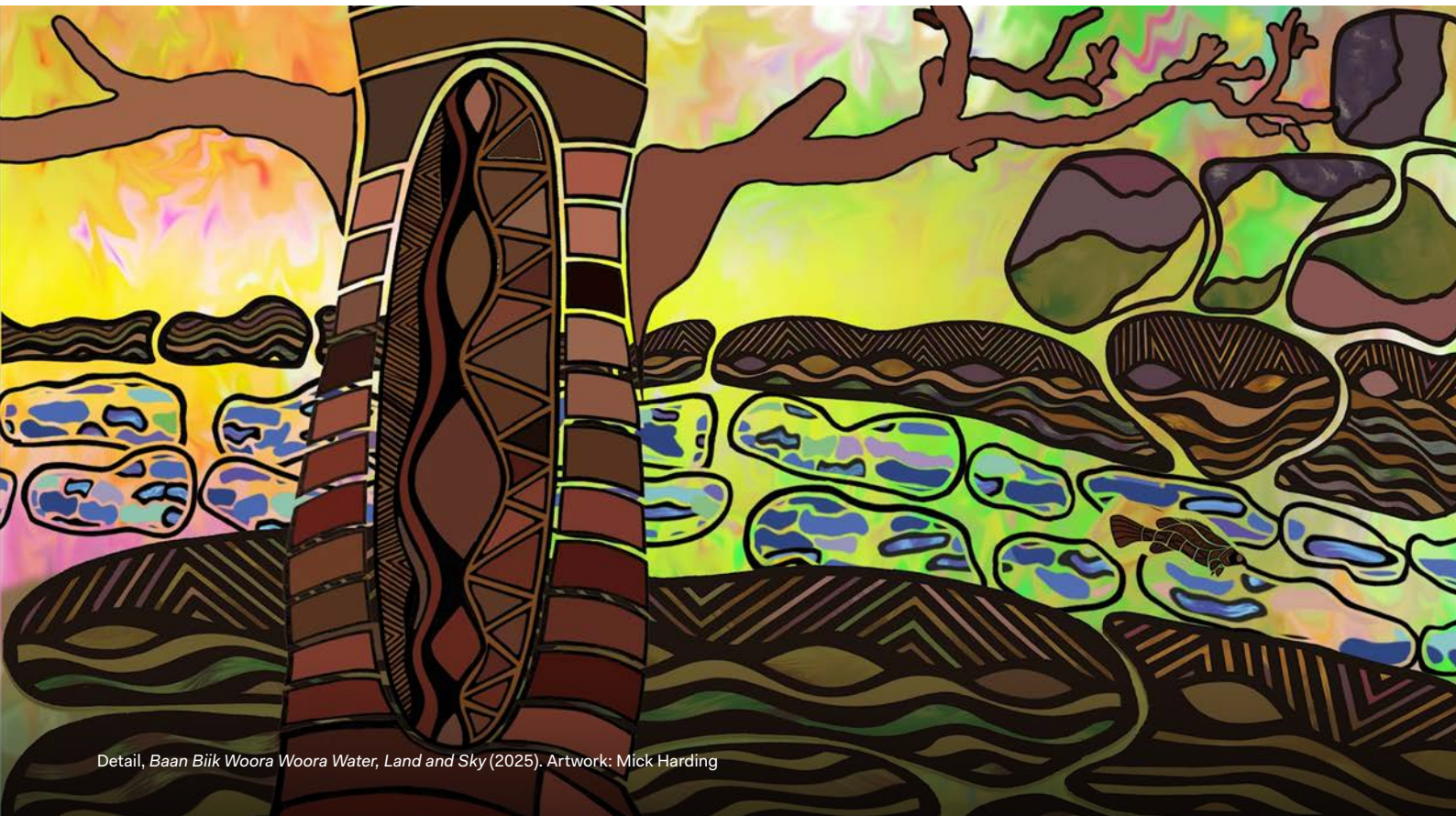
First Nations Acknowledgement

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

We recognise the connection of First Peoples to their Country through Treaty, marking a renewed relationship grounded in truth–telling, self determination and respect.

ACMI also acknowledges the Traditional Custodians of the Countries on which our exhibitions tour. We honour their enduring connections to land, sea and community, and pay our respects to their Elders past and present. We recognise First Nations peoples as the original storytellers of this land and celebrate their significant and ongoing contributions to the contemporary moving image.

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* (2025). Artwork: Mick Harding

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The Story of the Moving Image. Photo: Charlie Kinross

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. ACMI's industry, education and incubator programs inspire and develop the next generation of screen creatives. Our museum has attracted millions of visitors, through a vibrant offer of exhibitions, screenings, commissions and festivals. 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, as well as our in-house digital engagement tool the Lens and our people – both paid staff and volunteers – support the delivery of innovative experiences for our audiences. We curate programs with global and Australian voices and our centrepiece is the interactive exhibition *The Story of the Moving Image*, which explores the past, present and future of screen culture. More at acmi.net.au



The Story of the Moving Image. Photo: Matto Lucas

From the Board President

Welcome to ACMI's 2025–26 Annual Report. On behalf of the ACMI Board, I invite you to reflect on this year's achievements and the broader impact of your museum of screen culture.

ACMI presents a connected program of screen culture exhibitions and experiences. We work to facilitate industry engagement and develop the creative sector. Our student programs, research projects, shared learnings and teacher development experiences provide educational opportunities for both public and industry. Nowhere else would you find teenagers playing the latest indie game release, next door to young children 'filming' an episode of *Play School*, with visitors watching an eight-hour film by the Filipino director Lav Diaz upstairs and across the hall from residents running their professional screen businesses. The combination of these elements is what makes us unique – and our visitors agree. This year 89% of them told us they think that ACMI is unique in the museum and galleries sector.

Our programming connects people with the stories, technologies and creative practices that shape how we see the world. We provide opportunities for human connection through the creation of shared experiences, which act as building blocks for the development of critical skills and literacies in a screen and technology-based world.

ACMI's rich public and education offer is designed to spark a lifelong connection to storytelling, creativity and critical thinking. This year our exhibition *Play School: Come and Play!* offered pre-schoolers a behind-the-scenes glimpse at a television studio and what it takes to make an episode of this beloved show. Through our partnership with RMIT University, ACMI developed a micro credential course designed to support pre-service teachers plan, and extract value from, excursions to cultural organisations like ACMI. Our range of programs for school students and teachers, as well as our public and industry programs, support both career pathways and further learning and connection for those who already work in the sector.

We foster and support the creative industries: through commissions, residencies and partnerships, ACMI backs emerging artists and celebrates established voices. ACMI X includes creative practitioners, startups and businesses working with creative technology across film, TV, videogames and art, providing a hub for creatives in the centre of Melbourne. Leveraging our position as a public museum, the ACMI x RMIT Audience Lab connects Victoria's creative industry with our audiences.

Our cinemas, labs and gallery spaces are home to a broad range of specialised programming not available anywhere else in Melbourne. ACMI-curated film screenings, talks and student programs are complemented by experiences such as *Hollow Knight* and *Silksong Live*, which featured live game play alongside a performance by the musicians of Orchestra Victoria.

Launched in December, the Victorian Government's *Creative State 2028* strategy strengthens and supports the state's creative industries, and the social, economic and cultural benefits they deliver for Victorians. The strategy recognises ACMI's important role as Australia's home of videogames by confirming that ACMI will deliver Melbourne International Games Week (MIGW) for the next two years, growing the international profile and reach of Victoria's game industry. Similarly, our technology expertise and thought leadership were acknowledged through a partnership with Creative Victoria, with ACMI delivering a forum on the opportunities and risks of generative AI for the creative industries in February 2026.

ACMI plays a role on the global stage. Through the leadership of our Director & CEO Seb Chan and the team, we share knowledge and contribute to conversations about audience research, exhibition development and design, technology and collections. This year our team presented at 30 forums in 8 countries. Our home-grown exhibitions continued to tour across the world, with exciting new touring products in development for launch in future years.

From the Board President

I extend my thanks to ACMI's numerous generous donors, corporate and philanthropic partners, who continue to back our ambitious strategy every step of the way. Special thanks go to our ongoing major partners Big Ant Studios, Blackmagic Design, the Gandel Foundation, Panasonic and RMIT University. Thanks also to Creative Victoria and the Department of Education, Victoria.

I would also like to thank all Board and committee members for bringing their specialist perspectives to ACMI and for their ongoing commitment. In 2025–26 our renewed First Nations Committee was led by Matthew Everitt, and our Finance, Audit and Risk Management Committee by Ian Forsyth.

This report reflects our work across four key areas; audiences, programming, stakeholders and infrastructure, assets & people. Together, they show how ACMI connects people, communities, technology and ideas to shape our futures.

I thank the Victorian Government and the Minister for Creative Industries for their ongoing support.

Finally, I thank ACMI's staff, volunteers and leadership team. Their work makes ACMI an open, generous and ambitious museum.



Janet Matton AM
ACMI Board President

From the Director & CEO

To borrow a term from videogames, ACMI's 2025–26 has been about levelling up.

We've had success across our varied program; continued bolstering our research capacity to better understand our visitors; deepened international relations with a specific focus on our region, whilst navigating changing economic realities at home. Our accomplishments have focused on laying strong foundations for the coming years. I often refer to ACMI as a future-oriented museum, and this year has established a new base for that future.

In this report you'll read about the 976,532 visitors to our museum at Fed Square, the 203,285 people who attended our touring exhibitions and the 1.5M who engaged with us online. You'll discover our audience is young, 65% aged under 35 years; and diverse, with 36% born overseas and 25% speaking a language other than English. You'll note that we presented almost 500 programs this year, and attracted 85,000 students to our museum and 140,000 film buffs to ACMI Cinemas. Across the year we achieved 95% visitor satisfaction.

ACMI remains the only institution of its kind in Australia. Locally and globally, we continue to differentiate ourselves from other arts and cultural organisations: in the programs we present, the audiences we delight, and the subject matter expertise we possess.

This year we presented *Game Worlds*, a major playable exhibition, celebrating the evolution, creativity and cultural impact of more than 30 iconic videogames from the 1970s to today. It was our first major videogames exhibition since 2012 and our most visited exhibition since ACMI reopened in 2021. It was a great example of what *only* ACMI can do – and it led to us securing stewardship of Melbourne International Games Week for the next two years. *Game Worlds* has now been packed into crates, ready for export touring which starts in 2026–27.

Play School: Come and Play! invited curious pre-schoolers behind-the-scenes of their favourite show, celebrating learning through play, with music, make-believe, games, and stories to tell. Presented with the Australian Broadcasting Corporation, it supported the beginnings of screen literacy for our youngest visitors.

ACMI's local and international touring program grew significantly in reach and partnerships. We took four exhibitions on the road to 11 regional and remote Australian venues and toured an additional two major shows overseas. The year culminated in the signing of a five-year licensing agreement with BBC Studios and Ludo Studio to tour our forthcoming Bluey exhibition globally – testament to ACMI's unique standing as the home of screen culture.

Thank you to the Victorian Government and Creative Victoria for their continued support.

Thank you to our partners, donors and collaborators who are critical to ensuring our programs stay free and affordable.

Finally, thank you to the entire ACMI team.

After a challenging few years for the Australian arts and cultural sector, 2025–26 was a period of significant change for ACMI as we worked to place the organisation on a more sustainable footing for the future. I'm incredibly proud of the way our staff came together during this period and looked after one another.

ACMI is the sum of our people. Thank you to our staff, past and present, for being the best in the sector.

Thank you to the ACMI Board led by Janet Matton AM, and our leadership team. I'm especially grateful to Sarah Slade for her huge contribution to ACMI as Deputy CEO and Executive Director of Commercial & Operations – and warmly welcome Liahn Nortjé to the role as she retires. We'll miss you Sarah!



Seb Chan
Director & CEO



The Story of the Moving Image. Photo: Charlie Kinross

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.

Strategy

- 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.

Strategy

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



Game Worlds. Photo: Matto Lucas

ACMI by Numbers

977k onsite visitors to our museum at Fed Square

95% visitor satisfaction

65% visitors aged under 35

13% first-time visitors to a museum or cultural organisation

89% of visitors say we are unique in the museum and galleries sector

64% visitors feel their visit to ACMI changed the way they feel about museums

140k attendees to our state-of-the-art cinemas

90 ACMI X residents

12 creative commissions

41 emerging artists included in our New Voices in Australian Cinema program

12 Festival & Industry Partners

13 exhibition touring venues

200k+ visitors to touring programs

85k students visited our museum at Fed Square

1.6k educators engaged with professional development programs

15 research collaborations with universities

ACMI by Numbers

320k+ Interactions with the ACMI Collection

56k visitors explored more after their visit using the ACMI Lens

1.4k spot talks delivered by our Visitor Experience team

11.5k Volunteer Hours

439k visitors are tourists to Victoria

25% visitors speak a language other than English at home

36% visitors are born overseas

23k visitors identify as First Nations

86% visitors say our programs reflect our diverse society

24% visitors identify as having at least one access requirement

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



ACMI Cinemas. Photo: Matto Lucas

Audience

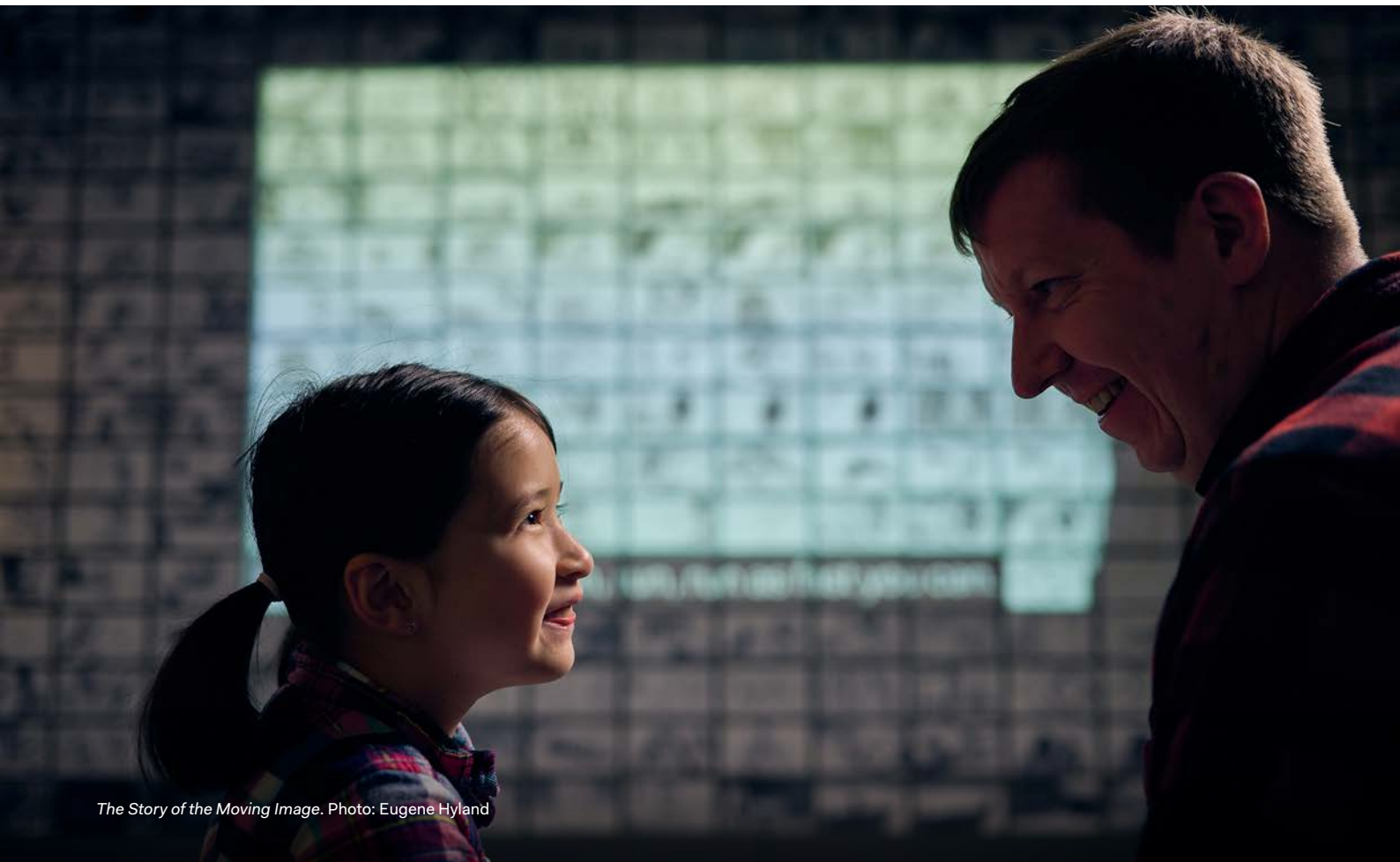
ACMI is a museum committed to delivering value for the Victorian public. Our Experience Principles, which continue to ensure our programs and projects are legible, accessible and memorable, reflect that visitors are at the heart of our decision making. With a refreshed museum membership offer in 2025–26 and an audience-centred approach to digital engagement, ACMI continues the work of broadening access, amplifying diverse voices and building connections that last well beyond a single visit.

Experience Principles

Our Experience Principles support our ongoing work to meet the needs of our audiences. These principles ensure that our work is legible (we say what we mean), accessible (we meet visitors where they are) and memorable (we create impactful experiences). We conduct year-round surveying and measure against these principles.

In 2025–26:

- 96% of visitors told us that their experience was welcoming (2024–25: 98%)
- 89% of our visitors told us that we present information in a way that is easy to understand (2024–25: 92%)
- 68% told us ACMI changed how they think about screen culture (2024–25: 73%)



The Story of the Moving Image. Photo: Eugene Hyland

“ACMI is my favourite cultural institution in Melbourne. There is always something to do and see there, at a range of price points. As a culture-lover, a parent and a teacher, I often find relevant reasons to visit and each visit is enlightening and enjoyable. From events like this one, to MIFF screenings, school excursion workshops and the incredible range of exhibitions offered, there are plenty of reasons to keep coming back again and again with family and friends of all ages.”

– ACMI Visitor

“Usually museums are difficult for various reasons – complex text, exhibits being mediocre, no structure. This was great.”

– ACMI Visitor

“Changed my view of museums by showing that museums can cover areas of popular culture that are often ignored by museums and had areas containing contemporary information as well as historical…”

– ACMI Visitor

“A benchmark for presenting information accessibly, interactively – and ultimately an enjoyable experience”

– ACMI Visitor

Broadening Access and Deepening Engagement

Our museum provides time and space for people to find and connect with screen content and their communities. Accordingly, this year our audiences brought a broad mix of backgrounds, motivations and cultural experiences with them to ACMI. Predominantly young (65% were under 35 years of age), culturally diverse (36% were born outside Australia) and mostly new to ACMI (54% of museum visitors), our audiences expect a range of things from a museum visit. Research showed that while almost a quarter of our visitors are connected to film, TV, media, art and/or videogames through study, work or their own creative practices, for 13% of visitors, their visit to ACMI was the first time they had ever been to any museum or cultural organisation. Delivering value for these diverse groups, and newcomers, is mission critical.

This year ACMI strengthened engagement with culturally and linguistically diverse communities through targeted relationship building with migrant and refugee organisations, multicultural arts bodies and community networks. This has created pathways for participation and collaboration, from group visits and tailored tours to partnerships linked to festivals, education and family programming. Together, this work is strengthening our broader engagement, ensuring ACMI's spaces and experiences are welcoming, relevant and reflective of Melbourne's diverse communities.

Many of our visitors speak more than one language – in 2025–26, 25% spoke a language other than English (2024–25: 30%). This year 36% of our visitors were born overseas (2024–25: 40%). This diversity is not incidental, it speaks to ACMI's role as a welcoming place for Melbourne's many communities.

Our ongoing focus on meaningful engagement with First Nations audiences resulted in deepening relationships with community and increased engagement with our bespoke Blak Membership program across a wide variety of ACMI programming, with 2% of our museum visitors identifying as First Nations (2024–25: 1%). We hosted several special events for First Nations community members including a special NAIDOC Week Elders event and NAIDOC Shorts screening.

Enabling access is fundamental to what we do at ACMI – this year 10% of visitors identified as a person with a disability and/or someone who experiences barriers to participation (2024–25: 8%), while 24% indicated that they have at least one access requirement (2024–25: 20%). Working closely with Arts Access Victoria, we conducted audience research to help us identify improvements to our practices and we implemented a range of initiatives designed to remove barriers and create a welcoming experience for all. Our 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 continued. For visit planning, our suite of visual stories helped visitors with access needs navigate the museum.

In October, ACMI launched a new School Access Fund. Established through the bequest of long-time supporter and former ACMI Board member Linda White, the Fund provides transport and ticket subsidies to help students facing financial barriers to experience our exhibitions and education programs. Through the Fund, each year $10,000 will be made available to support school visits for the next decade and beyond. To date, seven schools have been supported through the fund to participate in ACMI Education programs.

Our online, on-demand streaming service, Cinema 3 continued to provide a platform for both ACMI and our festival partners to extend our reach and provide an alternative mode of access for our audiences, with over 23,000 rentals across the year. For the third year, The Other Film Festival delivered its festival on Cinema 3.



