

From copy/paste to agent-led delivery

Fantastic Futures 2026

ACMI — Jeff Williams, Lucie Paterson, Simon Loffler

GAME
WORLDS

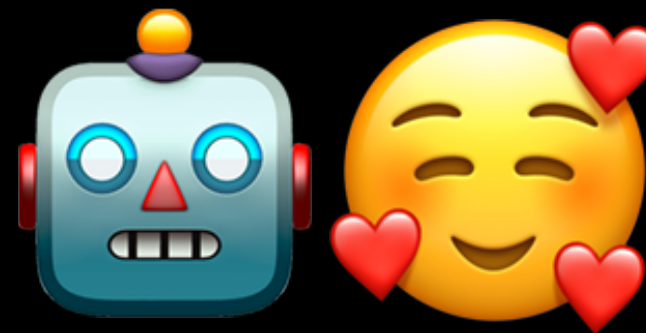
Game Worlds exhibition

Photo: Matto Lucas

From copy/paste to agent-led

Before Large Language Models, we loved automation

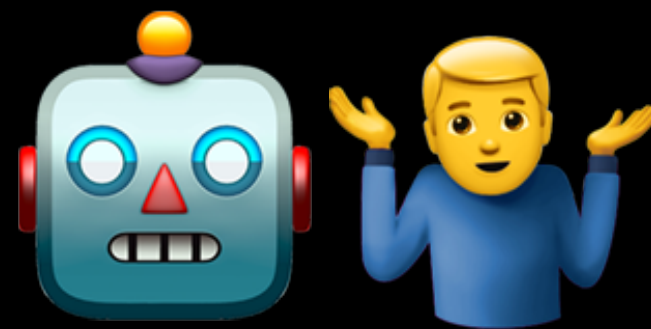
- **Collection metadata** — Vernon objects to website pages
- **Video transcoding** — Converting analogue film scans to web videos
- **Video recognition** — Speech to text, audio description, image captions
- **Computer deployment** — Software for ~400 computers, remotely



From copy/paste to agent-led

First Language Models

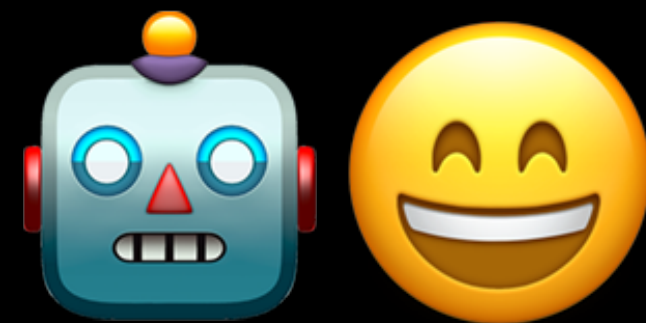
- **Stack Overflow** — Used to find best practices
- **LLMs** — Copy/paste to translate code to our problems
- **Hallucination** — 30% of generated code needed a human touch



From copy/paste to agent-led

GPT-4 and GPT-4o changed everything

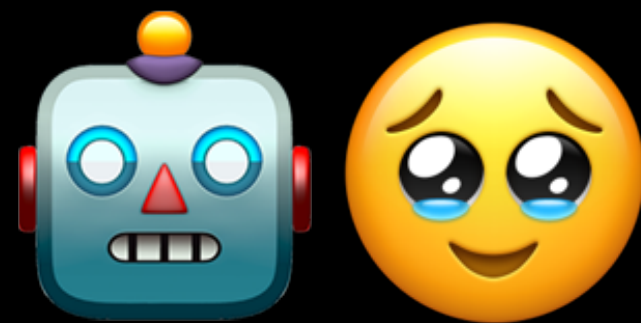
- **LLMs for planning** — Sensor check architecture decisions
- **LLMs for coding** — Copy/paste entire files
- **Hallucination** — 5% of generated code needed a human touch



From copy/paste to agent-led

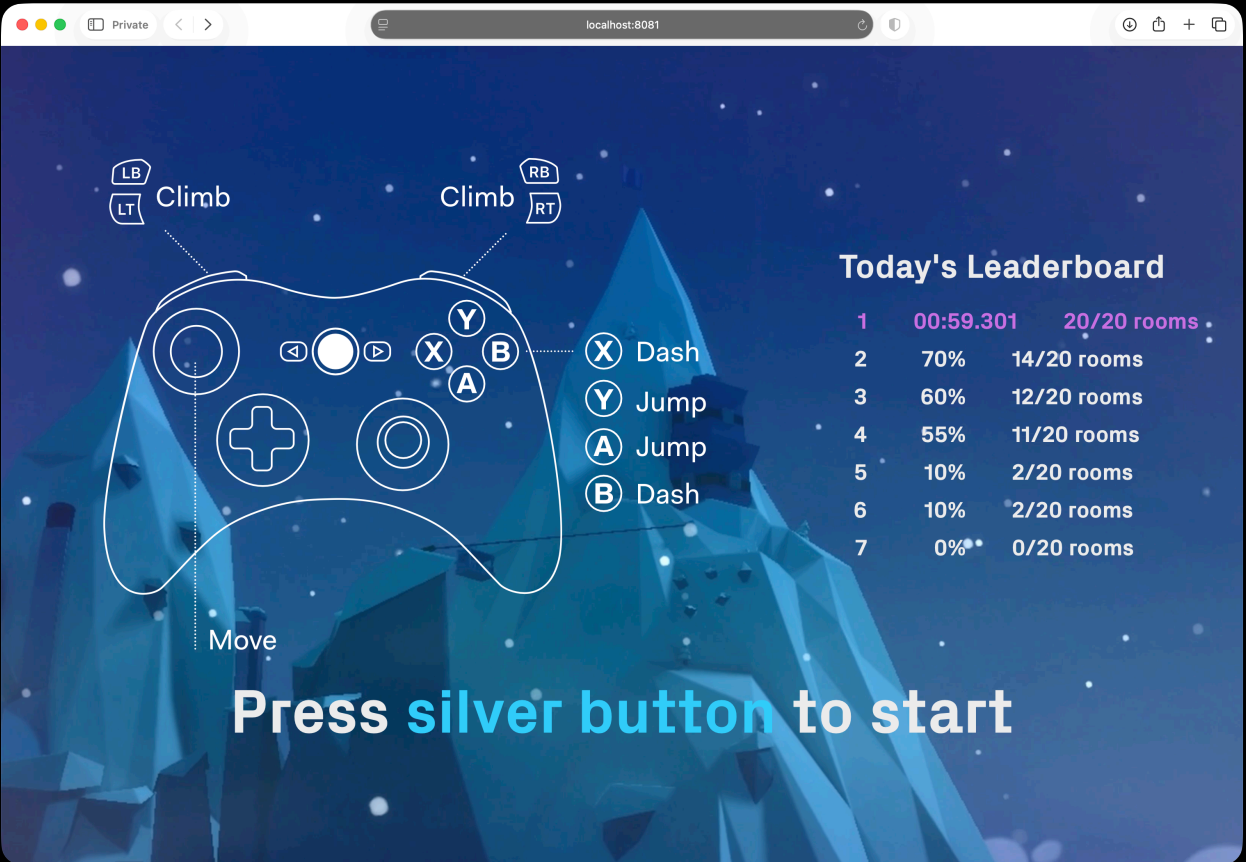
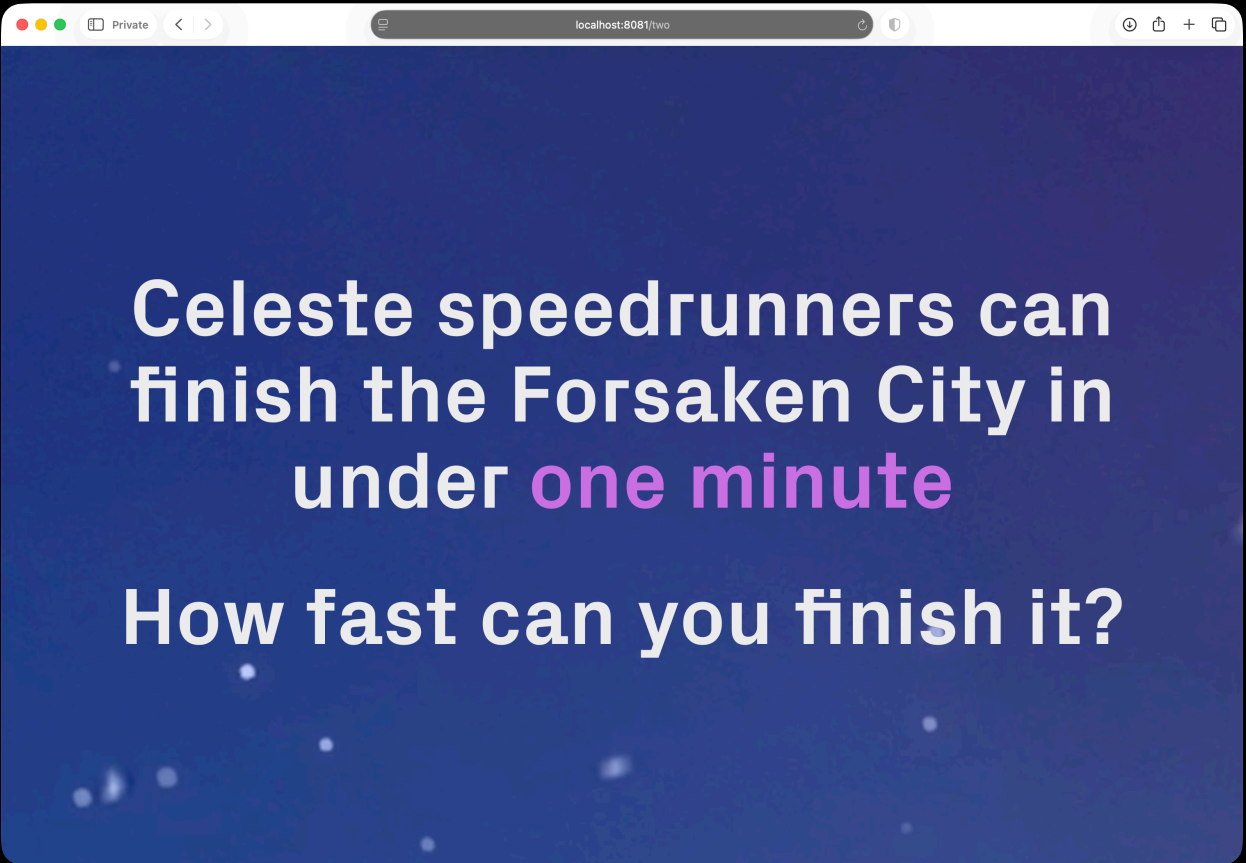