The Story of the Moving Image. Photo: Eugene Hyland

Our Members

Membership is one of the most effective ways to build connection and repeat engagement with our audiences. Informed by existing visitor behaviours and research, this year ACMI introduced a refreshed membership model, which included the offer of an exhibition add-on product.

To ensure cost is not a barrier to engagement, this new model continues to offer free memberships to Health Care Card and Pensioner Concession Card holders. Our Blak Membership offer ensured First Nations people had access to a free ACMI membership, and our teacher membership supported building screen and digital literacies by providing free memberships to Victorian Institute of Teaching (VIT) registered teachers.

Throughout the year, we offered member-only previews across our film programming, including exclusive access to our Big Screen Premieres, year-round discounts and early priority access to exhibitions.

Across 2025–26 revenue generated through member engagement – including membership fees, ticket sales, donations and shop purchases – reached $390,000 (2024–25: $337,000), and members made up 36% of ticket sales for our film program (2024–25: 34%).

Audience Engagement

Understanding our Audiences

We are committed to understanding and connecting with our visitors. Through ongoing audience research and evaluation, we track how our exhibitions and programs resonate with audiences.

ACMI's research draws on both qualitative and quantitative methods enriched by the firsthand observations of our Visitor Experience Guides – and gives us a deeper understanding of our audiences and the ability to strengthen the impact of our programs.

During this year, *Game Worlds* immersed visitors in the art, design, and culture of videogames. The exhibition attracted a young, socially engaged audience: 72% were under 35, and 87% attended as part of a group. The exhibition's impact on screen literacy was significant: 75% told us *Game Worlds* gave them new ways to think about videogames, and 41% told us the experience changed how they think about the medium entirely. Visitors gained a deeper appreciation of the craft behind game development, with 83% reporting new insight into the creative process and 82% a stronger understanding of the technical skills involved. The exhibition also broadened perceptions of videogames as a site of connection and creativity – 87% agreed it showed them how videogames can be a creative outlet for players, and 77% came away better understanding how videogames bring people together.

CHARGE! Agincourt by Back to Back Theatre challenged assumptions about disability and creative practice – 67% of visitors encountered Back to Back's work for the first time and visitors gained a new understanding of disability and creative practice, inclusive film production and broader ideas of who get to 'be' a maker. One visitor advised us that the most important thing about the exhibition to them was, *"The idea and message that anyone can do anything regardless of ability. This exhibition left me with a sense of empowerment."*

Play School: Come and Play! brought generations together through one of Australia's most beloved and enduring programs and delivered substantial screen literacy outcomes. More than a third (35%) of visitors with children reported that the young people in their group gained a deeper understanding of how screen content is made, with 46% noting that children created their own stories during the visit. For adults, the behind-the-scenes insights proved equally compelling – 62% reported learning something new, with 29% specifically referencing the production process behind each episode.

Reaching our Audience

ACMI was mentioned in over 1,500 (2024–25: 1,400) media articles in the 2025–26 financial year. Collectively the coverage was valued at $21.7M (2024–25: $18.5M) and reached a potential audience of 45 million (2024–25: 36 million). On social media, ACMI's posts reached 2.73 million users (2024–25: 3.05 million), generating 4.7 million (2024–25: 4.8 million) impressions and 146,000 (2024–25: 91,000) engagements.

Game Worlds generated more than 200 media mentions and more than 8.8 million impressions from over 1,300 unique online authors for a total reach of approximately 2.1 million across ACMI's social media. The *Game Worlds* influencer strategy saw more than 100 content creators attend the exhibition, collectively generating 1.1 million total engagements on their social posts, with a combined audience of 14.2 million followers.

“I realised that there are many [more] types of videogames than I thought and saw new (more accessible ways of playing that that I hadn’t realised [were possible] previously. Also the attention to detail in some of the art in games and how they create these gorgeous landscapes are so much work, and that creating a game is so much more than coding”

– *Visitor,* Game Worlds *exhibition*

“Always a Play School fan, I watched as a child, with my children and now as a Grandmother.”

– *Family visiting,* Play School: Come and Play! *exhibition*

“Beautiful, rich, creative, deeply moving – thanks for sharing this in Tamworth!”

– *Visitor,* Two Girls from Amoonguna *touring exhibition*

“This was such a popular exhibition for our audience and worked on multiple different levels. There was something really wholesome about the content which appealed to a really broad audience.”

– *Staff,* Honk! Untitled Goose *exhibition at Hyphen Wodonga touring venue*



ACMI Cinemas. Photo: Charlie Kinross

Programming

Pre-schoolers stepping onto the set of *Play School*; film lovers exploring the horror film traditions of Hong Kong; gamers encountering the craft behind the titles they love – at ACMI, bold and unexpected experiences are at our core. We invite visitors into screen culture in ways that are playful and thought provoking, with something exciting to explore for the whole family.

This year saw ACMI cement its position as Australia's home of videogames. Our exhibition *Game Worlds* took visitors behind the dominant screen medium of the 21st century, exploring the people, process and craft that bring videogames to life.

Sound and music are essential to the moving image. *Reverb: This is a journey into sound* exhibition, developed by London's 180 Strand, explored music's influence on art, film and social movements. Through music documentaries, talks and a dedicated Listening Room, the program worked in close partnership with RISING festival, demonstrating Melbourne's strengths as one of the world's great music cities.

As machine learning and artificial intelligence become prevalent, we play an essential role in contextualising the new technologies shaping screen practice and in building critical media skills for visitors of all ages. Our partnerships across the screen industry are central to this work, bringing together leading international production and technology companies alongside local collectives.

ACMI's state of the art cinemas and film programs offer connection and shared viewing experiences of specially curated titles. In 2025–26 our film programs attendance continued to grow, with yearly attendance increasing by 19%.



The Story of the Moving Image. Photo: Laura May Grogan

Australia's only museum for videogames

ACMI celebrates and explores videogames and the culture surrounding them. Our programs open up the world of game making to players, fans and future developers alike. We champion creative innovation, elevate local talent and foster inclusive gaming communities.

This year our videogame-centered programming continued to engage a broad range of audiences. We hosted events designed to connect community and encourage shared experiences; provided opportunities to industry through commissions and prizes; and delivered a varied program celebrating and navigating the world of videogames.

Launched in December 2025, the Victorian Government's *Creative State 2028* strategy recognised ACMI's important and ongoing role as Australia's home of videogames. ACMI will deliver Melbourne International Games Week (MIGW) for the next two years, enabling us to do what we do best by focusing on opportunities for Victoria's games industry while growing its international profile and reach.

Game Worlds

18 SEP 2025 – 29 MAR 2026
PAID ADMISSION

***Game Worlds* presented videogames as cultural worlds shaped by designers, technologies and players. Featuring 20 playable titles, the exhibition combined rare behind-the-scenes materials from Australian and international studios with developer interviews, production documentation and custom-built displays supporting networked multiplayer, legacy hardware and large-scale interactives. Historical environments, competitive gaming stations and a recreated role-playing tabletop placed games within their social and technological contexts, while player-created modifications, performance play, artworks and cosplay were interpreted alongside studio practice, recognising fan communities as co-authors of game culture.**

The exhibition explored development processes, provided opportunities for social and intergenerational play, and recognised videogames as a significant cultural form. By showcasing 'mods' created by and shared amongst player communities such as Black Simmers, the exhibition celebrated how players are actively reshaping games to reflect their diverse identities and challenge inequity. Accessibility was embedded through multilingual interpretation, large-format labels, Auslan tours, audio-described tours and relaxed visits.

Almost 100,000 people visited *Game Worlds* – 62% were first-time visitors to ACMI, and 87% agreed the exhibition helped them understand how players and developers co-create games.

Almost 6,000 students from more than 140 schools visited *Game Worlds* through organised school programs.

By elevating diverse perspectives, affirming community creativity and integrating participation into its presentation, *Game Worlds* reinforced ACMI's leadership in exhibiting videogames as contemporary, inclusive and culturally significant screen culture.

Major Technology Partner
Major University Partner
Official Hotel Partner
Supporting Partner



Game Worlds. Photo: Matto Lucas



Game Worlds. Photo: Matto Lucas

Melbourne International Games Week 2025

4–12 OCT 2025
FREE & PAID ADMISSION

During Melbourne International Games Week (MIGW) in 2025, ACMI welcomed internationally celebrated indie developers of *Celeste* (2018), Maddy Thorson and Noel Berry from Canada for an exclusive, sold-out keynote talk. Maddy and Noel explored their artistic and technical processes, as well as the game's ties to the LGBTQIA+ community.

For the third year in a row, ACMI collaborated with the Australian Game Developer Awards (AGDAs) to present a playable showcase of the top nominated games from the awards. Visitors played and voted for their favourite game, which led to the AGDAs: ACMI Audience Award, the only audience-voted award. Held over six days during the festival, the showcase saw 3,000 visitors attend.

For the second year, we presented Taking Up Space, an exclusive networking and development event for women, trans and gender diverse developers. The event featured lightning presentations from industry members sharing knowledge and experience before more informal networking. The event is unique in bringing together diverse developers to celebrate their achievements.

This year ACMI continued to be the home of Games for Change Asia-Pacific (G4C APAC). Welcoming developers, educators, researchers, and change-makers over three days, almost 400 participants explored the transformative potential of games.

MIGW – 2026 AND BEYOND

ACMI will deliver MIGW in 2026 and 2027 with the support of the Victorian Government through Creative Victoria. ACMI is committed to amplifying MIGW as a platform for celebrating and strengthening Australia's games industry – from large-scale companies to small independents, and their connections with the global games community.

Play On: Microgames Commissions

SEP 2025 – MAR 2026
FREE ADMISSION

To coincide with the *Game Worlds* exhibition, ACMI commissioned four microgames from local developers with grants ranging from $5,000 to $10,000. Selected via an Expression of Interest (EOI) process, the final games were *ACMI Egg* (2025) by Leura Smith and Katsumi Yoshida; *What's Your Angle* (2025) by Callum Chatfield and Mally He; *Salix8 Sunset* (2025) by Tim Koch; and *Hint Line '93* (2025) by Secret Lab and Yarn Spinner. The games were browser based and installed in ACMI's public spaces throughout the run of the *Game Worlds* exhibition. The four games will be accessioned into the ACMI Collection.

ACMI + RMIT Games Prize

Presented by ACMI and RMIT University and now in its seventh year, the ACMI + RMIT Games Prize supports the next generation of Australian game developers and graduate students to hone their skills and transition into the games industry. The prize is awarded to a graduating student from the RMIT Bachelor of Design (Games) for a work exploring the artistic potential of the medium.

The winner of the 2025–26 Games Prize was Isz Mitchell for their work as 3D Artist and Sound Designer on the group project *Heart Beater* (2025). Isz received a $5,000 prize and three-month residency at ACMI X to develop the game and prepare it for commercial release.

The panel also acknowledged Max McDonnell for his work on *Dero Dazza's Dirty Dash* (2025). The panel offered Max a runner–up prize of a three-month residency at ACMI X.

Hollow Knight and Silksong Live

19–21 FEB 2026
PAID ADMISSION

For the third year, ACMI collaborated with Orchestra Victoria to present live-scored videogames, featuring Australian indie games *Hollow Knight* (2017) and *Hollow Knight: Silksong* (2025). The event showcased live gameplay by one of Australia's top speedrunners, Vichisuki (Violet Qi), accompanied by Orchestra Victoria performing a brand-new arrangement of Christopher Larkin's evocative score.

Over 1,500 attendees experienced the intersection of gaming, music, and live performance and, for some families, it was a chance to share their love of gaming across generations.

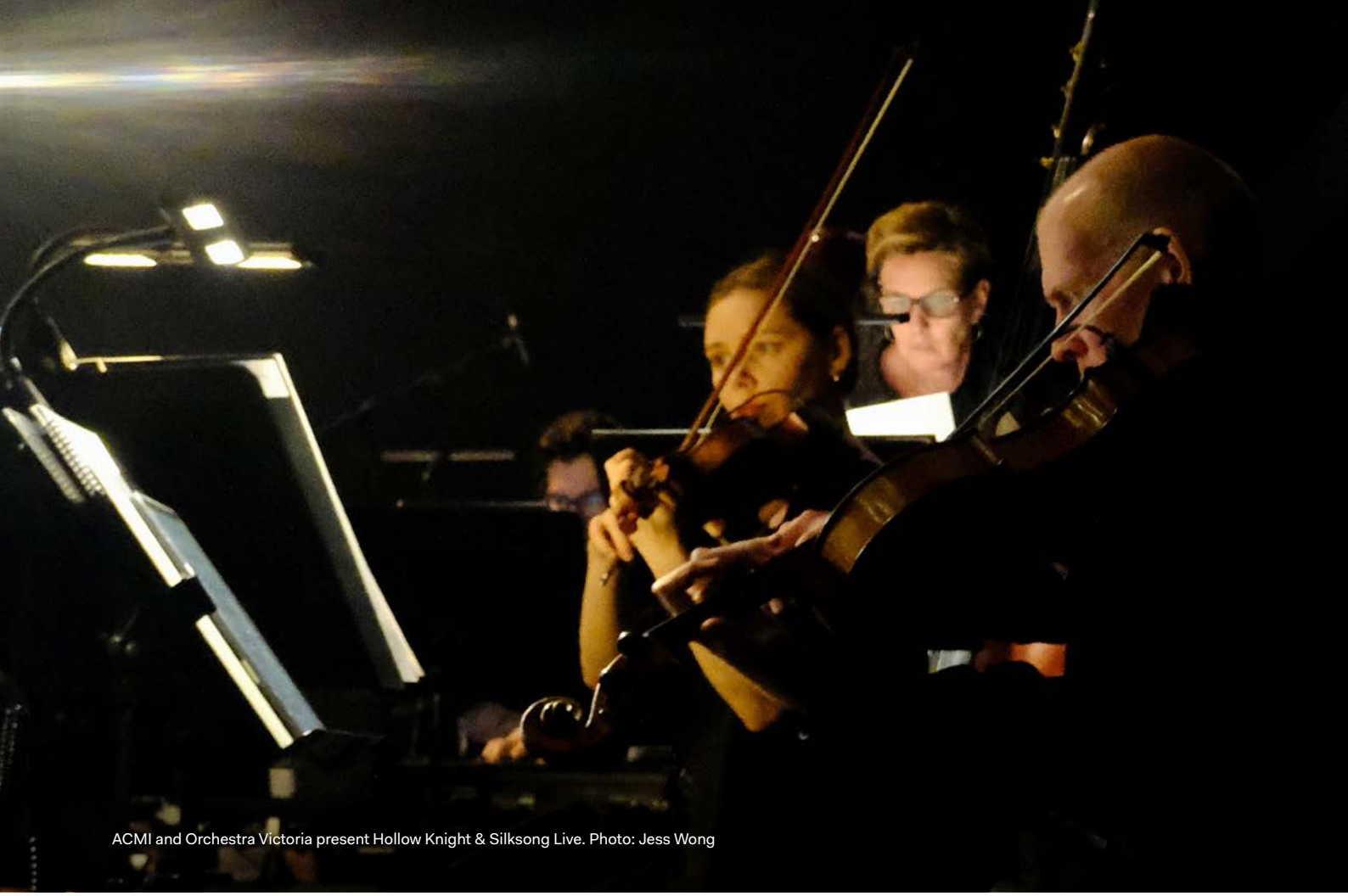
Player Night: Hollow Knight and Silksong

31 OCT 2026
PAID ADMISSION

On Halloween, this community event celebrated fans of the *Hollow Knight* (2017) and *Hollow Knight: Silksong* (2025) games. The event featured live music from a harp and piano duo performing a custom arrangement of the game's score. Fans showcased their cosplay skills in our cosplay competition, hosted by two of Melbourne's top professional cosplayers.



Player Night: Hollow Knight and Silksong. Photo: Matto Lucas



ACMI and Orchestra Victoria present Hollow Knight & Silksong Live. Photo: Jess Wong

“This was the best event I have ever been to. My Hollow Knight and Silksong mad 9-year-old who also plays the cello was absolutely enthralled as was I. It was amazing. We regretted not coming to every performance. It was just amazing.”

– *Attendee* Hollow Knight *and* Silksong *Live*

Baby Steps: In Conversation with Bennett Foddy

14 JAN 2026
PAID ADMISSION

In January, an exclusive in-conversation event with internationally acclaimed Australian developer and philosopher Bennett Foddy took place. Foddy is the creator of distinct games that have captured the attention of gamers worldwide, including *QWOP* (2008) and *Getting Over It* (2017). We explored the philosophy that has defined his approach to game design and its influence within the broader gaming landscape.

Women, Trans and Gender Diverse Gamers Club

ONGOING
FREE ADMISSION

Our Women, Trans and Gender Diverse Gamers Club continued to meet monthly throughout the year, bringing together communities often underrepresented or marginalised in gaming spaces. Claire Osborn–Li remained the club's host, leading thoughtful, inclusive and joyful conversations at every session. The club hosted several guest game developers, including Remy Siu and Pinki Li from Sunset Visitor, the studio behind *1000xResist* (2024); and Cain Maddox, the solo developer behind the Australian-set, dread-driven narrative game *PROXIMATE* (2024).



Game Worlds. Photo: Eugene Hyland

Family Weekends

FEBRUARY 2026
FREE ADMISSION

The first of our Family Weekends brought together lovers of the iconic role-playing game *Dungeons & Dragons* (1974). The Swinburne Studio was transformed into a multi-station D&D activity space operated by the Young Adventurers League, a group specialising in introducing young people to the game.

The second weekend focused on *Minecraft* (2009), transforming the Swinburne Studio into a *Minecraft* play zone. A specialised setup run by the Australian Esports League allowed up to 32 players to be involved at any time, with building challenges throughout the day testing young players' design and play skills. Next door, families stepped onto a greenscreen to take a photo of themselves in *Minecraft* worlds.

Close to 1,000 visitors experienced a free weekend activity that brought multiple generations together around two of the world's most beloved games.

Videogames and Your Family

24 JAN 2026
PAID ADMISSION

A panel of experts came together to answer the questions parents most want answered about videogames and their children. Featuring internationally recognised expert and director of the Raising Children Network Derek McCormack, ABC's *Good Game* (2006) presenter Angharad Yeo and academic Taylor Hardwick, the panel explored screen time, discussed games that are beneficial to child development and examined how parents can engage with their children's gaming lives.

Human Love Quest

18 JUL & 14 NOV 2025
PAID ADMISSION

Human Love Quest was a live on-stage dating show inspired by classic era of television shows such as *Perfect Match* (1984–1989) and *The Dating Game* (1965–1986). Two events took place, themed around lovers of film and videogames, with over 200 audience members volunteering as contestants.



Family Weekend: Dungeons and Dragons. Photo: Matto Lucas



The Story of the Moving Image. Photo: Eugene Hyland

Spotlighting Creators, Revealing Craft

Our program creates space for celebration and discovery, commissioning and presenting leading screen creators across film, games and screen culture. In our exhibitions and cinemas, we delve deep into the craft, process and people that drive culture.

ACMI's multi-platform museum employs a wide range of interpretation strategies to support the learning and discovery of our visitors. This ranges from insights offered directly by creatives or staff through introductions, interviews and panels, to digital interactives developed in-house, work-in-progress material displayed on screen or via physical objects, written text, publications, in-gallery interviews and much more.

In 2025–26 we were able to foster this discovery through exhibitions such as *The Story of the Moving Image*, Focus On film seasons that celebrate established directors, actors and screen creators, programs that celebrate new works by emerging Australian filmmakers and through providing opportunities for audiences to experience and discuss works designed for galleries in our cinema spaces.

The Story of the Moving Image

ONGOING
FREE ADMISSION

Featuring playable videogames, movie sets, iconic costumes and props, *The Story of the Moving Image* is an interactive exhibition that travels across time and cultures to explore the screen-based art, film, TV and videogames that changed the world.

This year we continued to expand how videogames and screen works are presented in the museum through a series of focused displays connecting play, process and Australian creative practice.

In the Games Lab Presented by Big Ant Studios, *Feminine Play* brought together works by six female-led Australian studios – challenging assumptions about who games are for and foregrounding the complexity and influence of feminine play. Later displays deepened relationships with local creators and industry: *Cult of the Lamb* (2022) featured production design materials from Massive Monster's forthcoming *Woolhaven* (2026) DLC, while *Late Night with the Devil* (2023) showcased original set design materials from the Melbourne-made horror film and highlighted the craft of Victorian screen production.

A major video work on storyboarding in *Magic Beach* (2024) made the animation process visible through behind-the-scenes material from three Melbourne-based animators. In 2026, a *Frog Detective* (2018) display paired playable games with concept art and design materials from Worm Club's archive, extending ACMI's collection of Australian game culture.

Over 390,000 visitors experienced these rotating displays throughout the year, gaining insight into the Australian creators and craft behind the games and screen works they love.



The Story of the Moving Image. Photo: Laura May Grogan

New Voices in Australian Cinema

MONTHLY
PAID ADMISSION

Throughout the year, we presented a monthly program of Australian films by early career filmmakers in our cinemas. New Voices in Australian Cinema celebrated new works by emerging filmmakers, accompanying film screenings with filmmaker introductions, audience Q&As and networking events for the broader filmmaking community.

2025–26 was a notable year of collaboration for the program, with co-presentations alongside the Melbourne International Film Festival, Tilde: Melbourne Trans & Gender Diverse Film Festival, and the Multicultural Mental Health Film Festival.