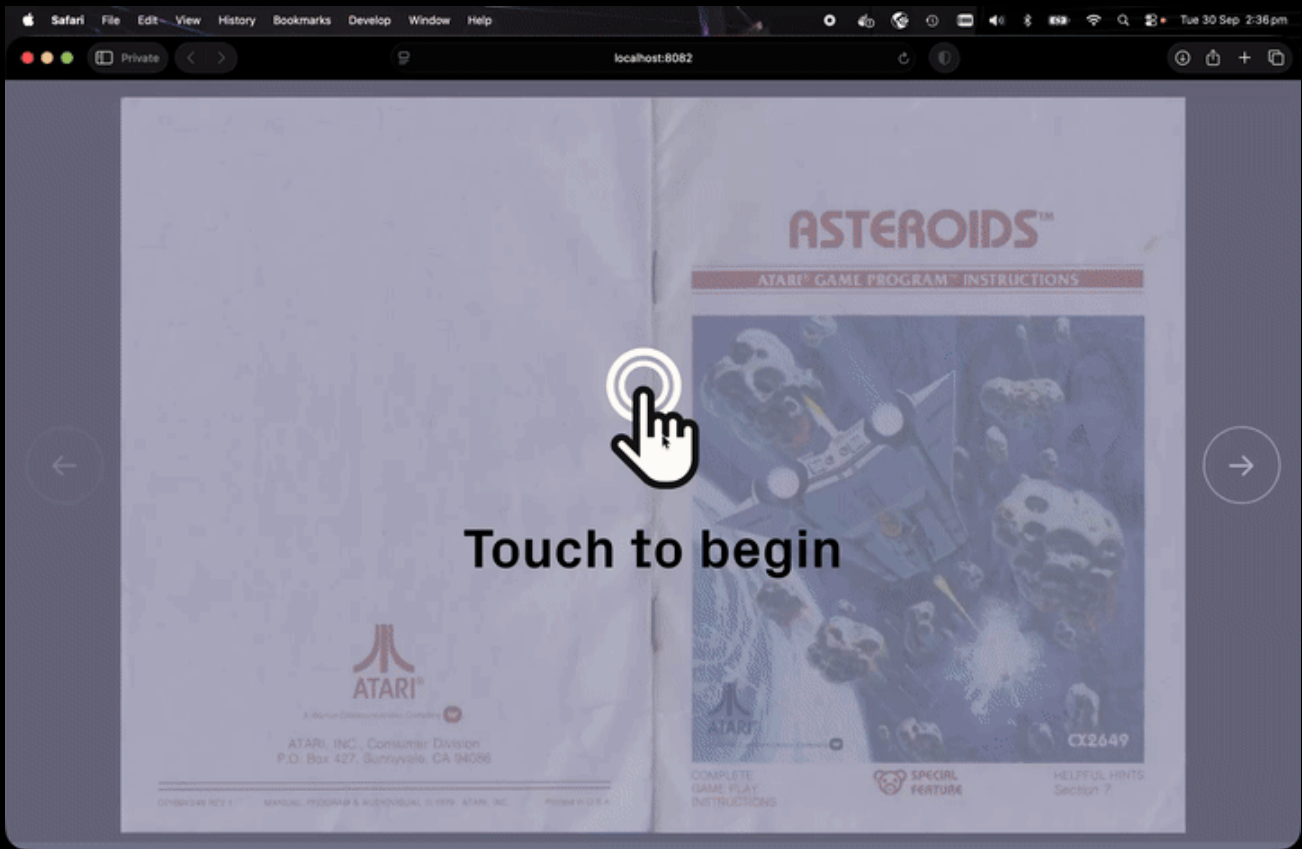
Agents and our Game Worlds exhibition