Bus Stop Films, a disability-led not-for-profit that empowers people with disability through filmmaking, also participated in the program with a dedicated screening of six short films from their award-winning Accessible Filmmaking Program.

Films in the program included *Slanted* (Amy Wang, 2025), *A Grand Mockery* (Adam C. Briggs & Sam Dixon, 2024) and the Australian Premiere of *Spare Time* (Maria Angelico & Rhys Mitchell, 2025).

Over 2,000 people attended New Voices screenings across the year, with 37 filmmakers presenting their work. For many of these filmmakers, a New Voices screening was their first cinema presentation, the beginning of a career in Australian screen culture.

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

ONGOING
FREE ADMISSION

Baan Biik Woora Woora Water, Land and Sky by Mick Harding (Dja Dja Wurrung & Dhagung Wurrung) is ACMI's First Nations welcome installation, created to acknowledge and celebrate the Traditional Owners of the land on which ACMI stands, the Wurundjeri People of the Kulin Nation. The work brings together animation, sound and cultural knowledge, grounded in both Country and contemporary moving image practice. Developed near Nakambee (Nagambie), the work pairs Harding's intricate southeastern geometric patterns with a vocal soundscape recorded with his sons, Mitchell and Cory, embedding family, place and collaboration into its creation.

Presented across five screens, water, land and sky are understood not as separate elements but as interconnected parts of a larger whole. Harding's use of scale gives equal presence to animals, plants and environments, reflecting a worldview in which all elements of Country are deeply connected. Drawing on visual languages and storytelling traditions that long predate colonisation, the work uses moving image and sound to carry these cultural expressions into a contemporary screen context.

Elements of *Baan Biik Woora Woora* have also been installed at ACMI's Flinders Street entrance, proudly extending a First Nations welcome to all visitors.



ACMI New Voices in Australian Cinema. Photo: Eva Otsing

CHARGE! Agincourt by Back to Back Theatre

17 JUN 2025 – 1 FEB 2026
FREE ADMISSION

CHARGE! Agincourt by Back to Back Theatre marked a new collaboration between ACMI and Back to Back Theatre. Reworking the timeless story of *Henry V* through film, performance and design, the work placed Back to Back's ensemble of actors at the centre, creating space for artists with perceived disability to lead, interpret and occupy the frame on their own terms.

Set within a Geelong factory and staged with cardboard armour and handmade props, the work carries Back to Back's distinctive theatrical language into a screen context while retaining the company's wit, ambition and critical edge. Working with more than 100 community contributors, the film expands the scale of Back to Back's vision without losing its collective force.

Presented with Braille interpretation, closed captions and sensory interventions that allowed visitors to feel sound through the seating, the project reflected a shared commitment to access both on screen and in the gallery.

Over 82,000 people experienced the work, many encountering Back to Back's practice for the first time, gaining new understanding of disability and creative practice and inclusive film production through their visit.

Back to Back Theatre's Agincourt is an ACMI Commission, generously supported by Rachel Griffiths and Andrew Taylor.

Double Vision

3–5 JUL 2025 & 13 MAR 2026
PAID ADMISSION

The Double Vision program recontextualised the cinema experience, presenting immersive works from innovative and experimental artists paired with live scores. Featuring music and sound from diverse artists including Honeysmack, Penelope Trappes, Jani Ho, Makino Takashi, Lawrence English, the series explored the intersection of music and the moving image, creating one-of-a-kind cinema experiences that can't be replicated outside the cinema.

Art + Film

ONGOING
PAID ADMISSION

As a museum and cinema, ACMI is uniquely placed to present Art + Film: our big screen celebration of moving image works designed for galleries. Single channel artworks are presented in a cinema environment, transforming the viewing experience for spectators. Artists are invited to discuss their work during introductions, post-screening discussions and audience Q&As.

This year we worked with Gertrude Contemporary, the Monash University Museum of Art, Blindside Gallery, and the Melbourne Art Fair to present works in the program. In March we presented our annual survey of new works by local collective Artist Film Workshop who create new works on 8mm and 16mm film.

Focus on Tony Leung Chiu-wai

29 JAN – 14 MAR 2026
PAID ADMISSION

From late January, we presented a film season dedicated to one of the great movie stars to emerge from Hong Kong cinema: Tony Leung Chiu-wai. The actor became a household name in his home country from the early days of his career due to his role in the TV series *Police Cadet* (1984). He went on to become a star known around the world through his work with some of the great directors of his generation.

Films in the program included *A City of Sadness* (Hou Hsiao-hsien, 1989), *Lust, Caution* (Ang Lee, 2007), *Hero* (Zhang Yimou, 2002) and for film by frequent collaborator Wong Kar–wai including the much–adored film *In the Mood for Love* (2000). The season also included the Victorian premiere of Tony Leung Chiu-wai's new film *Silent Friend* (2025) by Oscar-nominated director Ildiko Enyedi.

This season was one of the most successful film programs in ACMI's history, attracting 8,000 attendees across its run.

Focus on Chloé Zhao

6 MAR – 23 MAR 2026
PAID ADMISSION

Coinciding with the Academy Awards and the release of her new film *Hamnet* (2025), ACMI presented a celebration of director Chloé Zhao's work. The program included Zhao's Academy Award-winning film *Nomadland* (2020), her take on the American western *The Rider* (2017) and her debut feature *Songs My Brothers Taught Me* (2015). The program reflected ACMI's ongoing dedication to celebrating the careers of female filmmakers – a fitting tribute to a director whose achievements, still in her early-to-mid career, are immense.



Magellan (2025) © AKP21, Andergraun Films, Black Cap Pictures, El Viaje Films, Lib Films, Rosa Filmes, Ten17P, Volos Films



Perfect Days (2023), Master Mind

Focus on Lav Diaz

31 JAN – 29 AUG 2026
PAID ADMISSION

Filipino director Lav Diaz is a contemporary master whose unique brand of slow cinema is postcolonial, intensely political and anti-commercial. He has made some of the world's longest films, and while they might be impractical to screen at your closest multiplex, they take pride of place at ACMI.

Throughout the first half of 2026, we celebrated the unique cinema of Lav Diaz, presenting them in a way that no other cinema can. Films included the 10+ hour film *Evolution of a Filipino Family* (2004) which we presented in full and uninterrupted as the filmmaker intended. Also included in the program was *The Women Who Left* (2016) which won the Golden Lion prize at the Venice International Film Festival and the Victorian premiere of Lav Diaz's new film starring Gael Garcia Bernal, *Magellan* (2025).

This was one of the longest director-specific Focus Seasons ACMI has ever presented. It was both celebration of a director working against the grain of commercial cinema and of Filipino cinema more broadly, which is rarely screened in Australian cinemas.

Focus on Wim Wenders

26 MAR – 24 APR 2026
PAID ADMISSION

Wim Wenders has experienced many lives as a filmmaker. Emerging out of the New German Cinema Wave of the 1970s alongside Werner Herzog, Rainer Werner Fassbinder and Volker Schlöndorff, Wenders quickly carved a name for himself, exploring the emotional terrain of postwar Germany through his road movie trilogy, which established him on the international film scene.

In March and April, we presented Focus on Wim Wenders: nine films spanning six decades and a breadth of film genres from the road movie to the art documentary, even tipping into the world of 3D cinema. Running alongside the Melbourne Cinémathèque's own Wim Wenders season – Wim Wenders: Roads to Everywhere – our program was one half of a glorious whole celebrating the director whose work is deliberately varied and consciously broad in scope.

Psychedelic Cinema

10 JAN – 26 JAN 2026
PAID ADMISSION

Counter-programming the summer blockbuster season, we spent January celebrating psychedelic cinema through a co-presentation with the Harvard Film Archive. The program explored 1960s counterculture at the heart of the psychedelic movement which included the rejection of the status quo, anti-materialism and the use of hallucinogenic drugs. This movement perhaps fittingly mirrored changes in Hollywood as the studio system shifted and the New Hollywood emerged.

Films in the program captured this time and movement, including Alejandro Jodorowsky's *Topo* (1970), Stanley Kubrick's *2001: A Space Odyssey* (1968) and Roger Corman's *The Trip* (2021).

In Conversation: Jace Clayton

5 MAR 2026
PAID ADMISSION

In collaboration with Liquid Architecture and the ABSORB(ED) Festival, ACMI hosted US artist and musician Jace Clayton (DJ /rupture) for a one-night conversation moderated by ACMI's Director & CEO.

Clayton reflected on his early influences and current inspirations, offering insight into his evolving practice. The discussion touched on his groundbreaking mixtape *Gold Teeth Thief*, as well as his work developing software synthesiser plug-ins.

PARA.CINE

26 AUG 2025
PAID ADMISSION

As part of the Now or Never Festival, PARA.CINE presented an evening of expanded cinema, real-time virtual performance and experimental sound. The event featured two works curated by Soft Centre, including brand new works from NYC-based Team Rolfes and local artists Henry Lai-Pyne, Tina Stefanou and Kirby Casilli.



Reverb: This is a journey into sound. Presented by ACMI and RISING, from The Vinyl Factory. Photo: Eugene Hyland

Global Voices, Shared Stories

ACMI is uniquely positioned to connect audiences with ideas, creators and stories that are not easily accessed elsewhere. Our program reflects the dynamic cultural communities of which we are a part and ensures our audiences can discover new voices while reflecting on and expanding their existing knowledge of screen culture. We achieve this through a varied program that ranges from grand stories with broad appeal to intimate works for specific communities.

This year ACMI explored how music moves between cultures in the *Reverb: This is a journey into sound* exhibition, shared stories such as the history of drag on screen, and placed a spotlight on horror from Indonesia, Japan, Korea and Hong Kong alongside a Focus on Queer Chinese cinema.

Reverb: This is a journey into sound

22 MAY – 31 AUG 2026
PAID ADMISSION

Presented in partnership with The Vinyl Factory, London, and RISING, *Reverb: This is a Journey into Sound* brought a major international exhibition of sound, moving image and contemporary art to Melbourne. Originally produced and staged at 180 Studios in London, the exhibition explored how music moves between cultures, carrying stories, memory and identity across time and place. From Detroit techno and Jamaican sound systems to Lagos dance and British rave culture, the exhibition traced sound as a global exchange shaped by migration, community and collaboration.

The exhibition featured works by internationally acclaimed artists including Stan Douglas, Jenn Nkiru, William Kentridge, Jeremy Deller, Virgil Abloh, Kahlil Joseph, Gabriel Moses, Cecilia Bengolea, Julianknxx and Carsten Nicolai, alongside highlights from The Vinyl Factory Collection. Together, these works connected London, Melbourne and a wider network of global music cultures, reinforcing ACMI's commitment to presenting ambitious international screen and contemporary art experiences.

ACMI developed a localised version of The Vinyl Factory's Listening Room in collaboration with Triple R presenter Yasmine Sharaf and MESS Studios. Featuring an Australian-designed Pitt & Giblin sound system, the space combined a curated record program with listening parties, talks and live sessions that connected Australian artists like Nicole Skeltys and Tom Ellard with international figures such as Adrian Sherwood and Mark Ernestus. Further Listening Room sessions featuring artists and selectors including Lovie and Rotational extended the exhibition beyond the gallery, connecting *Reverb: This is a Journey into Sound* to Melbourne's music communities, festivals and live cultural scene.

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Installation view of *Delivery Dancer's Sphere: 0° Receiver* (2024), Ayoung Kim. Photo: Mark Ashkanasy

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

22 AUG 2024 – 30 AUG 2026
FREE ADMISSION

In *Delivery Dancer's Arc: 0° Receiver*, South Korean artist Ayoung Kim brought a distinctly global perspective to ACMI, working across film, game engines, live-action and networked interfaces to construct a speculative world that moves between Seoul, ancient observatories and imagined futures.

The work draws on shared experiences of contemporary life – gig economies, algorithmic control, fractured identities – while connecting them to longer histories of timekeeping, navigation and cultural knowledge. Multiple calendar systems, languages and cosmologies intersect, suggesting that no single worldview can contain the present moment.

Drag Week

17 – 28 APR 2026
PAID ADMISSION

The history of drag on screen is a rich and diverse one, spanning back as far as the silent era. With the explosion of drag into the mainstream thanks to the popularity of films such as *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliot, 1994) and the global phenomenon of *RuPaul's Drag Race* (2009 – current), it is worth remembering the subversive and anarchic origins of drag. It's an art form that thrived in underground clubs, lived on the margins of midnight movies, started riots and gave a lacquered middle finger to conformity. All the while preaching its in–your–face mantra defiantly: make them squirm and make them laugh.

In April, we dedicated our cinemas to the trailblazers, the rulebreakers, the scene-stealers and the community builders. The program included the rarely screened *XOS: A Cry for Help* (Alan Woodruff, 1984) from ACMI's Collection, *The Queen* (Frank Simon, 1968) which documents an illegal drag pageant in 1960s New York City and a special presentation of *The Adventures of Priscilla, Queen of the Desert* featuring a live shadow cast of drag queens performing on stage.



Mr. Vampire (1985) © Bo Ho Film Company Ltd.

Spotlight on Indonesian Horror

25 OCT – 8 NOV 2025
PAID ADMISSION

Horror films consciously or unconsciously encapsulate the fears and anxieties of the countries in which they are made. With this in mind, we embarked on a multi-year film program to survey horror films from different countries in the Asia-Pacific region. The aim was to celebrate the unique aspects of the genre in different countries and create a greater understanding of our neighbours.

In 2025 we focused on one of our closest regional neighbours – Indonesia – with a program of low-budget gory and glorious films. Taking inspiration from Hollywood B movies, Indonesian cinema made during the New Order era spoke to both the everyday villager and the urban businessman, attracting audiences in droves to theatres. For the first time, Indonesian audiences were seeing their own spiritual beliefs and worldviews reflected back to them from the big screen, within genre films filled with sexual innuendo, violence and a whole lot of gore. Fittingly, the program overlapped with Halloween.

Spotlight on Indonesian Horror was generously supported by Konfir Kabo and Monica Lim.

Spotlight on Hong Kong Horror

30 APR – 18 MAY 2026
PAID ADMISSION

Following our Spotlight on Indonesian Horror, ACMI shifted the spotlight to Hong Kong and the city's horror traditions from its golden age in the 1980s onwards. Weird, wild and wonderful, the horror films from this time are camp, fun and occasionally disturbing, but they all elevate Hong Kong as a safe filmmaking industry for horror following decades of the genre being banned in mainland China. This screening program includes works from the Shaw Brothers and Golden Harvest among others.



The River (1997) Tawain Film and Audiovisual Institute

Focus on Queer 中文 Cinema

19 JUN – 1 AUG 2025
PAID ADMISSION

Continuing our dedication to celebrating cinema from our neighbours in the Asia-Pacific region, ACMI presented a three-week program of diverse films dedicated to queer communities in mainland China, Hong Kong and Taiwan and expat directors working abroad. Focus on Queer 中文 Cinema presented films in their original languages spanning Mandarin, Cantonese, Hokkien and other dialects. The program is understood to be a world first in terms of its regional specificity.

Films included Ang Lee's *The Wedding Banquet* (2025), Wong Kar–wai's *Happy Together* (1997) and Tsai Ming–liang's *The River* (1997). Due to the season's popularity, it was extended by several weeks and a section of the program was screened at the Art Gallery of NSW. The program was co-curated with the Chinese Independent Film Foundation with short films selected by the Beijing Queer Film Festival.

Cannes Competitors 2026

21 MAY – 1 JUN 2026
PAID ADMISSION

The Cannes Film Festival holds a special place in the minds of cinephiles the world over. Coinciding with the prestigious festival, 2026 marked the third time ACMI presented Cannes Competitors, a selection of past films by the current filmmakers who are competing for the coveted Palme d'Or. The program has three functions: celebrate the festival, build excitement for the new films before they arrive in Australian cinemas, and give local audiences more of a chance to be part of the Cannes conversation.

In 2026 the program began with a screening of Pedro Almodovar's short film *The Human Voice* (2020) starring Tilda Swinton. This marked the film's theatrical premiere which had previously been derailed by COVID-19 lockdowns in Melbourne. The program also included rare screenings of *R.M.N.* (2022) by Romanian New Wave director Cristian Mungiu and *Loveless* (2017) by Russian filmmaker Andrey Zvyagintsev.



The Story of the Moving Image. Photo: Matto Lucas

Critical Skills & Learning

The history of screen is strongly connected to technological evolution. Screen is a medium that evolves rapidly, with immersion and interactivity key to the experience. ACMI focuses on providing the social, technological and cultural context that deepens our audiences' understanding of film, television and videogames – for introductory level visitors through to our most experienced.

Media literacy skills – our ability to understand and analyse what is presented on screen – are essential in understanding the various content sources of today. Embedding media literacy into all our programs differentiates what we do as a screen culture museum.

Through our education programs and resources ACMI empowers learners to create, communicate and express ideas with confidence. Our onsite and online experiences help students and teachers explore the craft, history and culture of screen media, connecting that learning to the classroom, from preschool through VCE and beyond.

Our industry programs extend this further, and we are proud to have collaborations with a wide array of partners to help deliver on this critical work.

In 2025–26 we expanded critical skills & learning across every stage of life – from preschoolers stepping into the world of *Play School* (1966 – current) to primary and secondary students engaging with our education programs, to teachers building confidence with AI and digital literacy, to industry professionals grappling with the ethics of emerging technologies.

Play School: Come and Play!

4 MAR – 12 JUL 2026
FREE ADMISSION

Celebrating 60 years of songs, stories and learning, *Play School: Come and Play!* brought children and families behind the scenes of one of Australia's most enduring TV shows. Made in collaboration with the ABC, the exhibition transformed the world of *Play School* into a hands-on environment where young visitors could learn through doing. The exhibition supported early critical learning by showing how screen stories are made, structured and performed.

As they stepped into roles such as presenter, camera operator and director, children were introduced to the building blocks of screen literacy in ways that were playful, accessible and age-appropriate. Looking through windows, gathering beneath the rocket clock, singing along and encountering beloved characters, visitors developed an understanding of framing, perspective, performance and storytelling.

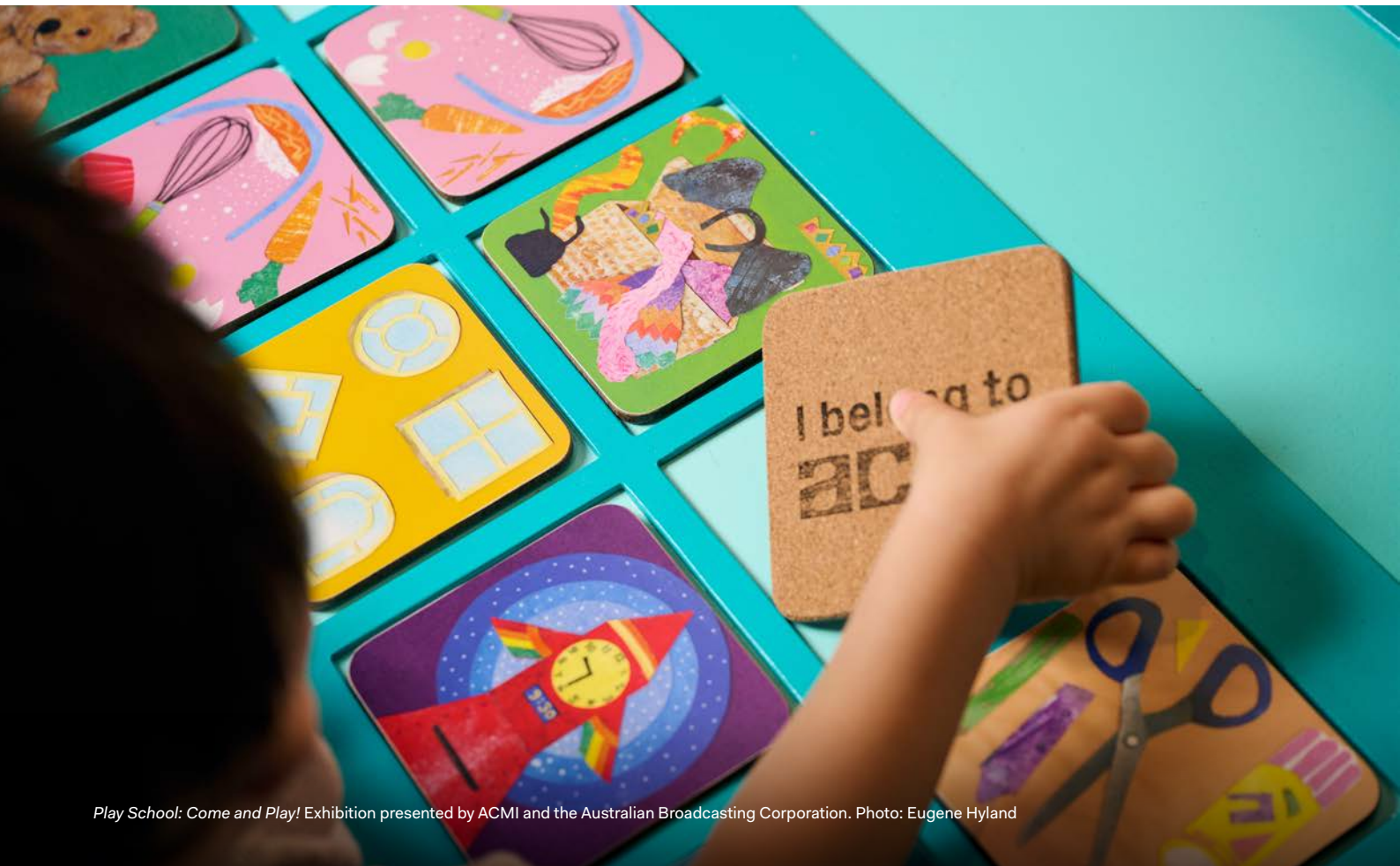
Almost 50,000 visitors attended the exhibition this year, many of them visiting ACMI for the first time, and many returning multiple times as families. For some, it was a chance to share something they loved as children with a new generation.

To support the exhibition, ACMI collaborated with the ABC on three panel talks exploring how children play now. National and international experts guided and challenged audiences to consider how play and pop culture shape childhood development, how imagination, stories and play help young children explore life's big ideas, and the ways children's media and technology can be tools for playful parenting and caring.

Presented with

Major Partner

Supporting Partner



Play School: Come and Play! Exhibition presented by ACMI and the Australian Broadcasting Corporation. Photo: Eugene Hyland

“I grew up watching Play School in the 1990s and now my two daughters love watching it too.”

– *Visitor,* Play School: Come and Play!

“My wife found out about it and thought it would be a great way to connect our son to a pivotal element of our childhood.”

– *Visitor,* Play School: Come and Play!



Play School: Come and Play! Exhibition presented by ACMI and the Australian Broadcasting Corporation. Photo: Eugene Hyland

Kids' Flicks with Feelings

ONGOING
PAID ADMISSION

During the school holidays ACMI presented family film programs that helped children build their emotional intelligence skills, while offering families an affordable cultural outing in the city. Screenings began with a curator talk introducing key concepts of emotional intelligence and then challenged young viewers to focus on the emotional journeys of characters on screen. After each screening, children were given an activity kit to practise what they learnt at home.

This year's films included *The NeverEnding Story* (Wolfgang Petersen, 1984), *Bridge to Terabithia* (Gabor Csupo, 2007) and films from two of the world's leading animation studios: Studio Ghibli and Cartoon Saloon. The program attracted almost 3,000 attendees, bringing families to ACMI for inexpensive cultural experiences in the school holidays.

ACMI Preschoolers

ONGOING
FREE ADMISSION

Our fun, free Preschoolers program, aimed at two- to five-year-olds, supports and extends the informal learning activated by our museum, based on themes inspired by an ACMI exhibitions, film screenings and public program experiences.

The Preschoolers program provides guided play-based experiences offering young children the chance to imagine and learn prompted by curiosity and hands-on discovery. As children explore, they engage with the wonder and science of the moving image, while also developing some emerging screen literacy.

ACMI Preschoolers provides parents, extended family and carers the opportunity to join in the fun and supports creative art-based and playful learning at home with their preschool children experiences designed to help young learners engage with ideas and concepts explored at ACMI.

Throughout this year children and their families and carers have engaged in a broad range of dynamic activities relating to green-screen technology, light and shadow, coding, production design, character creation and fun, funny experiments with animation.

AI and Museums

6 NOV 2025
PAID ADMISSION

Galleries, Libraries, Archives, and Museums (GLAM) sector professionals came together to explore the evolving impact of AI, identifying both the potential and risk of this technology for museums and galleries. The program delved into the ethics around the use of AI, positive use cases within the sector and the challenges of public reception.

Hosted by drag king, educator and performer James Bot, the event reinforced ACMI's commitment to sharing our AI expertise widely across the sector.

The trust deficit: Decoding AI deepfakes and synthetic voices

6 NOV 2025
PAID ADMISSION

AI is transforming how stories are told, news is reported, and content created. As deepfake and voice cloning technologies become more accessible, the threats and opportunities for creators come with questions about trust, truth and accountability. Three international experts were brought together to explore these questions. The panel examined the impact of deepfakes and voice cloning on media, journalism and communication, posing challenging questions and sharing new research with attendees in an intimate, expert-led discussion.

The panel was facilitated with the Australian Research Council (ARC) Centre of Excellence for Automated Decision Making and Society (ADM+S) and Swinburne University of Technology.



ACMI + RMIT Audience Lab

ACMI + RMIT Audience Lab

ONGOING
FREE ADMISSION

Presented by ACMI and RMIT University, the ACMI + RMIT Audience Lab brought together game developers, filmmakers, moving image artists, emerging tech developers and individual creators seeking feedback on works in progress. Over three labs the program showcased 30 projects including experimental interactive installations, short form animations, VR works and videogames.

This program connects creators directly with museum visitors willing to test, play and provide feedback, and shows how audiences don't just consume culture, they help shape it.

This year we created the Evaluation Lab, a custom workshop for creators that helps them to develop their testing methodologies and learn how to interact with a museum audience.

Overall ACMI + RMIT Audience Lab attracted a diverse range of creatives and remained a key component of our strategic partnership with RMIT. It also reinforced ACMI's role as a launchpad for Victoria's screen sector, providing emerging creators with audience access and feedback mechanisms that help moved projects from development to release.

School Students

Our student programs build connections with prior knowledge, viewpoints and experiences in ways that spark curiosity and deeper exploration. Students develop skills in creativity, problem-solving, collaboration and storytelling through the lens of screen media and digital culture. 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. ACMI gratefully acknowledges the support of the Department of Education, Victoria, through the Strategic Partnerships Program in providing our student programs.

In 2025–26 85,000 students visited our museum at Fed Square (2024–25: 85,000) and connected with a broad range of student programs that included:

- **Exhibition visits** – hands-on, participatory learning supported by our educators
- **Workshops** – filmmaking, animation, game design, projection art and storytelling.
- **Talks and film programs** – screen literacy, critical thinking and world knowledge.

Additionally, online and virtual learning continued to be on offer for school students, with webinars, modules and resources extending access nationally and internationally.

With a focus on play, our collaboration with the Australian Research Council Centre of Excellence for the Digital Child supported programming related to children in the early years, their teachers and families.

Careers and Frontiers: Games Education Symposium

9 OCT 2025

A number of young people participated in *Careers and Frontiers*, a symposium held during Melbourne International Games Week. The symposium was designed for secondary and tertiary students, educators, career advisors, parents and gamers exploring the future of work in the games industry. Against the backdrop of the *Game Worlds* exhibition, the program brought together local and international industry leaders to discuss diverse career pathways and the evolving intersections of creativity, technology and passion.

ACMI + RMIT Young Creators Lab

OCT 2025
FREE ADMISSION

Presented by ACMI and RMIT University, during the two-day ACMI + RMIT Young Creators Lab, ACMI hosted ten Victorian students aged 10 – 16 who presented seven in-development videogame projects to games industry experts, school students and the public. ACMI staff, industry games experts and representatives from RMIT and VicScreen provided invaluable feedback on the projects, as well as insights into what it means to study or work in the videogames industry.

Creative Careers First Nations student program

NOV 2025
FREE ADMISSION

Programmed in consultation with the Department of Education, 36 First Nations students and four teachers from Outer East schools connected with First Nations creatives working across videogames, art, animation, dance and filmmaking. Speakers such as Cienan Muir (Yorta Yorta & Ngarrindjeri), Mick Harding (Dja Dja wurrung & Dhagung wurrung), Ellen Hodgson (Anishinaabekwe of the Ojibwe), and Kiera Hunter (Wurundjeri), shared inspiration, stories and knowledge about their career pathways. Students participated in a propsmaking workshop with ACMI X residents Screen Careers, learning to create 'stand-by props,' and also visited the Koorie Heritage Trust.



ACMI Student Program. Photo: Matto Lucas



ACMI Student Program. Photo: Matto Lucas

LGBTQIA+ Young Filmmakers

DEC 2025
FREE ADMISSION

A three-day filmmaking workshop for LGBTIQA+ young people aged 15 – 18 enabled them to build practical skills, confidence and community in a safe, inclusive space. Led by LGBTIQA+ facilitators, with wellbeing support from Lee Taupe (Transpace), participants explored queer filmmaking methods, developed story ideas, wrote short scripts and gained hands-on camera experience before editing and screening their films.

Playful Careers First Nations student program

MAR 2026
FREE ADMISSION

ACMI welcomed 75 First Nations secondary students and 13 teachers to explore gamebased careers with leading First Nations industry creatives. Students gained insight into their projects, creative practices, and the role of culture in game-making. Students played four Indigenous made games that demonstrated a range of genres, budgets, game engines and at their core, Indigenous storytelling and culture.

Students also participated in a narrative game workshop, working with interactive adventure-based text and designing their own maps and game worlds. Speakers included Ben Armstrong (Wiradjuri), Letoya Muraru and Phoebe Watson (Yarrer Gunditj). The program was supported by Creative Victoria as part of Careers and Frontiers and Melbourne International Games Week.

“My aim for the trip, to Melbourne for Careers & Frontiers and day 1 of PAX 2025, was to show my son we support his biggest interest and there really is a whole world of people who also really enjoy gaming too (it still cops a lot of negative stigma), and maybe there are a lot of avenues for what it could be for his future.”

– Parent of Distance Education student, Careers and Frontiers: Games Education Symposium

“Most helpful pieces of advice were make small games, don’t expect perfection just make it, and to try and take something all the way through to release to improve your chances on the job market. Super helpful.”

– Parent of student, Careers and Frontiers: Games Education Symposium

“The location at ACMI was great, and I’m glad we made the trip… considering the current/future use of gaming in other industries has also been useful (and again have shared a link from that presentation with one of my son’s therapists interested in developing VR into their therapy business).”

– Parent of neurodivergent participant, Careers and Frontiers: Games Education Symposium

“Outstanding exhibit and talk; it’s obvious students are at the centre of what you do, and all my students talked highly of the experience.”

– Teacher, Game Worlds Talk and Game Worlds exhibition visit.

“I love this excursion… and it continues to be an engaging, tightly run event for the students that helps consolidate and extend their filming knowledge.”

– Year 5/6 Teacher, Film It workshop

**“It was a fantastic experience that allowed me to receive valuable feedback on my game, while sharing my ideas with like-minded people and learning about the way other people create their games. It was a great experience I’ll never forget, and the feedback I got from it is something that has helped me not just with my current games,
but in my game development journey as a whole.”**

–Thomas, Workshop participant, ACMI + RMIT Young Creators Lab

“It’s beneficial not just for filmmaking but also finding like-minded people.”

– Participant, LGBTQIA+ workshop

“I’ve made friends I didn’t think I would… I will remember this workshop forever.”

– Participant, LGBTQIA+ workshop

“It was incredible to see so many Blakfullas playing Indigenous made games. It is so important for Indigenous people, young and old, to see themselves, or other Indigenous cultures, in games so that they can see that our stories belong in the most influential digital medium in the world.”

– Ben Armstrong, speaker, First Nations student program

“Our students really loved the gameplay and the interactive workshop. They really enjoyed Twine and creating their own games. Almost all of the students said they wanted to try similar programs again and wanted to come back to ACMI.”

– Teacher, attendee, First Nations student program

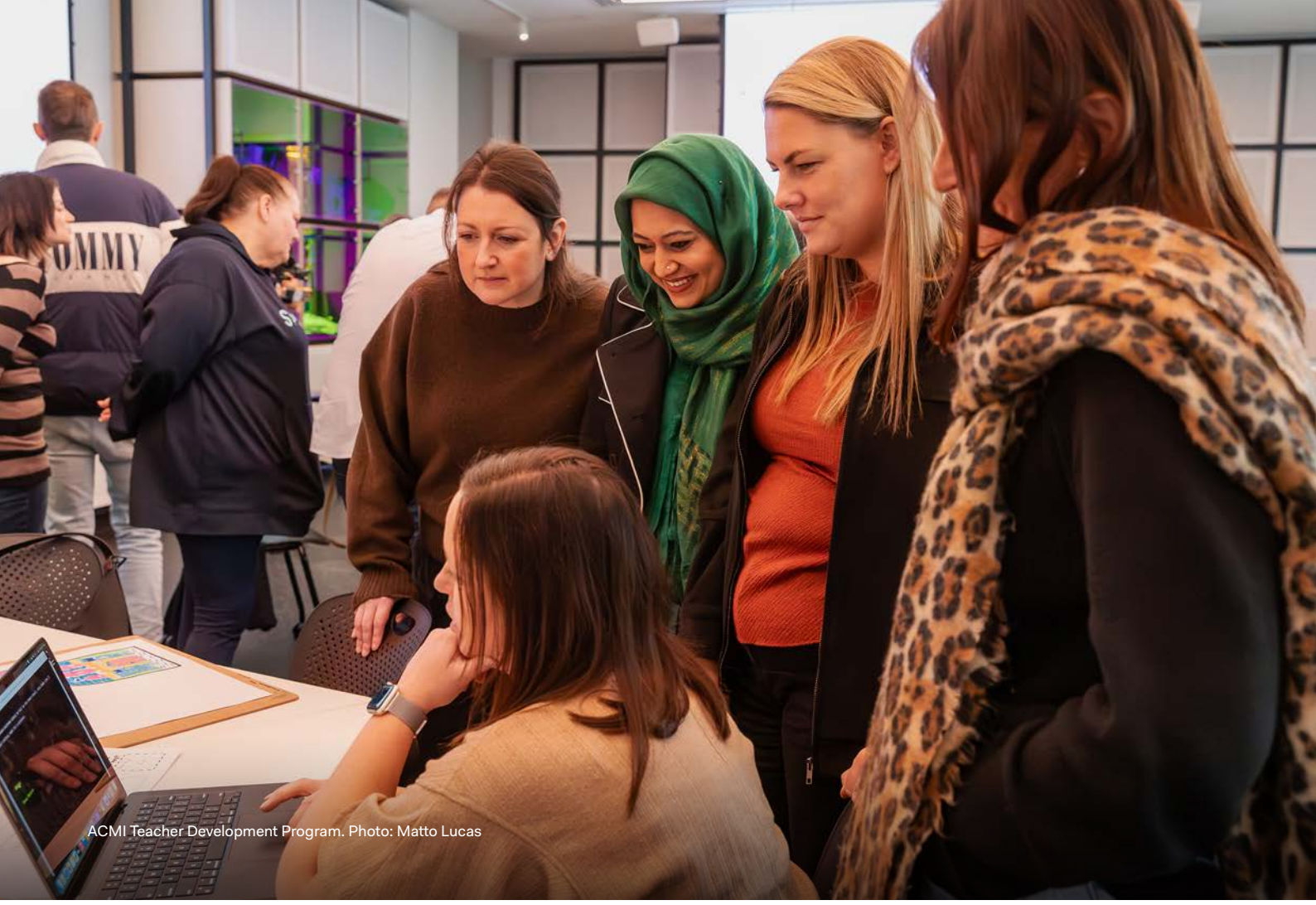
Teacher Development

ACMI continued to deliver curriculum-aligned professional learning programs and resources for primary and secondary teachers. Growing our relationships with teachers' subject associations resulted in opportunities to co-present professional learning events – with 1,600 educators engaged in our program across the year (2024–25: 2,300).

Game Lessons, our free online library, grew to include lessons for schools to run their own generative AI game Hackathon, developed with Dr Leon Furze. Our Animation workshop for teachers remained popular and a media literacy webinar series was recorded and is now available online, guiding teachers through the complex landscape of media and digital culture.

This year we continued our partnership with teachers and students from St Albans Heights Primary School, with collaboration that supports both our education team and the school community. Together with RMIT University School of Education we developed a comprehensive micro-credential course to equip teachers to deliver enhanced museum learning.

By equipping teachers with resources, skills and confidence to teach screen literacy, we extend ACMI's impact far beyond our walls, into classrooms across Victoria and beyond.



ACMI Teacher Development Program. Photo: Matto Lucas

Weaving the Threads: literacy across the years and across the curriculum

12 SEP 2025

Presented annually by ACMI and the Australian Literacy Educators Association, Victoria, this conference provided educators with opportunities to hear from ACMI and Australian Children's Television Foundation (ACTF) educators, a children's author, classroom teachers and academics from across several universities, to consider the importance of teacher agency and why we need to engage students in literacy learning across traditional and contemporary text types.

ATOM Vic State Conference 2025

31 OCT 2025

ACMI and The Australian Teachers of Media (ATOM) proudly presented the ATOM Vic State Conference 2025, an annual event providing seminars and workshops supporting Media Curriculum. Dynamic seminars, workshops and networking opportunities provided primary, secondary and VET teachers with the opportunity to recharge their teaching toolkit as fresh ideas and inspiration were shared.

DigiCon 25.0

27 & 28 NOV 2025

Presented with Digital Learning and Technology Victoria (DLTV), DigiCon 25.0 brought almost 200 teachers together for two-days to explore rapidly evolving technologies and their implications for classroom practice. The program featured 28 keynotes and masterclasses, networking opportunities, and hands-on demonstrations. Sessions explored a diverse range of topics, from AI play and literacy to algorithms, social media reform, and practical teaching tools for the classroom.

As AI evolves, ACMI's role is to help educators navigate that change, with practical tools, critical frameworks and the confidence to teach digital literacy to the next generation.

2026 VCE Day

20 MAR 2026

ACMI hosted the Digital Learning and Teaching Victoria (DLTV) VCE Applied Computing Professional Learning Day, bringing together teachers from across Victoria to share practice, unpack curriculum changes, and strengthen networks. Like DLTV, ACMI fosters professional learning that not only informs practice; it builds confidence, capability, and community.

“Clear structure, well organised and prepared, great instructors.”

– Teacher, Animation workshop

“Knowledge, support, sharing of online resources, step by step guidance, helpful tips and tricks, tailored to all, no matter your prior knowledge or experience.”

– Teacher, Animation workshop

“Great information that was relevant to my teaching. Great sessions to choose from and knowledgeable presenters.”

– Teacher, Media Literacy webinar series

“There was a nugget in each session I went to. Some key takeaways – we need to explicitly teach digital skills to increase digital literacy, AI is here to stay and we need to learn fast how to work with it.”

– Participant, DigiCon 25.0

“An amazing job of bringing together a terrific range of speakers. Everyone I spoke to thoroughly enjoyed the day and the professional learning. In the midst of a difficult point in time for literacy educators, the conference had an incredibly uplifting vibe.”

– Beryl, presenter and participant, Weaving the Threads

“I have just had a call from a colleague who came along. She told me it was the sizzle of inspiration she so desperately needed.”

– Robyn, Teacher and ALEA Vic Committee, Weaving the Threads

“Great Keynote Speaker. This is hugely important. A dynamic industry speaker is highly valuable for teachers to think about broader, current issues.”

– Teacher, ATOM Vic State Conference 2025

“The presenter emphasized the challenges of engagement that students and teachers face in the growth of social media as a social construct. It was an appropriate ‘Halloween’ subject.”

– Teacher, ATOM Vic State Conference 2025

“The Luigi talk was fantastic. It was both educational, but also very applicable to classrooms. That was definitely the highlight of the day.”

– Teacher, ATOM Vic State Conference 2025

“Great collaborative space and I learned a lot from the other presenters and sessions I attended. It was also fantastic to speak to teacher and educators about their needs.”

– Teacher, ATOM Vic State Conference 2025



FACT 2026. Photo: Matto Lucas

Connecting the Screen Industry

Positioned in the heart of Melbourne, ACMI is a central part of Victoria's creative industries.

ACMI X is a year-round creative residency for screen artists and practitioners that locates residents alongside ACMI's staff. Our festival and industry partnerships are central to the sector and a core part of our program each year. We provide networking opportunities and are uniquely positioned to connect screen creators with our audiences.

Our global reach and specialist expertise positions ACMI as a central point to facilitate conversations that explore the big questions shaping technology and its impact on the culture sector and the people driving it. This year we delivered the fourth Future of Arts, Culture and Technology Symposium (FACT) which brought people from around the world to ACMI. In connection with Creative Victoria, we hosted and ran a participatory forum that connected policy makers, educators, culture leaders, artists and creators to discuss Creative Industries and Artificial Intelligence.

The achievements of ACMI X residents throughout the year continued to be a testament to the depth of talent in the Victorian screen sector.



FACT 2026. Photo: Matto Lucas



ACMI Table Reads. Photo: Anton De Ionno

FACT 2026

11 – 13 FEB 2026
PAID & SUBSIDISED ADMISSION

The Future of Arts, Culture and Technology Symposium (FACT) returned for its fourth year – exploring the big questions shaping technology and its impact on the cultural sector and the people driving it: artists, workers and creators. This iteration focused on what digital culture means from the perspective of the second quarter of the 21st century and how cultural institutions and practitioners are finding new ways to work through the challenges of the contemporary moment.

The symposium was extended to include a third day in 2026 – a participatory forum entitled Creative Industries and Artificial Intelligence. It explored the complex web of opportunities and challenges AI presents for the creative industries, and brought together invited policy makers, educators, cultural leaders, artists and creators representing different parts of Victoria's creative ecosystem. The forum was one of 25 initiatives in the Victorian Government's Creative State 2028 strategy.

Days one and two of the FACT 2026 symposium were proudly supported by Major Event Partner Creative Australia and Supporting Partners Bloomberg and British Council. Day three was presented with Creative Victoria as part of the Victorian Government's *Creative State 2028* strategy.

ACMI X

ONGOING

ACMI X is our year-round creative residency for screen artists and practitioners. Our residents represent a creative workforce that engages with all corners of screen culture. The 2025–26 ACMI X cohort is broken down as follows: 28% in film and TV, 23% in game design, 12% in art practice, 12% in the Galleries, Libraries and Museums (GLAM) sector, 12% in festivals and touring, 9% in screen education and 3% in academia.

In 2025–26, we continued to see exciting achievements across the screen industry from our ACMI X residents. In August, ABC and Screen Australia announced that TV writer Marisa Nahar's children's TV show *Happy House* (co–created with Alix Beane) had been commissioned for release in 2026, and Oliver Larder (creative director of game and interactive studio Weebs Unlimited) spoke at SXSW Sydney. In October 2025, game designer Madeline Clute's *Call of the Golden Valley* was released, and artist Jen Valender's solo exhibition *Null is Not an Object* opened at Mary Cherry Gallery.

In November, writer-directors Sabrina Brash Phillips and Vivian Dobbie-Glazier won the Outstanding Creative Achievement Award for their series *First Run* (2024) at the 2025 Antenna Awards. More recently, filmmaker Jesse Vogelaar's *The Suit* (2026) screened in competition at Flickerfest 2026, and Experimenta commissioned and toured the exhibition *Emergence* throughout regional Australia. In May 2026, the series *The Witchy Girls* (2026 – current) by filmmaker Haley Alea Erickson (produced and co–directed with Robbie Ten Eyck) was released, and Caesar Xinyuan Li's video installation *Orient & Re–Orient* opened at NGV Australia for Melbourne International Design Week.

Festival Partnerships

Our festival and industry partnerships are central to Victoria's screen culture sector and a core part of our program. Through collaborating with and supporting these partners, ACMI provides a platform for community connection and helps build a thriving festival industry. As experts in their screen culture fields, these partners bring diverse programming, build connections and develop new audiences at ACMI. These audiences returned throughout the year to engage with special co–curated films, panel discussions, networking events and cultural experiences unique to our program.

Our support for these partners goes beyond venue space. We provide services including planning, delivery, marketing, and promotional support as well as technical expertise, ticketing and access to our on-demand streaming platform, Cinema 3. This year almost 73,000 guests attended festival and industry partner events held at ACMI, with a further 23,000 rentals on Cinema 3.

In 2025–26 our festival and industry partners included:

- Australian International Documentary Conference
- Chinese Independent Film Foundation
- Documentary Australia
- High Score
- Indonesian Film Festival
- Korean Film Festival in Melbourne
- Melbourne Cinémathèque
- Melbourne International Film Festival
- Melbourne Women in Film Festival
- The Other Film Festival
- Top Screen

“Over the years ACMI has become MIFF’s central hub and biggest venue. This exciting growth has been made possible by their team spearheading the importance of the festival in August. In 2025 MIFF had its biggest year at ACMI generating record breaking attendance and foot traffic.”

– Georgia Wills, Head of Partnerships, MIFF

“Without ACMI’s ongoing support, dedicated staff, guidance, expertise and collaboration the Melbourne Cinémathèque would be unable to screen in its current home or continue to present its diverse, provocative, and accessible program.”

– Adrian Danks, President and Co–curator, Melbourne Cinémathèque

“We highly value our long–term partnership with ACMI for both Arts Access Victoria and The Other Film Festival (TOFF). Together we are focused on accessible audience experiences. Working with ACMI allows TOFF to offer a disability-led curated program which reclaims and reframes disability themes and to reach a national audience.”

– Fiona Tuomy, Artistic Director, The Other Film Festival.



ACMI Crew Night. Photo: Yvette Turnbull



ACMI X presents VicScreen Originate + ACMI Works in Progress Night. Photo: Bryan Tang

ACMI Crew Night

ONGOING
FREE ADMISSION

Crew Night provides a free monthly gathering for anyone interested in filmmaking to network, discuss upcoming projects and find future collaborators. The program 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 was 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.

In 2025–26 ACMI co-presented four Crew Nights with community organisations such as Tilde (Australia's trans & gender diverse screen festival), Screen Presence (Naarm–based network for Asian Australian screen practitioners) and Bus Stop Films (Australia's disability-lead organisation for inclusive filmmaking).

Together, these co-presented Crew Nights provided networking opportunities for over 400 filmmakers from marginalised communities, connecting them with our returning Crew Night audience – ranging from high school and university students to experienced industry leaders.

By providing free, regular networking opportunities and centering voices that are often excluded from industry spaces, Crew Night is a crucial program that provides value – building a more inclusive, connected and collaborative screen sector in Victoria.

ACMI X Works-In-Progress Night

ONGOING
FREE ADMISSION

Now in its third year, the ACMI Works-in-Progress Night connects screen creators, working predominantly in games, VR and interactive media with audiences passionate about providing playtesting and feedback to help shape exciting new playable worlds. Each event provides up to six creators with the opportunity to present their works and facilitates play stations, where the audience can interact with the work and its creators. Practitioners at any stage in their career are invited to submit their projects (in early stages of development) to be presented at our Work In Progress (WIP) Nights.

In July 2025, ACMI co-presented a WIP Night with VicScreen, showcasing five new games being developed through the VicScreen Originate Games initiative. This free and informal event continues to attract creators, gamers and audiences of all ages and provides invaluable skill sharing, community engagement and creative development opportunities for those interested or established with the games and VR sectors.

Big Screen Premieres

ONGOING
FREE ADMISSION

Throughout the year, we celebrated new TV with a series of special premiere screenings. TV series have included children's animated series *Do Not Watch This Show* (2025 – current) and *Tales from Outer Suburbia* (2026), direct-to-streaming documentaries *Trade Secrets* (1997) and *Life After* (2009 – 2013) and ABC's new comedy series *Bad Company* (2026 – current).

For all locally produced series, the cast and creators have appeared on stage to celebrate the premiere. Special guests have included Shaun Tan, Andy Lee, Anne Edmonds and Kitty Flanagan.

Over 800 people attended Big Screen Premieres across the year, experiencing new Australian screen content before it aired, for free, alongside the people who made it. That's the kind of access ACMI exists to create.



The Story of the Moving Image. Photo: Matto Lucas

Stakeholders

Our connections enable ACMI to deliver on our purpose and also remain responsive and globally engaged. New and returning supporters provided backing to enable delivery of ambitious programs, strengthen our position on the global stage and contribute to leadership across the sector. A network of ethically aligned partners, collaborators and advocates across the corporate, creative, academic and screen sectors continued to be crucial to the delivery of a broad range of impact.

A cornerstone of our local and global engagement, our exhibition touring program, continues to extend ACMI's reach to audiences in regional, national and international locations.

Global Outlook and Sector Leadership

In 2025–26 our team was invited to share our expertise with museums, screen institutions and cultural organisations around the world. Staff presented both nationally and internationally, advising on museum practice, screen culture programming and audience engagement. These invitations reflect growing international recognition of ACMI's work and gave us the chance to learn from peers tackling similar challenges in different contexts.

The Victorian Government's investment in ACMI positioned Victoria on the global stage this year as a site for experimentation, collaboration and screen industry growth. International film festivals, peer institutions and publications engaged with our Intellectual Property, strengthening our role in shaping global museum practice for screen culture.

2025–26 International Highlights:

- Seb Chan (Director & CEO) presented at the Hong Kong International Culture Summit, Hong Kong, and the 7th TAIHE Forum on Culture + Tech of Museums in Beijing, China.
- Britt Romstad (Executive Director of Experience & Engagement) presented on the Transition toward a visitor-centred museum through digital technology at the Toward the Future of World Culture Museums in Seoul, Korea. Britt also continues as a member of the Future Museum international initiative of Museum Booster (Vienna).
- Chris Harris (Director of Exhibitions, Collections & Touring) presented on 'Working with Audiences, Existing and New' at The Barbican Centre in London, and 'From idea to execution: Navigating the political and economic realities of exhibition making' at the MUSCON Museum Network Conference in Lisbon, Portugal.
- Emily Sexton (Director of Curatorial, Programming & Education) presented on ACMI's audience-centred curation and programming of Game Worlds at the Digital Games in Museums conference at NYU Shanghai.
- Ben Abbott (Time-Based Media Conservator) presented with Australian Emulation Network partners on 'AusEAASI In Practice: Emulation Use Cases from Australia' at iPRES 2025 in Wellington, Aotearora New Zealand.
- ACMI entered into an MOU with the International Museum of Dance (USA) to undertake a pilot program for 2026–27 that utilises ACMI's technology expertise and software engineering.
- 135,000 visitors attended ACMI's exhibitions at international touring venues.
- As part of the ICOM–IMREC Research Fellowships in Digital Leadership program members of ACMI's Technology team provided structured mentoring for senior museum professionals in Suzhou, China and Singapore to develop strategic digital projects and initiatives in their museums.

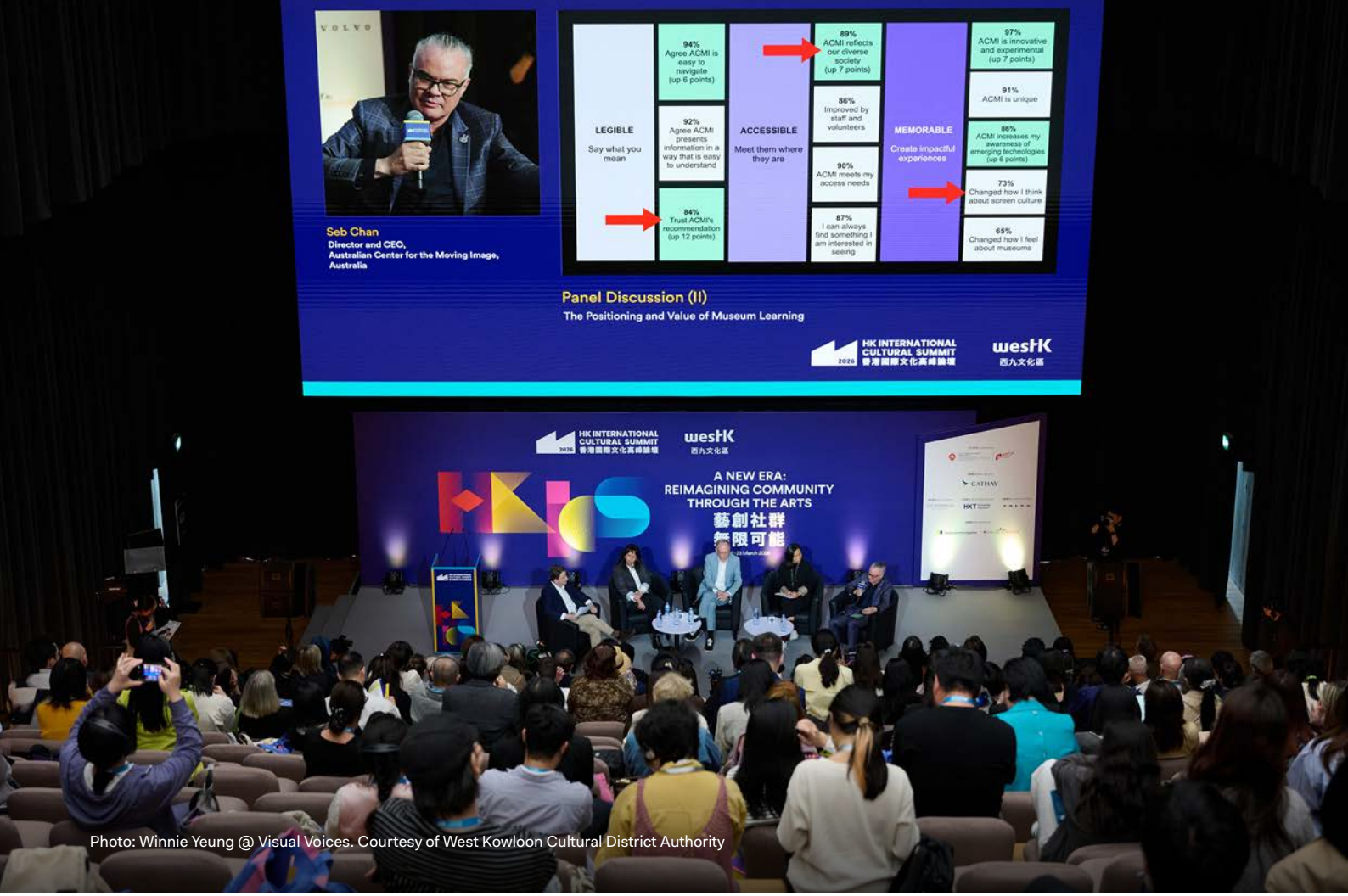


Photo: Winnie Yeung @ Visual Voices. Courtesy of West Kowloon Cultural District Authority

Sharing our Technology Expertise

During 2025–26, ACMI strengthened sector leadership in responsible, audience centred approaches to artificial intelligence (AI), with a particular focus on convening dialogue, practical experimentation and shared learning.

A major highlight was FACT Day 3: Creative Industries & Artificial Intelligence, a one day participatory forum co-hosted with Creative Victoria. Held alongside the FACT symposium, the workshop brought together 140 leaders from across the creative industries to examine the opportunities and challenges AI presents for creative practice, policy and workforce development. The session delivered on an action of the Victorian Government's *Creative State 2028* strategy, positioning us as a trusted partner in shaping sector–wide conversations about AI's role in the future of creativity.

ACMI also remained actively engaged with the AI4LAM international network and the Australia-Aotearoa New Zealand chapter, including a Canberra presentation that showcased our "visitor-in-the-loop" approach to AI development and evaluation. This work emphasised how audience participation and real-world testing have been embedded in ACMI's AI projects, supporting ethical, transparent and accountable use of AI in libraries, archives and museums.

Throughout the year, we shared our AI journey with peers across the cultural and education sectors, delivering presentations and leading discussions with organisations including Geelong Arts Centre Trust, Museum Victoria, the Museum of Contemporary Art Australia and the ARC Centre of Excellence for Automated Decision-Making and Society at QUT in Brisbane. These engagements focused on practical lessons learned, evaluation with audiences, governance and organisational change, contributing to growing confidence across the sector to experiment responsibly with AI.

As part of the ICOM-IMREC Research Fellowships in Digital Leadership program members of ACMI's Technology team mentored museum professionals in Shanghai and Singapore to develop strategic digital projects and initiatives in their museums. The program culminated in a symposium in Suzhou, China with ACMI Director and CEO, Seb Chan providing critical feedback and guidance to the wider international cohort of mentees.



Another World is Possible, ArtScience Museum, (2026). Photo © Marina Bay Sands



Charge! Agincourt by Back to Back Theatre, Geelong Arts Centre, (2026). Courtesy ACMI.

Local and International Touring

This year marked a year of growth for ACMI's touring program, underpinned by new ways of working, expanded partnerships, and increased international reach.

INTERNATIONAL TOURING

Our immersive exhibition *Works of Nature*, developed with British digital creative collective Marshmallow Laser Feast, toured to Te Papa Tongarewa in Wellington, New Zealand. The tour demonstrated ACMI's capacity to develop globally relevant, technologically sophisticated exhibitions across diverse cultural contexts.

International collaboration was further advanced through *Another World Is Possible*, a reconceived iteration of our *The Future and Other Fictions*, jointly presented with ArtScience Museum Singapore. Retaining ACMI's original curatorial framework and digital content, the exhibition was expanded through new Asia focused commissions and regional perspectives developed by ArtScience Museum. This co–creation model positions ACMI as a leader in collaborative exhibition development with international partners.

Following its presentation at ACMI, our home-grown exhibition *Game Worlds* has been prepared for international touring and will start its tour in 2026 with our long-time partner Museum of New Zealand Te Papa Tongarewa.

This year we also entered a five-year licensing agreement with BBC Studios and Ludo Studio to develop *The Making of Bluey*, a major new international touring exhibition based on the globally successful Australian animation series. This long–term partnership reflects ACMI's growing reputation as a trusted partner for internationally recognised intellectual property within museum contexts.

NATIONAL TOURING

Nationally, our touring program continued to flourish, with four exhibitions presented across 11 regional and remote venues during 2025–26. These ranged from *Two Girls from Amoonguna* in Western Australia to *Between the Details* at Queen Victoria Museum and Art Gallery in Tasmania. A highlight of the year was our partnership with Geelong Arts Centre to bring the commissioned exhibition, *Charge! Agincourt by Back to Back Theatre* to its community of origin.

Our expertise delivering digitally led and technically complex exhibitions continued to build capacity across the regional sector, improving access to screen culture for audiences nationwide. Grant funding, particularly support from the Visions of Australia program, underpinned national touring. However, our exhibitions increasingly found new venues beyond those supported through grant funding, testament to their attractiveness to museums, galleries and libraries across Australia and evidence that our touring exhibitions are sustainable, sought-after and commercially viable.

Research

ACMI is an active and valued contributor to research that advances understanding of screen culture, digital heritage and audience engagement, partnering with leading universities and research bodies on projects that generate new knowledge, inform sector practice and deliver tangible outcomes for our audiences and collections.

This year saw the conclusion of two long-running Australian Research Council (ARC) – funded collaborations. Museum Digital Social Futures, led by Distinguished Professors Larissa Hjorth and Ingrid Richardson produced a co-authored book currently under contract with Routledge and a visitor research toolkit, launched in July 2025. ACMI's work with Professor Melanie Swalwell on the preservation of born-digital cultural heritage supported the acquisition and preservation of 56 significant 1990s Australian video game titles into the ACMI Collection and the establishment of the AusEAASI network for sharing legacy computing environments across institutions.

ACMI's ongoing projects reflected the breadth of our research engagement. With Dr Jessica Balanzategui and the Australian Children's Television Foundation, ACMI contributed to the ARC-funded project Enhancing Discoverability of Australian Children's TV in the Streaming Era, collectively better understanding and addressing the challenges facing children's television in a rapidly changing media landscape. We supported Aboriginal History Archive 2.0, an ARC funded project led by Victoria University and Professor Gary Foley, which is expanding and upgrading the archive to make significant First Nations collections more broadly accessible. As a partner on Australian Creative Histories and Futures, an Australian Research Data Commons (ARDC) funded project led by UNSW, we contributed to national efforts to connect and strengthen key arts databases, with a focus on enabling innovative access and furthering best practice.

Exhibitions also generated valuable research opportunities. In conjunction with *Play School: Come and Play!*, we collaborated with Dr Louise Paatsch and the ARC Centre of Excellence for the Digital Child to better understand how young children engage with and make meaning within our exhibition spaces. Through the ACMI + RMIT Small Research Grants program, *Game Worlds* facilitated two projects: Associate Professor David Rousell and colleagues explored how AI–powered learning can enhance visitor engagement with game design, while Dr James Manning examined player communities and their approaches to preserving video games as software, documents, and practices.

Collections

Since its origins as the State Film Centre of Victoria in 1945, ACMI has held a mandate to collect, preserve and interpret moving image works across an evolving range of disciplines and formats. Today, the ACMI Collection preserves state based and national screen heritage for the Australian community and reflects the breadth of contemporary moving image practice.

The Collection encompasses donated master film and television materials, video games, born digital works and time-based media artworks, alongside physical and contextual materials drawn from artist, creator and industry archives. These holdings support our exhibition, education and research programs, while contributing to national and international scholarship and sector knowledge.

The diversity and complexity of the Collection underscore ACMI's leadership in stewarding screen and digital culture within a rapidly changing technological landscape.

Valuation

In 2025–26, ACMI completed a whole-of-collection valuation. The previous valuation was undertaken in 2021, and the five-year review cycle aligns with established sector practice for comparable state-owned collections. Given the varied nature of our holdings, the valuation process required the establishment of a flexible framework of valuation strategies appropriate to a wide range of material types, market conditions and specialist expertise. This work strengthens ACMI's governance and risk management practices and provides a robust foundation for future collection planning and reporting.

Key Acquisitions

Key items acquired into the ACMI Collection in this year included a selection of Micro Games Commissions, ACMI Gallery 2 commission *Delivery Dancers Arc: 0° Receiver* by South Korean artist Ayoung Kim and unique historical videogame equipment and consoles, selected original artwork from the Australian animated feature *Grendel Grendel Grendel* (1981) and a selection of documentary filmmaker archives from the 1960s through to the 1980s.

Digital Preservation

We continued a program of preservation review, data enhancement and digitisation, safeguarding at risk formats and improving public access to Collection materials. Works were assessed against historical, cultural, social, artistic and subject matter significance criteria. Digitisation priorities were also informed by the rarity of works within peer collections, the age and obsolescence of playback technologies, the condition original formats and the rights available to support public access.

During the year, 450 film and videotape works were newly digitised and registered, significantly enhancing access to Victorian and Australian screen heritage. Through greater discoverability and easier access. this work supported ACMI's ability to serve local, national and international audiences, as well as industry and education partners.



Blackmagic Design Media Preservation Lab. Photo: Matto Lucas

Broadening Access to Preservation Practices

ACMI participated in Creative Victoria's Legacy Data Program, providing sector expertise and leadership. With Victorian Government funding, ACMI developed and distributed a suite of accessible preservation guides addressing collection formats at imminent and largescale risk. The guides focus on film, magnetic tape, optical disc, floppy disk and digital works, and form part of a statewide awareness campaign to improve identification, preservation and responsible disposal of degraded or hazardous materials.

Published online for free download, the resources are targeted at potential donors and volunteer run collecting organisations with limited resources, and have been distributed through ACMI, Creative Victoria and other state agencies and peak bodies.



ACMI + RMIT Audience Lab

Development and Partnerships

Our partners are crucial to ACMI's success. We sincerely thank each of our government, academic, corporate, media and philanthropic partners and donors for their generous support, which contributed to many of the achievements highlighted in this annual report.

During the 2025–26 financial year we managed a portfolio of partnerships valued at more than $6.5million. We retained 97% of our partners, demonstrating our careful stewardship of the many mutually beneficial relationships ACMI has with valued collaborators. Several partnerships were renewed, with major long-term partners Big Ant Studios and RMIT University, as well as Bloomberg, British Council, Collarts, Haymes Paint, Robert Oatley Wines and Sofitel Melbourne on Collins.

ACMI was a proud recipient of an ASEAN-Australia Centre grant of $400,000, which will strengthen professional and creative exchanges, residencies and collaborations between Australia and Southeast Asian museum curators, producers, educators, archivists and technical staff over the next two years.

Individual giving increased by 9% on 2024–25 and our annual giving campaign, which invited donors to help keep our collection safe and accessible for generations to come, exceeded its target by 30%. We are extraordinarily thankful for our supporters' generosity in the current economic climate.

Infrastructure, Assets & People

Our people, spaces and systems provide the foundation for what we are able to achieve for our audiences, industry and the broader Victorian community.

In 2025–26 ACMI invested in the development of our workforce, strengthened our governance and continued to generate revenue, ensuring ACMI remains sustainable, responsive and future-ready.



Photo: Matto Lucas

Our Leadership

BOARD

ACMI's Board is led by President Janet Matton AM and comprised of members Rami Eltchelebi, Matthew Everitt, Ian Forsyth, Gabrielle Lim, Alison Parker, Tea Uglow, Paul Wiegard and Chris Wright. Together the Board holds expertise ranging across film, technology, games, accounting, project management, governance and more.

FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

ACMI's Finance, Audit & Risk Management Committee's role is to assist the Board and the Accountable Officer in achieving their governance responsibilities. The Committee was led by Chair Ian Forsyth and comprised of members Rami Eltchelebi, Gabrielle Lim, Janet Matton and Alison Parker.

FIRST NATIONS COMMITTEE

ACMI's First Nations Committee brings together respected First Nations leaders from across the arts, culture and academic sectors. Matthew Everitt chaired the Committee during the 2025–26 year, alongside members Dr Eugenia Flynn, Gail Harradine, John Harvey, Dr Angelina Hurley and First Nations Elders N'arweet Carolyn Briggs and Aunty Joy Murphy. The Committee met regularly throughout the year providing strategic cultural advice to support our governance, programs and First Nations priorities.

Our Staff

In 2025, ACMI undertook an organisational restructure to achieve operational efficiencies, aligning the workforce and operating model. These changes ensured ACMI could sustain the distinctive, combined offer that is unique among cultural agencies in Victoria and nationally.

During this year, ACMI also became part of a landmark multi-employer agreement, alongside NGV, Museums Victoria, State Library Victoria and VicScreen. This agreement introduced sustainable and contemporary employment conditions, supporting a more resilient and future focused workforce.

Our Volunteers

Over the 2025–26 financial year more than 400 volunteers participated at ACMI, contributing almost 11,500 hours. The diverse cohort of volunteers welcomed visitors and student groups, supported exhibition programming and participated in a Collections Audit Project. More than a third of our volunteers speak a language other than English.

Volunteer milestones included Paul Fuller reaching 3,000 hours of volunteer contribution, and Keith Peryer nominated for an AMaGA Victoria volunteer excellence award.

"I've been volunteering at ACMI since 2017 and have always felt welcomed and valued. I really enjoy working alongside the VX and volunteer team and feel that, due to their support and sense of community, I've been able to improve my interpersonal skills in engaging with diverse individual and groups of visitors, hopefully enhancing their enjoyment of ACMI."

– Keith Peryer, Volunteer

Diversity and Inclusion

Reconciliation Action Plan

This year ACMI continued our work to finalise our next Innovate Reconciliation Action Plan (RAP). Building on the successes of our previous RAP, the focus remained dedicated to fostering a culturally safe and inclusive workplace that embraces the rich cultures and contributions of First Nations Peoples. We continued to integrate First Nations Peoples, perspectives and content throughout our programming and audience engagement, guided by ACMI's First Nations Programming Strategy.

Through initiatives such as the First Nations Welcome Installation by Mick Harding, First Nations content in the major exhibition *The Future & Other Fictions*, a sold-out NAIDOC Week First Nations Shorts screening, and our touring exhibitions *Beneath Roads* and *Two Girls from Amoonguna*, ACMI continued to advance reconciliation and place First Nations culture at the centre of Australian culture.

Gender Equality Action Plan

This year ACMI made strong progress delivering its first Gender Equality Action Plan (GEAP). Alongside embedding intersectional gender equality into corporate planning and governance, ACMI strengthened workplace policies on sexual harm prevention, family violence and parental leave, expanded flexible work arrangements, and enhanced leadership oversight and reporting. There was also a focus on staff capability through targeted training, including Gender Impact Assessment training, supporting teams to apply a gender lens to policies, programs and services and embed gender equality into everyday decisionmaking.

Disability & Inclusion Action Plan

Our 2023–25 Disability & Inclusion Action Plan concluded during this financial year. A key milestone was the establishment of a formal Memorandum of Understanding with Arts Access Victoria (AAV), strengthening a long-term, disability-led partnership to test, evaluate and continuously improve access across ACMI's programs and visitor experience.

Accessibility and inclusion are routinely embedded in planning, design and delivery processes across the organisation. Key achievements included the integration of accessibility from the outset of exhibition design, the introduction of a sensory map, expanded captioning and Auslan interpretation, sensory-friendly options, and deeper collaboration with disabilityled organisations. Staff also reported increased awareness and capability.

Diverse Revenue Streams

In 2025–26 we continued to generate income from events, hospitality and retail which helps to keep much of our program free or affordable. Our spaces and technical capability attracted a variety of externally produced events, and our retail offer continued to provide a curated range of products linked to our museum offer.



ACMI Shop. Photo: Matto Lucas

Events and Hospitality

Over 100 commercial events took place at ACMI, welcoming 33,000 patrons over the 2025–26 financial year (2024– 25: 41,000). Events ranged from keynote receptions, launches, screenings, independent film festivals to corporate dinners, multi–day conferences, workshops and exhibition viewings.

A refurbished Cameo event space increased venue hire opportunities, while the refreshed kiosk foyer space with built–in booths and new furniture created a more welcoming space for museum patrons to gather and connect.

Return clients continued to value and praise the expertise and professionalism of the ACMI teams and our hospitality provider.

Retail

Over 75,000 products were sold via the ACMI shop within the 2025–26 financial year, this included over 8,300 custom made flipbooks ACMI visitors filmed within our centre piece exhibition, *The Story of the Moving Image*.

In 2025 three new publications were released as part of our *Game Worlds* exhibition, selling over 6,800 copies. These titles built on the success of a proof of concept released in 2024 and have been well received by patrons, schools and students alike as we share behind the scenes knowledge from within the videogame industry.

Game Worlds also released five merchandise collaborations with artists and videogame developers, these included Tim Koch, Neopets & Hollow Knight. We released a selection of collaboration products with ABC in connection with our *Play School: Come and Play!* exhibition.

"I have decided to flag ACMI cinema as a screenings preferred cinema partner in our screenings database globally. It will effectively put your cinema into a shortlist of APAC cinemas that are trusted by our screenings team, recommending you in our system to any Netflix departments looking to host a screening. I have done a few screenings with you now and I have been very happy with the level of communication, adaptability and the state of your theatres."

– Mina Dawoud, Netflix

"This is the third time we've hosted this event, so the attendees had something to compare your services to, and everyone was really impressed and glad to be spending the day in lovely spaces eating delicious food. The vibe was perfect!"

– Chloe Moss, AHPRA

Sharing Expertise

MAJOR PRESENTATIONS AND PAPERS

Ben Abbott with Australian Emulation Network partners, 'AusEAASI In Practice: Emulation Use Cases from Australia', iPRES 2025, 21st International Conference on Digital Preservation, Wellington, Aotearoa New Zealand, panel, 3–7 November 2025.

Seb Chan, One Cut, Salt, Istanbul, 29 April 2026.

Seb Chan, Hong Kong International Cultural Summit, Art Basel, Hong Kong, 23–24 March 2026.

Seb Chan, Future of Arts Culture & Technology FACT26, ACMI, Melbourne, 11–13 February 2026.

Seb Chan, 7th TAIHE Forum on Culture +Tech of Museums, National Palace Museum, Beijing, China, 9–13 October 2025.

Seb Chan, AusHeritage Symposium: Strategic Planning for Culture and Heritage in Times of Crisis and Uncertainty, online, 18 September 2025.

Seb Chan, UX Australia 2025, ACMI, Melbourne, 27–28 August 2025.

Seb Chan, Pixels to Planet XR Symposium, Melbourne School of Design, University of Melbourne, 21 July 2025.

Chris Harris, 'Working with Audiences, Existing and New', The Shift Salon, Digital Innovation & Cultural Strategy In Times Of Change. The Barbican Centre, London, presentation, panel talk and workshop, London 20 –21 October 2025.

Chris Harris, 'From idea to execution: Navigating the political and economic realities of exhibition making' MUSCON Museum Network Conference, MUDE – Museu do Design, Lisbon, presentation and panel talk, 8–11 October 2025.

Indigo Holcombe-James, 'Disrupted methods: Rethinking visitor studies in an AI-mediated museum landscape,' 37th Annual Visitor Studies Association Conference, online, 15–17 July 2025.

Indigo Holcombe-James, 'Digital literacy and sustainability: Individual issues, collective solutions,' Digital Arts Experience WAAPA, guest lecture, online, 3 October 2025.

Indigo Holcombe-James, 'Research after the PhD,' panel with Natalie Hendry, Tebeje Molla, Rebecca Buys, Digital Technology and Education: Approaches, Industries, Practices, Deakin University, 31 October 2025.

Indigo Holcombe-James, 'Research practice and evaluation at ACMI', Curriculum Conversations, MaGE – AMAGA Education, online, 15 June 2026.

Indigo Holcombe-James, 26 June 2026, "Working in and with industry: Research practice and evaluation at ACMI", Working in and With Industry, The Summer Institutes in Computational Social Science (SICCS), Melbourne, RMIT University. 22 June to July 3.

Christen Cornell, Ruby Justice Thelot and Indigo Holcombe-James, Internet and Digital Cultures, panel, FACT 2026, ACMI, 11–13 February 2026.

Indigo Holcombe-James and Britt Romstad, ''This is not AI': Authenticity, trust, and the museum in a synthetic media environment,' paper, ADM+S Workshop: Authenticity, Generative AI and Synthetic Media, QUT, Brisbane, 6–7 May 2026.

Jacina Leong, Indigo Holcombe-James, and Seb Chan, 'Multiplatform mobile museum: Dis/entangling digital, social and material museum worlds at the Australian Centre for the Moving Image,' *The Routledge Companion to Mobile Media,* 507–516, Routledge.

Kieran Hegart and Indigo Holcombe-James, 'From Standardising Cultural Data to Coordinating Data Cultures: The History and Politics of Digital Heritage Aggregation in Australia,' *International Journal of Cultural Policy*, 32 (2), 279–292.

Bethan Lloyd Johnson, 'Objects on the Move: Travelling Exhibition', Master of Art Curatorship at Melbourne University, Melbourne, 26 August 2025.

Bethan Lloyd Johnson, 'Videogames in the Museum', Taking Up Space: A Networking Event for Women & Gender Diverse Game Developers, ACMI, Melbounre, 5 October 2025.

Anat Meiri, 'ACMI Touring Exhibitions', TEO Live, Touring Exhibition Marketplace, 13 May 2026.

Anat Meiri, 'NAME Conference 2025', co-hosted with Museum Victoria, 10–11 November 2025.

Britt Romstad, 'Museums & Innovation,' International Seminar Museums for Chile: Dialogues towards a National Museum Policy 2025–2030. Chilean Ministry of Culture, Arts, and Heritage, online, July 31, 2025.

Britt Romstad, 'Transition toward a visitor-centered museum through digital technology.' Paper presented at academic conference celebrating the 80th anniversary of the National Folk Museum of Korea; *Toward the future of world culture museums*, Seoul, April 23, 2026.

Emily Sexton presented on ACMI's audience-centred curation and programming of *Game Worlds* at the Digital Games in Museums conference at NYU Shanghai, 20 November 2025.

Gavin Somers participated as a speaker in Blaktivism is Film and First Nations Creative Careers, sharing insights on First Nations storytelling, screen culture and creative career pathways with practitioners and audiences, January 2026.

Gavin Somers attended and participated in GLAM sector workshops at the national AIATSIS Summit with First Nations leaders and policymakers, June 2026.

DIGITAL PUBLICATIONS

Indigo Holcombe-James, 'Learning from lived experience: Rapid research for our *CHARGE! Agincourt* exhibition,' ACMI Labs, 1 December 2025, https://labs.acmi.net.au/learning-from-lived-experience-rapid-research-for-our-charge-agincourt-exhibition-b320a84a4d67.

Indigo Holcombe-James, 'Thinking about fan culture at ACMI,' ACMI Labs, 16 September 2025, https://labs.acmi.net.au/thinking-about-fan-culture-at-acmi-40cfcbe745b0

Matt Millikan, 'Simlish, sound and the performance of emotion in *The Sims*', ACMI Stories and Ideas, December 9 2025, https://www.acmi.net.au/stories-and-ideas/simlish-sound-and-the-performance-of-emotion-in-the-sims/

Matt Millikan, 'Blank lots and big ideas in *The Sims*', ACMI Stories and Ideas, December 9 2025, https://www.acmi.net.au/stories-and-ideas/blank-lots-and-big-ideas-in-the-sims/

Britt Romstad, 'Museums & Innovation,' Chilean Ministry of Culture, Arts, and Heritage. Presentation given on July 31, 2025, online. Published here: *International Seminar Museums for Chile: Dialogues towards a National Museums Policy 2026–2031.*

PRINT PUBLICATIONS

Matt Millikan, *ACMI Guide: Hollow Knight: Silksong*, ACMI, Melbourne, 2025

Matt Millikan, *ACMI Guide: The Sims*, ACMI, Melbourne, 2025

Matt Millikan, *ACMI Guide: Zork*, ACMI, Melbourne, 2025

Credits

ACMI Board

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

ACMI Finance, Audit and Risk Management Committee

Alison Parker
Gabrielle Lim
Ian Forsyth
Janet Matton AM
Rami Eltchelebi

ACMI First Nations Committee

Matthew Everitt
Dr Eugenia Flynn
Gail Harradine
John Harvey
Dr Angelina Hurley
N'arweet Carolyn Briggs
Aunty Joy Murphy

ACMI Senior Leadership

Seb Chan – Director & CEO
Sarah Slade – Deputy CEO and Executive Director, Commercial & Operations (until 26 June 2026)
Liahn Nortjé – Deputy CEO and Executive Director, Commercial & Operations (from 11 May 2026)
Britt Romstad – Executive Director, Experience & Engagement
Gavin Somers – Director of Community Engagement & First Nations

ACMI Leadership

Chris Harris – Director of Exhibitions, Collections & Touring
Emily Sexton – Director of Curatorial, Programming & Education
Georgina Russell – Director of Commercial & Development
Hilary Sadek – Director of Brand & Marketing (from 8 April 2026)
Jeff Williams – Director of Technology
Kate Paterson – Director of People & Culture (from 22 June 2026)
Kirsty Randles – Director of Brand & Marketing (until 17 April 2026)
Lesley Gillan – Director of People & Culture (until 22 May 2026)
Sandra Lordanic – Director of Finance & Governance

Partners

Creative Victoria
Major Partner: Blackmagic Design
Major Games Partner: Big Ant Studios
Major Technology Partner: Panasonic
Major University Partner: RMIT University
Major Philanthropic Partners: Gandel Foundation, 6a Foundation
Education Partner: Department of Education, Victoria
Industry Partner: Collarts (Australian College of the Arts)
Supporting Partners: Bloomberg, British Council, Creative Australia, Haymes Paint, NFSA, Pitt & Giblin, Robert Oatley Wines, Sofitel Melbourne On Collins
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, Rock Posters, Triple R

Game Worlds

Major Technology Partner

Panasonic

Major University Partner

RMIT University

Official Hotel Partner

Sofitel Melbourne On Collins

Supporting Partner

Haymes Paint

Play School: Come and Play!

Presented with

ABC
ABC Kids
Play School

Major Partner

Blackmagic Design

Supporting Partner

Haymes Paint

Reverb: This is a journey into sound

Major Technology Partner

Panasonic

Official Hotel Partner

Sofitel Melbourne On Collins

Supporting Partners

British Council
Pitt & Giblin

Broadcast Partner

Triple R

Media Partners

Broadsheet
Rock Posters

Education Partners

Department of Education, Victoria
RMIT University
St Albans Heights Primary School
Australian Media Literacy Alliance (AMLA)
Victorian Academy of Teaching and Leadership
Victorian Curriculum and Assessment Authority (VCAA)
Independent Schools Victoria (ISV)
Australian Curriculum, Assessment and Reporting Authority (ACARA)
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 (ACTF)
Virtual School Victoria (VSV)
Games for Change Asia-Pacific (G4C APAC)
Australian Research Council Centre of Excellence for the Digital Child

Touring Exhibition Partners

Marshmallow Laser Feast: Works of Nature

- Museum of New Zealand, Te Papa Tongarewa, Wellington New Zealand

Another World is Possible (new iteration of ACMI's The Future & Other Fictions)

- ArtScience Museum, Singapore

Two Girls from Amoonguna

- Tamworth Regional Gallery, NSW
- Riddoch Arts and Cultural Centre, SA
- Redcliffe Art Gallery, QLD
- Gladstone Regional Gallery, QLD
- Salt Water Gallery, WA
- Two Girls from Amoonguna is supported by the Visions of Australia program, an Australian Government program.
- Artworks Transport

Between the Details: Video Art from the ACMI Collection

- Art Gallery of Maitland, NSW
- Queen Victoria Museum and Art Gallery, TAS

Honk! Untitled Goose Exhibition

- Hyphen Wodonga Library Gallery, VIC
- Central Goldfields Art Gallery, VIC
- Orange Regional Museum, NSW

CHARGE! Agincourt by Back to Back Theatre

- Geelong Arts Centre, VIC
- Back to Back Theatre

Program Partners

Absorbed
Agency Projects
ARC Centre of Excellence for Automated Decision Making and Society (ADM+S), Swinburne University of Technology
ARC Linkage Project, Addressing Misinformation with Media Literacy, Western Sydney University
Artist Film Workshop
Australian Broadcasting Corporation
Australian Childrens Television Foundation (ACTF)
Australian International Documentary Conference
Australian Literacy Educators' Association (ALEA)
Australian Teachers of Media (ATOM)
Beijing Queer Film Festival
Blindside Gallery
Bloomberg
British Council
Broadsheet
Chinese Independent Film Foundation
Creative Australia
Department of Families, Fairness and Housing
Digital Learning and Teaching Victoria (DLTV)
Flow Festival
Gaba Musik
Games for Change Asia Pacific
Gertrude Contemporary
Harvard Film Archive
Independant Schools Victoria (ISV)
Interactive Games and Entertainment Association
Iranian Film Festival Australia
KinoTopia
Liquid Architecture
Melbourne Art Fair
Melbourne Electronic Sound Studio – MESS Ltd
Melbourne International Comedy Festival
Melbourne International Film Festival
Melbourne International Games Week
Melbourne International Jazz Festival
Monash University Museum of Art
Multicultural Film Festival
Now or Never
Open House Melbourne
Orchestra Victoria
PBS
RISING
RMIT University

Solid Lines
St Albans Heights Primary School
The Japan Foundation
The Victorian Association for the Teaching of English (VATE)
TILDE
Unknown Pleasures
Virtual Schools Victoria

Donors

Devotee

The Allsopp Family
Rachel Griffiths AM
Konfir Kabo & Monica Lim
The Mordant Family

Aficionado

Martin Bartfeld AM QC & Annette Blonski
Sally Browne AM
Seb Chan & Family
Jan Chapman AO
Michael Cowen & Sharon Nathani (via Resonance Fund)
Susanne Dahn AM (via APS Foundation)
Suzanne Davies
Rosemary Forbes & Ian Hocking
Anita Goulding
Sue Harper
Nannette Hunter
Peter & Diane Lewinsky
Scott Lyon
Janet Matton AM
Natalie Miller AO
Traudl Moon
Liahn Nortjé
Nathan & Susan Pinskier
Sophie Quinn-Graham
Emile & Caroline Sherman
Lachlan Simpson
Sarah Slade
Ross Sparks
Andrea Vasarab
Rosemary Walls
Wiegard Family
Anonymous (1)

Admirer

Marty Askew
Angela Baker
Kaye Cleary
Karen & Michael Corry
Mary Dyer
Rami & Jess Eltchelebi
Ian Forsyth
Dr Julie Landvogt & Mr Michael Landvogt
Sandra Lordanic
Melbourne Movie Makers Club Inc.
Lucy Roberts
Britt Romstad
Lesley Speed
Pinky Watson
Fred Worley
Lydia Zhang
Richard Zimmermann
Anonymous (2)

Fan

Nadia Banihali
Jan Begg
Lesley & Brian Burgess
Yung En Chee
Karen & Michael Corry
Mandy Creswick

L de Zoete
Chris Egan
Robert Ellis
Elly Fink
Patrick Fitzgerald
John Gratton
Joanne Hardy
Harris Walker Family
Fiona Henderson
Helen Hill
Belinda Kendall-White
Jack Kirszenblat
Julia Lambert
Gabrielle Lim
Kay McVey
Kaylene ONeill
Matt O'Neill
David Raphael
Catherine Roberts-Burdett
Deni Rohan
Georgina Russell
Helen Sweeting
John Thwaites
Matthew Tompkins
John & Susan Warburton
Liz Watts
Rosemary White
Charles Zika
Anonymous (7)

Thank you to our Partners

Major Partner

Major Games Partner

Major Technology Partner

Major University Partner

Major Philanthropic Partners

Education Partner

Industry Partner

Supporting Partners

Commission Partners

Community Partner

Media Partners

Report Of Operations & Financial Statements



The Story of the Moving Image. Photo: Charlie Kinross

Establishment, Functions and Powers

In performing its functions and exercising its powers, the Australian Centre for the Moving Image (ACMI) is subject to the direction and control of the Minister for Creative Industries. During the period of this report, the responsible Ministers were The Hon. Colin Brooks MP, Minister for Creative Industries (from 1 July 2025 to 20 April 2026) and The Hon. Vicki Ward MP, Minister for Creative Industries (from 21 April to 30 June 2026).

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 2026	30 June 2025	30 June 2024	30 June 2023	30 June 2022
	$	$	$	$	$
Government grants*	35,047,758	30,507,620	30,374,471	34,360,138	28,163,922
Other revenue	8,868,615	6,756,574	7,518,164	8,928,180	7,003,632
Total revenue	**43,916,373**	**37,264,194**	**37,892,635**	**43,288,318**	**35,167,554**
Total expenses (excluding depreciation)	**(38,290,124)**	**(34,881,844)**	**(35,641,185)**	**(38,583,178)**	**(34,169,253)**
Net surplus/ (deficit) before depreciation **	**5,626,249**	**2,382,350**	**2,251,450**	**4,705,140**	**998,301**
Less net depreciation	(7,370,640)	(7,246,252)	(7,971,897)	(8,097,031)	(7,900,360)
Net Result from transactions (net operating balance)	(1,744,391)	(4,863,902)	(5,720,447)	(3,391,891)	(6,902,059)
Other Economic Flows - Included in net result	61,175	237,086	924	2,564,178	23,108
Other Economic Flows - Other Comprehensive Income	(3,929,871)				
Comprehensive Result	(5,613,087)	(4,626,816)	(5,719,523)	(827,713)	(6,878,951)
Net Cash flow from operating activities	**4,273,588**	**2,711,909**	**(2,156,031)**	**6,288,313**	**(2,057,548)**
Balance sheet					
Total assets	67,301,449	76,100,595	83,402,433	91,313,193	92,456,643
Total liabilities	25,109,250	28,790,309	31,465,331	33,728,667	34,135,355
Net Assets	**42,192,199**	**47,310,286**	**51,937,102**	**57,584,526**	**58,321,288**

**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 is balanced over a three year rolling period.*

Notes (Summary of Financial Results)

The operating result before depreciation 2025-26 was a surplus of $5.6m (surplus $2.3m 2024-25). 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.

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 2026	30 June 2025	30 June 2024
Visitation (Federation Square)	976,532	907,509	925,051
Visitation (offsite)	203,319	79,891	150,828
Total visitation	**1,179,851**	**987,400**	**1,075,879**
Website visitation	**2,860,496**	**2,114,516**	**2,148,600**

Outputs and Other Statistics

	30 June 2026	30 June 2025	30 June 2024
Memberships#	1,649	1,359	1,269
Volunteer hours	11,472	10,836	10,810
Students participating in education programs	129,999	88,388	106,997
Quality			
Collection storage meeting industry standard	70%	70%	70%
Visitor satisfied with visit overall	95%	98%	98%

Per State Budget 3 Paper definition (paid memberships)

ACMI's Minister

The Hon. Colin Brooks MP was the Minister for Creative Industries from 1 July 2025 to 20 April 2026.

The Hon. Vicki Ward MP was the Minister for Creative Industries from 21 April 2026 to 30 June 2026.

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 2026

Janet Matton AM (Board President)

Ian Forsyth (Chair of Finance, Audit & Risk Management Committee)

Rami Eltchelebi

Matthew Everitt

Gabrielle Lim

Alison Parker

Tea Uglow

Paul Wiegard (to 30 June 2026)

Christopher Wright

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	6	5
Matthew Everitt	6	4
Gabrielle Lim	6	6
Alison Parker	6	6
Tea Uglow	6	5
Paul Wiegard	6	6
Christopher Wright	6	6

ACMI's Senior Executives

Seb Chan, Director & CEO

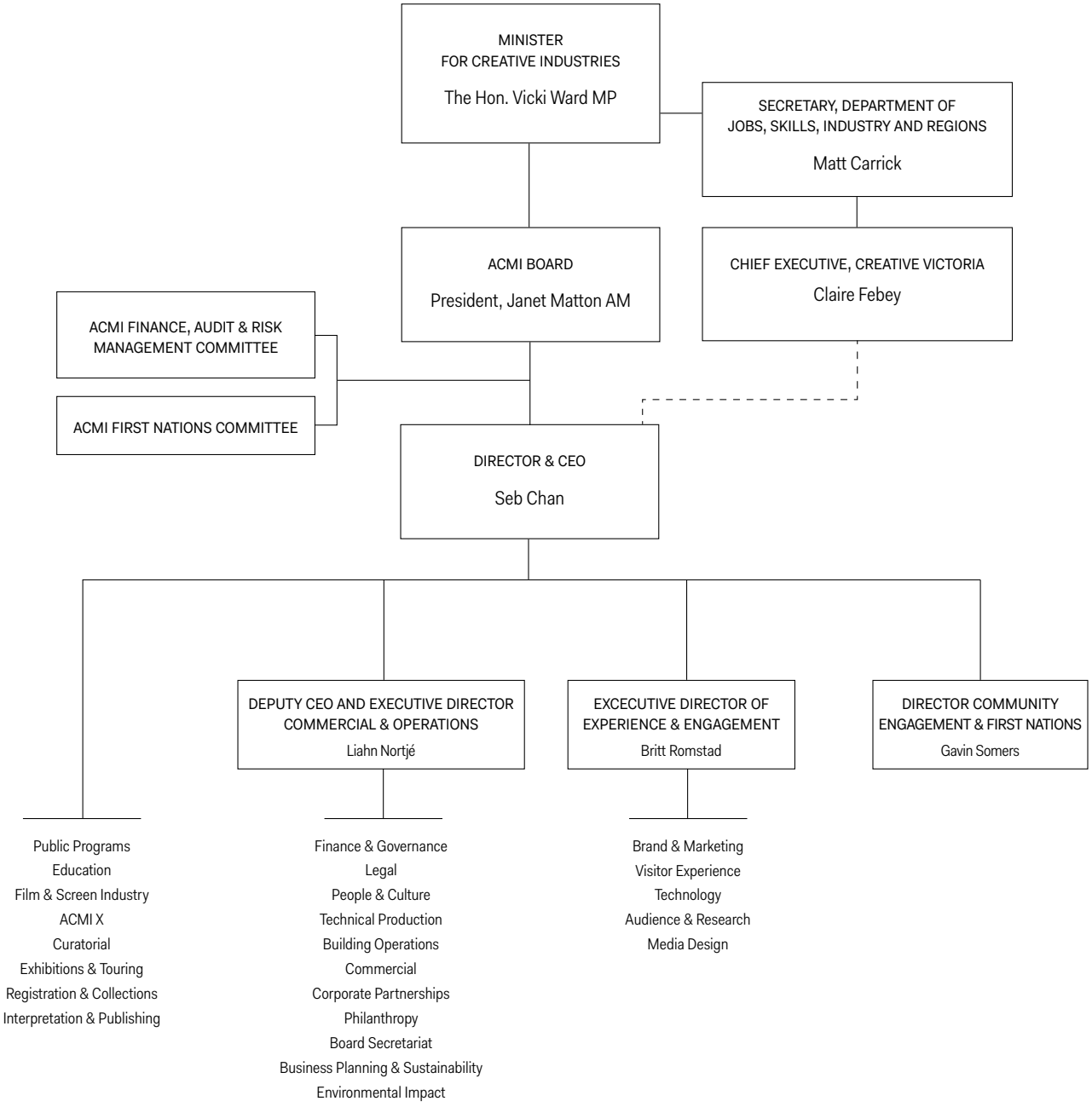
Liahn Nortjé, Deputy CEO and Executive Director, Commercial & Operations (from 18 May 2026)

Sarah Slade, Deputy CEO and Executive Director, Commercial & Operations (until 30 June 2026)

Britt Romstad, Executive Director, Experience & Engagement

Chief Finance Officer: Sandra Lordanic, Director 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 and Risk Management Committee)
- Janet Matton AM (Board President)
- Rami Eltchelebi
- Gabrielle Lim (from 28 August 2025)
- 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	5
Gabrielle Lim	4	3
Alison Parker	5	5

Human Resources Management and Occupational Health & Safety

The ACMI workforce developed their skills and capabilities through job specific training, training identified through performance and development plans, new organisational training needs and ACMI's annual compliance training program. This resulted in 3897 hours dedicated to learning and development this year. ACMI continued to partner with the Koorie Heritage Trust, Arts Access Victoria, Minus18 and The Gender Equality Project, The Equality Institute and Artem to provide this training and development. 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 met regularly to review our Health and Safety system and processes, ACMI Exhibition design plans 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 with one still ongoing.

Incident management

ACMI has reviewed all accidents, incidents and hazards and put in place control measures to eliminate or reduce risks. ACMI adopted WorkSafe's Risk Management Process to eliminate or minimise, so far as reasonably practicable, the psychological risks arising from psychosocial hazards. There were two high risk OH&S hazards or incidents reported during 2025-26. There was an increase in reported incidents from the previous year. The number of lost time claims and the average cost per standard claim increased.

Our WorkCover premium for 2025-26 decreased by 7% due to a decrease in our premium rate compared to the previous financial year.

Measure	KPI	2025-26	2024-25	2023-24
Incidents	No. of incidents	62	46	52[1]
	Rate per 100 FTE	45.89	35.8	39.6
Claims*	No. of standard claims	5	1	3
	Rate per 100 FTE	3.7	1.3	2.3
	No. of lost time claims	4	1	2
	Rate per 100 FTE	3	1.3	1.5
	No. of claims exceeding 13 weeks	3	1	2
	Rate per 100 FTE	2.2	0.8	1.5
Fatalities	Fatality claims	-	-	-
Claims Cost*	Average cost per standard claim	$64,654	$10,084	$145,281
Return to Work	Percentage of claims with RTW plan <30 days	100%	100%	100%
Policy Currency	OH&S Policy current	Yes	Yes	Yes

*Data sourced from DXC's June 2026 report.
[1]Increase 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 2026					
		All employees		Ongoing		Fixed term and casual	
		Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Demographic data	Gender							
	Women	138	76.4	41	30	61.3	67	15.1
	Men	94	51.3	36	11	43.1	47	8.2
	Self-described [1]	19	7.8	1	5	5.2	13	2.6
	Age							
	15–24	14	0.5	-	-	-	14	0.5
	25–34	95	37.1	14	12	22.3	69	14.8
	35-44	74	49.7	35	14	44.6	25	5.1
	45-54	47	31.0	17	16	27.5	14	3.5
	55-64	17	13.4	9	3	11.4	5	2
	65+	4	3.8	3	1	3.8	-	-
Classification data	VPS 1–6 grades							
	VPS 1	1	0.2	-	1	0.2	-	-
	VPS 2	96	13	1	13	9.2	82	3.8
	VPS 3	71	45.4	26	15	36.8	30	8.6
	VPS 4	40	35.9	21	11	29	8	6.9
	VPS 5	30	28.1	22	5	25.5	3	2.6
	VPS 6	9	8.9	8	1	8.9	-	-
	Senior employees							
	STS	-	-	-	-	-	-	-
	PS	-	-	-	-	-	-	-
	SMA	-	-	-	-	-	-	-
	SRA	-	-	-	-	-	-	-
	Executives	4	4	-	-	-	4	4
	Other	-	-	-	-	-	-	-
	Total employees	251	135.5	78	46	109.6	127	25.9

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 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.

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	-
$260,000 - $279,999	2
$280,000 - $299,999	-
$300,000 - $319,999	-
$320,000 - $339,999	-
$340,000 - $359,999	-
$360,000 - $379,999	-
$380,000 - $399,999	-
$400,000 - $419,999	1
Total	4

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

Executive by gender 2025-26

SES Level	All	Women	Men	Self-described
	No.	No.	No.	No.
SES-3	1	-	1	-
SES-2	-	-	-	-
SES-1	3	2	1	-
Total	4	2	2	-

Reconciliation of executive movements throughout the year

Reconciliation of Executive numbers		2026	2025
	Executives (Financial Statements Note 8.3.1)	3	3
	Accountable Officer	1	1
Less	Separations	-	(1)
	Total executive numbers at 30 June	4	3

Note staffing numbers are as at the last pay cycle in the financial year.

Other disclosures

Local Jobs First

The *Local Jobs First Act 2003* (the Act) establishes the Local Jobs First Scheme which is set out in the Act, the regulations and the Local Jobs First Policy. The Local Jobs First Policy comprises the Victorian Industry Participation Policy (VIPP) and Major Project Skills Guarantee (MPSG).

Departments and Public bodies must apply Local Jobs First as required to regional projects worth more than $1 million, statewide or metro Melbourne projects worth at least $3 million. In 2025-26 ACMI did not commence or complete any projects to which MPSG applies.

Projects Commenced – Local Jobs First Standard

During 2025-26, ACMI did not commence any Local Jobs First Standard projects.

Projects Completed – Local Jobs First Standard

During 2025-26, ACMI did not complete any Local Jobs First Standard projects.

Government advertising expenditure

In 2025-26, there were two government advertising campaigns with total media spend of $100,000 or greater (exclusive of GST). The details of the campaign are outlined below.

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

Name of campaign	Campaign summary	Start/End date	Advertising (Media) expenditure 2025-26 (excluding GST)	Creative and campaign development expenditure 2025-26 (excluding GST)	Research and evaluation expenditure 2025-26 (excluding GST)	Print and collateral expenditure 2025-26 (excluding GST)	Other campaign expenditure 2025-26 (excluding GST)	Total
Game Worlds	A fully integrated marketing campaign to promote ACMI's major ticketed exhibition	September 2025 – March 2026	Approved: $96,350 Actual: $84,745	Planned: $60,000 Actual: $59,233	Planned: $- Actual: $-	Planned: $2,000 Actual: $1,299	Planned: $30,000 Actual: $28,050	**Planned/ Approved: $188,350** **Actual: $173,327**
Always On	Always On brand campaign to promote ACMI's broad offer, covering search, digital publishing	July 2025 – June 2026	Approved: $107,580 Actual: $111,565	Planned: $15,000 Actual: $15,010	Planned: $- Actual: $-	Planned: $- Actual: $-	Planned: $- Actual: $-	**Planned/ Approved: $122,580** **Actual: $126,575**

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 2025-26, there were no consultancies where the total fee payable to the consultants was $10,000 or greater.

Details of consultancies under $10,000
In 2025-26, there was one consultancy where the total fees payable to the consultant was less than $10,000.

Details of reviews and studies
During 2025-26 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 2025-26 reporting period, ACMI had a total ICT expenditure of $2,754,098, with the details shown below.

All operational ICT expenditure	ICT expenditure related to projects to create or enhance ICT capabilities		
Business as Usual (BAU) ICT Expenditure	Non-BAU ICT expenditure	Operational expenditure	Capital expenditure
Total	Total = A + B	A	B
$2,754,098	$-	$-	$-

Disclosure of major contracts
ACMI entered into no contract greater than $10 million in 2025-26 (Nil contracts 2024-25).

Freedom of Information

The *Freedom of Information Act 1982* (the Act) allows the public a right of access to documents held by ACMI. The purpose of the 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 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 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 *Freedom of Information Act 1982* processing time for requests received is 30 days. However, when external consultation is required under ss29, 29A, 31,31A, 33, 34 or 35, a 15 day automatic extension applies. 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 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.

Making a request

An application fee of $34.50 applies. Access charges may also be payable if the document pool is large, and the search for material is time consuming.

When making an FoI request, applicants should ensure requests are in writing, and clearly identify what types of material/ documents are being sought and are accompanied by the application fee to be a valid request.

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

FOI statistics

For the 12 months ending 30 June 2026, ACMI received no applications.

Further information

Further information regarding the operation and scope of FoI can be obtained from the FoI Act; regulations made under the FoI Act; and ovic.vic.gov.au.

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 that undertake significant business activities are required to implement competitive neutrality measures, which accounts for any net advantage that comes from public ownership. 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 is committed to the ongoing compliance with the requirements of the competitive neutrality principles and is satisfied that its activities comply with the Victorian Government's National Competition Policy including compliance with the requirements of the policy statement, *Competitive Neutrality Policy Victoria (2012)*, and any subsequent reforms.

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 2025-26.

Disclosure of procurement complaints

ACMI received no formal procurement complaints during 2025-26.

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.

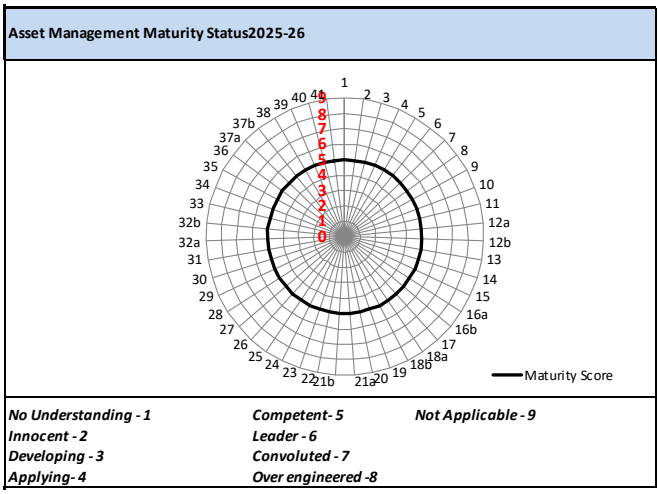
ACMI's social procurement commitment aims to promote the sustainability, cohesion and representation of this community and throughout Victoria by engraining social and sustainable objectives into procurement processes and decisions.

ACMI engaged 6 social benefit suppliers in 2025-26, spending a total of $26k.

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 under the *Financial Management Act 1994*, 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
26th August 2026

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 2026 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 2026 and financial position of the Australian Centre for the Moving Image at 30 June 2026.

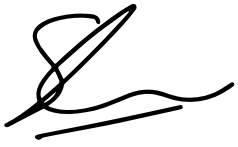
At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 26th August 2026.



Janet Matton AM
President

Melbourne
26th August 2026



Seb Chan
Director and Chief Executive Officer

Melbourne
26th August 2026



Sandra Lordanic FCPA
Head of Finance & Governance

Melbourne
26th August 2026

Independent Auditor's Report

Victorian Auditor-General's Office

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 2026
- 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 2026 and its financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the *Financial Management Act 1994* and applicable Australian Accounting Standards-Simplified Disclosures.

Basis for Opinion

I have conducted my audit in accordance with the *Audit Act 1994* which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

My independence is established by the *Constitution Act 1975.* 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 *Code of Ethics for Professional Accountants (including Independence Standards)* (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 *Financial Management Act 1994*, and for such internal control as the Board determines is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

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.

Level 31 / 35 Collins Street, Melbourne Vic 3000
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Auditor's responsibilities for the audit of the financial report	As required by the *Audit Act 1994,* my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report. As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also: • identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. • obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the 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
3 September 2026

Paul Martin
as delegate for the Auditor-General of Victoria

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

	Notes	2026	2025
		$	$
Continuing operations			
Revenue and income from transactions			
Government grants	2.2.1	35,047,758	30,507,620
Revenue and income	2.2.2	6,977,382	4,460,444
Sponsorship and grants	2.2.3	1,460,614	1,359,195
Other income		430,619	936,935
Total revenue and income from transactions		**43,916,373**	**37,264,194**
Expenses from transactions			
Employee expenses	3.2.1	(23,330,712)	(21,240,226)
Rental and associated outgoings	3.3	(3,079,117)	(3,002,151)
Depreciation and amortisation	4.1.2	(7,370,640)	(7,246,252)
Interest expense	6.1.1	(898,734)	(1,011,500)
Cost of goods sold		(775,330)	(451,308)
Other operating expenses	3.4	(10,206,231)	(9,176,659)
Total expenses from transactions		**(45,660,764)**	**(42,128,096)**
Net result from transactions (net operating balance)		**(1,744,391)**	**(4,863,902)**
Other economic flows included in net result			
Net gain/(loss) on financial instruments	8.1	(1,235)	(6,790)
Net gain/(loss) on non-financial assets	8.1	-	(3,879)
Other gains/(loss) from other economic flows	8.1	62,410	247,755
Total other economic flows included in net result		**61,175**	**237,086**
Net result from continuing operations		**(1,683,216)**	**(4,626,816)**
Other economic flows - other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus	8.2	(3,929,871)	-
Total other economic flows - other comprehensive income		**(3,929,871)**	-
Comprehensive result		**(5,613,087)**	**(4,626,816)**

The accompanying notes form part of these financial statements.

BALANCE SHEET AS AT 30 JUNE 2026

	Notes	2026 $	2025 $
Assets			
Financial assets			
Cash and deposits	6.2	9,758,592	8,214,901
Receivables	5.1	547,606	587,500
Total financial assets		**10,306,198**	**8,802,401**
Non-financial assets			
Prepayments	8.6	639,618	469,323
Inventories	8.6	468,368	403,954
Property, plant & equipment and collections	4.1	55,887,265	66,424,917
Total non-financial assets		**56,995,251**	**67,298,194**
Total assets		**67,301,449**	**76,100,595**
Liabilities			
Payables	5.2	668,765	562,593
Other liabilities	5.3	1,872,715	1,976,768
Borrowings	6.1.1	18,928,100	21,390,138
Employee related provisions	3.2.2	3,639,670	4,860,810
Total liabilities		**25,109,250**	**28,790,309**
Net assets		**42,192,199**	**47,310,286**
Equity			
Accumulated deficit		(29,783,055)	(28,099,839)
Physical asset revaluation surplus		7,694,319	11,624,190
Contributed capital		64,280,935	63,785,935
Net worth		**42,192,199**	**47,310,286**

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

	Notes	Physical asset revaluation surplus	Accumulated deficit	Contributed capital	Total
		$	$	$	$
Balance at 1 July 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**
Net result for the year		-	(1,683,216)	-	(1,683,216)
Revaluation decrement	8.2	(3,929,871)	-	-	(3,929,871)
Contributions from owner		-	-	495,000	495,000
Balance at 30 June 2026		**7,694,319**	**(29,783,055)**	**64,280,935**	**42,192,199**

The accompanying notes form part of these financial statements.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

	Notes	2026	2025
		$	$
Cash flows from operating activities			
Receipts			
Receipts from Government		34,649,854	29,759,695
Goods and Services Tax recovered from the ATO		1,139,203	1,074,276
Interest received	2.2.2	469,672	532,468
Other receipts		7,925,477	3,976,917
Total receipts		**44,184,206**	**35,343,356**
Payments			
Payments to suppliers and employees		(39,011,884)	(31,619,947)
Interest and other costs of finance paid	6.1.1	(898,734)	(1,011,500)
Total payments		**(39,910,618)**	**(32,631,447)**
Net cash flows from operating activities		**4,273,588**	**2,711,909**
Cash flows from investing activities			
Purchases of non-financial assets		(689,075)	(1,215,592)
Net cash flows from investing activities		**(689,075)**	**(1,215,592)**
Cash flows from financing activities			
Receipts			
Equity contribution from Government		495,000	-
Total receipts		**495,000**	**-**
Payments			
Repayments of principal portion of lease liabilities		(2,535,822)	(2,442,662)
Total payments		**(2,535,822)**	**(2,442,662)**
Net cash flows from/(used in) financing activities		**(2,040,822)**	**(2,442,662)**
Net increase/(decrease) in cash and cash equivalents		1,543,691	(946,345)
Cash and cash equivalents at the beginning of the financial year		8,214,901	9,161,246
Cash and cash equivalents at the end of the financial year	6.2	**9,758,592**	**8,214,901**

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, Industry 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). 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 7.3.1.

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") and receives operational funding through annual appropriations confirmed for the four-year period 2026-27 to 2029-30 by DJSIR.

In accordance with AASB 101 *Presentations of Financial Statements*, ACMI has assessed that it is appropriate to prepare the Annual Financial Report for 2025-26 on a going concern basis.

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, Industry 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	2026	2025
Revenue and income from transactions		$	$
Government grants	2.2.1	35,047,758	30,507,620
Revenue and income	2.2.2	6,977,382	4,460,444
Sponsorship and grants	2.2.3	1,460,614	1,359,195
Other income		430,619	936,935
Total revenue and income from transactions		**43,916,373**	**37,264,194**

2.2 Income from transactions

2.2.1 Government grants

	2026	2025
	$	$
Government grants - Department of Jobs, Skills, Industry and Regions		
Operating funding	34,556,956	29,669,523
Other funding	490,802	838,097
Total government grants	**35,047,758**	**30,507,620**

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

	2026	2025
	$	$
Interest	469,672	532,468
Sale of goods & services		
Memberships	49,832	34,491
Venue hire & exhibition touring	1,364,858	1,073,503
Programming - box office receipts	3,420,188	1,728,475
Programming - royalty receipts	37,721	29,094
Commercial operations	1,635,111	1,062,413
Total revenue and income	**6,977,382**	**4,460,444**

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

	2026	2025
	$	$
Sponsorship	528,305	728,740
In-kind revenue	423,583	471,725
Other grants from Victorian Government entities	92,898	80,172
Other grants	415,828	78,558
Total sponsorship and grants	**1,460,614**	**1,359,195**

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	2026	2025
		$	$
Employee expenses	3.2.1	(23,330,712)	(21,240,226)
Rental and associated outgoings	3.3	(3,079,117)	(3,002,151)
Cost of goods sold		(775,330)	(451,308)
Other operating expenses	3.4	(10,206,231)	(9,176,659)
Total expenses incurred in delivery of services		**(37,391,390)**	**(33,870,344)**

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

	2026	2025
	$	$
Employee expenses		
Defined contribution superannuation expense	(2,142,694)	(1,921,186)
Termination benefits	(1,273,868)	-
Salaries and wages, annual and long service leave	(19,914,150)	(19,319,040)
Total employee benefits	**(23,330,712)**	**(21,240,226)**

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

	2026	2025
	$	$
Current provisions		
Annual leave	1,114,246	1,365,036
Long service leave	1,900,958	2,168,853
Employee benefits - EBA	-	639,208
Provisions for on-costs	204,834	244,080
Total current provisions for employee benefits	**3,220,038**	**4,417,177**
Non-current provisions		
Long service leave	385,496	405,804
Provisions for on-costs	34,136	37,829
Total non-current provisions for employee benefits	**419,632**	**443,633**
Total provisions for employee benefits	**3,639,670**	**4,860,810**

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 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.

The on-costs provision is immaterial in 2026.

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

	2026	2025
	$	$
Rental outgoings[a]	(2,730,314)	(2,674,241)
Low value assets	(348,803)	(327,910)
Total rental and associated outgoings	**(3,079,117)**	**(3,002,151)**

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 have been included in the carrying amount of another asset) in the period in which the event or condition that triggers those payments occur. ACMI's variable lease payments during the year ended 30 June 2026 was nil.

3.4 Other operating expenses

	2026	2025
	$	$
Programming and marketing	(4,609,697)	(3,700,334)
Facilities and technology	(3,140,363)	(3,198,488)
Commercial	(342,272)	(232,923)
Sponsorship in-kind	(423,583)	(471,725)
Administration costs	(1,690,316)	(1,573,189)
Total other operating expenses	**(10,206,231)**	**(9,176,659)**

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	
	2026	2025	2026	2025	2026	2025
	$	$	$	$	$	$
Leasehold improvements - fair value	36,799,976	55,404,874	(17,535,311)	(32,991,461)	**19,264,665**	**22,413,413**
Property, plant & equipment - fair value	20,846,173	21,961,566	(15,278,879)	(15,540,003)	**5,567,294**	**6,421,563**
Right-of-use assets: leased premises and land & equipment - cost	31,931,504	32,098,870	(15,896,327)	(13,520,415)	**16,035,177**	**18,578,455**
Work in progress - at cost	-	61,486	-	-	-	**61,486**
Collections - at fair value	15,020,129	18,950,000	-	-	**15,020,129**	**18,950,000**
Net carrying amount	**104,597,782**	**128,476,796**	**(48,710,517)**	**(62,051,879)**	**55,887,265**	**66,424,917**

Note:
The decrease ($18.6m) in the gross carrying amount of Leasehold improvements relates to assets with a written down value of zero.

Initial recognition

Property, plant & equipment

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 fair value 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 under the market approach and in accordance with FRD 103, were revalued as at 30 June 2026 by CBRE Valuations Pty Ltd. The next valuation will be performed on 30 June 2031.

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.)

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

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2026	2025	2026	2025	2026	2025
	$	$	$	$	$	$
Property - leased premises	31,866,919	31,793,135	(15,846,095)	(13,275,680)	**16,020,824**	**18,517,455**
Plant & equipment	64,585	305,735	(50,232)	(244,735)	**14,353**	**61,000**
Net carrying amount	**31,931,504**	**32,098,870**	**(15,896,327)**	**(13,520,415)**	16,035,177	18,578,455

	Property (Leased premises)	Plant & equipment	Total
Opening balance – 1 July 2025 [(a)]	**18,517,455**	**61,000**	**18,578,455**
Additions	73,784	-	73,784
Depreciation	(2,570,415)	(46,647)	(2,617,062)
Closing balance - 30 June 2026	**16,020,824**	**14,353**	**16,035,177**

Note:

[(a)] As a result of a change in FRD 104 Lease effective for reporting periods from 30 June 2026, right -of-use assets are measured at cost for reporting period 2026. The comparative information for reporting period 2025 is not restated and is reported at the previously determined fair value.

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

Right-of-use assets are subsequently measured at cost less accumulated depreciation, impairment and any adjustments for remeasurement of the lease liability. 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. Impairment of right-of-use assets is determined and accounted for in accordance with AASB 136 *Impairment of Assets.*

Impairment of right-of-use assets

ACMI has assessed all right-of-use assets for impairment, and no indicators of impairment are identified as at 30 June 2026.

Impairment of property, plant and equipment

The recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 *Fair Value Measurement*, with the consequence that AASB 136 does not apply to such assets that are regularly revalued.

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

	Leasehold improvements at fair value $ 2026	Property, plant & equipment at fair value $ 2026	Work in progress at cost $ 2026	Collections at fair value $ 2026	Total $ 2026
Opening balance	**22,413,413**	**25,000,018**	**61,486**	**18,950,000**	**66,424,917**
Additions	-	73,784	689,075	-	762,859
Transfers between classes	19,005	731,556	(750,561)	-	-
Depreciation expense	(3,167,753)	(4,202,887)	-	-	(7,370,640)
Revaluation decrease	-	-	-	(3,929,871)	(3,929,871)
Closing balance	**19,264,665**	**21,602,471**	**-**	**15,020,129**	**55,887,265**

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

	2026	2025
	$	$
Current receivables		
Contractual		
Trade debtors	350,734	327,666
Other receivables	56,326	61,580
	407,060	389,246
Statutory		
Amount owing from Victorian Government	2,070	11,051
GST input tax credit recoverable	138,476	187,203
	140,546	198,254
Total current receivables	**547,606**	**587,500**

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.

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

	2026	2025
	$	$
Current payables		
Contractual		
Trade creditors [a]	128,858	146,034
Accrued expenses	419,671	325,168
	548,529	**471,202**
Statutory		
Taxes payable	120,236	91,391
Total current payables	**668,765**	**562,593**

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

	2026	2025
	$	$
Contract liabilities	1,836,096	1,184,572
Sundry liabilities	36,619	792,196
Total current other liabilities	**1,872,715**	**1,976,768**
Total non-current other liabilities		
Other	-	-
Total other liabilities	**1,872,715**	**1,976,768**
Current contract liabilities	**1,836,096**	**1,184,572**
Non-current contract liabilities	**-**	**-**
Total contract liabilities	**1,836,096**	**1,184,572**

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

	2026	2025
	$	$
Current lease liabilities		
Lease liabilities [(a)]	2,644,561	2,526,920
Total current lease liabilities	**2,644,561**	**2,526,920**
Non-current leases liabilities		
Lease liabilities [(a)]	16,283,539	18,863,218
Total non-current lease liabilities	**16,283,539**	**18,863,218**
Total lease liabilities	**18,928,100**	**21,390,138**

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	Maturity dates				
				Less than 1 month	1–3 months	3 months–1 year	1-5 years	5+ years
		$	$	$	$	$	$	$
2026								
Lease liabilities	4.42%	18,928,100	21,707,645	285,774	857,322	2,286,193	17,547,227	731,128
Total		**18,928,100**	**21,707,645**	**285,774**	**857,322**	**2,286,193**	**17,547,227**	**731,128**
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**

6.1.1 Leases (cont.)

Interest expenses

	2026	2025
	$	$
Interest on lease liabilities	898,734	1,011,500
Total interest expense	**898,734**	**1,011,500**

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 12 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 leases of low-value assets

	2026	2025
	$	$
Expenses relating to leases of low-value assets	348,803	327,910
Total amount recognised in the comprehensive operating statement	**348,803**	**327,910**

Amounts recognised in the statement of cashflows

	2026	2025
	$	$
Total cash outflows for leases	**3,434,556**	**3,454,162**

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.

6.1.2 Expense recognised for leases of low-value assets (cont.)

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 30 June 2026 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	
	2026	2025
Not longer than 1 year	3,429,289	3,422,602
Longer than 1 year but not longer than 5 years	17,547,227	17,340,307
Longer than 5 years	731,128	4,293,122
Minimum future lease payments	**21,707,644**	**25,056,031**
Less future finance charges	(2,779,544)	(3,665,893)
Present value of minimum lease payments	**18,928,100**	**21,390,138**

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.

	2026 $	2025 $
Total cash and deposits disclosed in the balance sheet	9,758,592	8,214,901
Balance as per cash flow statement	**9,758,592**	**8,214,901**

Cash and deposits bear interest rate with a weighted-average interest rate 3.99 % during FY2025-26.

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

Nominal amounts	2026 $	2025 $
Capital expenditure commitments payable		
Less than 1 year	48,500	35,000
Longer than 1 year and not longer than 5 years	-	-
	48,500	35,000
Operation and maintenance commitments payable		
Less than 1 year	1,548,317	1,493,071
Longer than 1 year and not longer than 5 years	1,226,593	1,444,043
Longer than 5 years	-	-
	2,774,910	2,937,114
Other lease payables [(a)]		
Less than 1 year	155,822	235,177
Longer than 1 year and not longer than 5 years	279,989	377,620
Longer than 5 years	-	-
	435,811	612,797
Total commitments (inclusive of GST)	**3,259,221**	**3,584,911**

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. 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

2026	Carrying amount	Net gain/(loss)	Total interest income/ (expenses)	Impairment loss
Financial assets at amortised cost				
Cash and deposits	9,758,592	(1,235)	469,672	-
Receivables [a]	350,734	-	-	-
Total financial assets at amortised cost	**10,109,326**	**(1,235)**	**469,672**	**-**
Financial liabilities amortised at cost				
Payables [a]	548,529	-	-	-
Borrowings				
Lease liabilities	18,928,100	-	(898,734)	-
Total contractual financial liabilities	**19,476,629**	**-**	**(898,734)**	**-**

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]	327,666	-	-	-
Total financial assets at amortised cost	**8,542,567**	**(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)**	**-**

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 (2025: nil).

Contingent liabilities

There are nil contingent liabilities (2025: 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 are carried at fair value:

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

Right-of-use assets arising under AASB 16 are measured using the cost model and not fair value. 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.

7.3.1 Fair value determination: non-financial physical assets

Valuation techniques and significant assumptions of non-financial physical assets measured at fair value

AASB 2022-10 *Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities* amended AASB 13 *Fair Value Measurement* by adding Appendix F Australian implementation guidance for not-for-profit public sector entities. Appendix F explains and illustrates the application of the principles in AASB 13 on developing unobservable inputs and the application of the cost approach. The entity applied AASB 2022-10, including Appendix F of AASB 13 and the requirements of FRD 103 prospectively as part of the current scheduled formal revaluation process. There was no material impact to the financial statements.

Leasehold improvements

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

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 2026 to determine the fair value of the collection. The valuation, which conforms to the Australian Accounting Standard AASB 13 *Fair Value Measurement* was undertaken by CBRE Valuations Pty Ltd. The collection is organised into specialised strata across twenty-five distinct asset categories plus a designated tier for non-sampled high-value items. Fair value was measured under the market approach as the principle valuation technique where possible.

Where there was no evidence established for highly specialised cultural assets, the collections was valued using Current Replacement Cost method in accordance with AASB 13 *Fair Value Measurement*.

The valuation has applied a stratified sampling and extrapolation approach. There are 98,721 collections items valued within 25 distinct asset categories (2021: 111,337 collection items).

The next valuation will be performed on 30 June 2031.

Description of significant assumptions applied to fair value measurement for 2026 and 2025

	Valuation technique	Significant assumption	Range
Leasehold improvements	Current replacement cost	Direct cost per square metre	$2,400/m2
		Useful life of leasehold improvements	5-12 years
Property, plant & equipment	Current replacement cost	Useful life of plant & equipment	3-12 years
Collections	Recollection cost approach	Significant professional judgement by the valuation expert	n/a
	Market approach current asset replacement approach	Statistical calculations based on extrapolation of sample valuations	

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.

	2026 $	2025 $
Net gain/(loss) on financial instruments [a]		
Net FX gain/(loss) arising from financial instruments	(1,235)	(6,790)
Impairment of financial assets at amortised cost	-	-
	(1,235)	(6,790)
Net gain/(loss) on non-financial assets [b]		
Net gain/(loss) on disposal of property, plant & equipment	-	(3,879)
Other gain/(loss) from other economic flows [c]		
Net gain/(loss) arising from revaluation of long service leave liability	62,410	247,755
Total other economic flows included in net result	**61,175**	**237,086**

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 gain/(loss) on non-financial assets' includes unrealised and realised gains/(losses) from revaluations, impairments, and disposals of all physical assets and intangible assets, except when these are taken through the asset revaluation surplus.

[c] Revaluation gain/(loss) due to changes in bond rates.

8.2 Reserves

	2026 $	2025 $
Physical asset revaluation surplus [a]		
Balance at beginning of financial year	11,624,190	11,624,190
Revaluation increments/(decrements)	(3,929,871)	-
Balance at end of financial year	**7,694,319**	**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 Minister for Finance 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 Ministers and Accountable Officer of ACMI are as follows:

Minister for Creative Industries	The Hon. Colin Brooks MP	1 July 2025 to 20 April 2026
Minister for Creative Industries	The Hon Vicki Ward MP	21 April 2026 to 30 June 2026
Accountable Officer	Seb Chan, Director & CEO	1 July 2025 to 30 June 2026

Governing Board

Janet Matton AM, Board President	1 July 2025 to 30 June 2026
Rami Eltchelebi	1 July 2025 to 30 June 2026
Matthew Everitt	1 July 2025 to 30 June 2026
Ian Forsyth	1 July 2025 to 30 June 2026
Gabrielle Lim	1 July 2025 to 30 June 2026
Alison Parker	1 July 2025 to 30 June 2026
Tea Uglow	1 July 2025 to 30 June 2026
Paul Wiegard	1 July 2025 to 30 June 2026
Christopher Wright	1 July 2025 to 30 June 2026

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 $480,000-$490,000 ($470,000-$480,000 FY2024-25).

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 senior executive service members (including Key Management Personnel disclosed in Note 8.3)	2026	2025
	$	$
Total remuneration [a]	660,047	783,133
Total number of executives	3	3
Total annualised employee equivalent [b]	2.12	2.95

Notes:

[a] The total number of senior executive service members 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 is based on the time fraction worked 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, Skills, Industry 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 (to 30 June 2026)
- Deputy CEO and Executive Director, Commercial & Operations, Liahn Nortje (from 11 May 2026)
- Executive Director, Experience & Engagement, Britt Romstad

Remuneration of key management personnel

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

Compensation of KMPs	2026	2025
	$	$
Total [(a)]	1,144,083	1,211,326

Note:

[(a)] KMPs are also reported in the disclosure of remuneration of executive officers (Note 8.3.1).

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 $35.3m ($29.67m 2024-25) from Creative Victoria.
- ACMI received operating funding for educational programs of $218k ($214k 2024-25) 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.

8.3.2 Related parties (cont.)

Payments to related parties	2026	2025
	$	$
Entity		
Tessitura Network Inc Seb Chan is a Director of Tessitura Network Inc which ACMI made purchases from on normal commercial terms.	93,732	96,759
Madman Entertainment Pty Ltd Paul Wiegard is Managing Director of Madman Entertainment Pty Ltd which ACMI made purchases from on normal commercial terms.	84,834	43,941
Australian International Documentary Conference Ltd Paul Wiegard is Chair of Australian Documentary Conference Ltd which ACMI made purchases from on normal commercial terms.	517	7,187
Total	**179,083**	**147,887**

Payments from related parties	2026	2025
	$	$
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.	8,272	5,684
Total	**8,272**	**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

	2026 $	2025 $
Victorian Auditor-General's Office		
Audit of the financial statements	43,600	41,500
Other non-audit services (a)	-	-
Total remuneration of auditors	43,600	41,500

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 (2025: Nil)

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

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

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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