- **Funding crunch** — Exhibition software moved in-house
- **Time crunch** — Business as usual code + new exhibition code = 🤔
- **Automate more** — First use of agents for frontend iterations



From copy/paste to agent-led

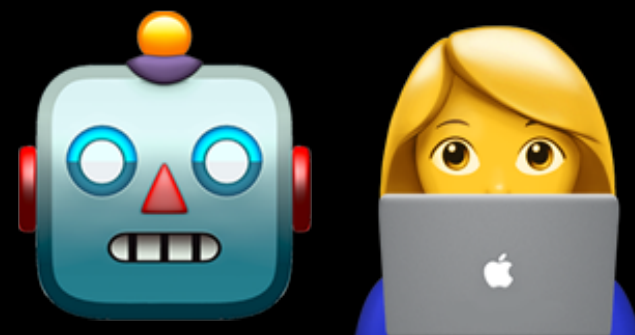
Game Worlds exhibition software



From copy/paste to agent-led

Keeping visitors in the loop

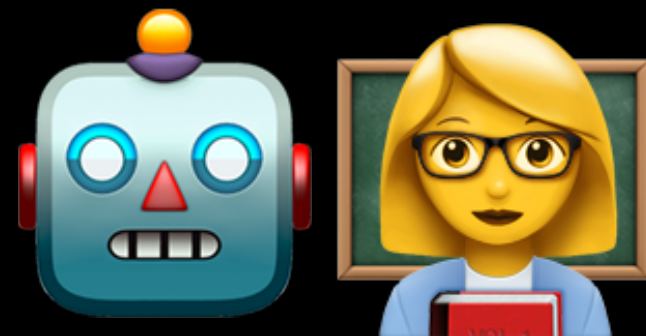
- **Visitor focused** — Who are our visitors, what are they asking for
- **Rapid research** — Talk to visitors, evaluate our solutions
- **Fast iteration** — Update quickly, and re-test with visitors



From copy/paste to agent-led

Keeping the organisation in the loop

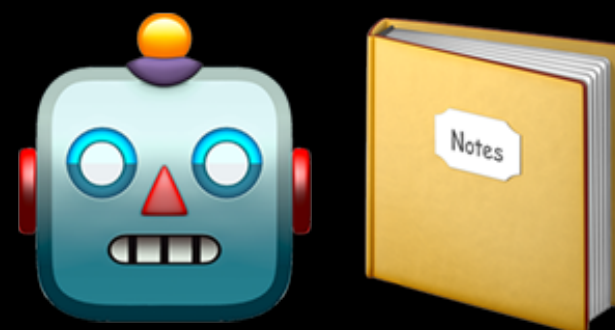
- **Lunch and learn** — Relaxed setting to chat about AI
- **Show and tell** — Show how we're using it, what's possible
- **Listen to both sides** — Hear all of the concerns, and the optimism
- **Develop a strategy** — Shared understanding of why, what, and how



From copy/paste to agent-led

Our AI principles

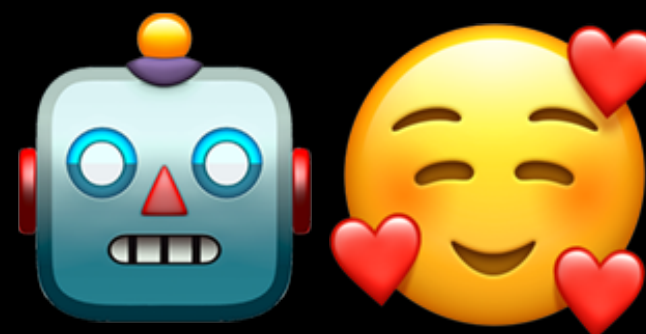
- **Purposeful** — Delivers public, creative, or operational value
- **Human** — People and their expertise remain at the centre
- **Responsible** — Used with care and with appropriate guardrails
- **Transparent** — We are open about how and where AI is used
- **Empowered** — Equip our people to use AI confidently, aligned with our values



From copy/paste to agent-led

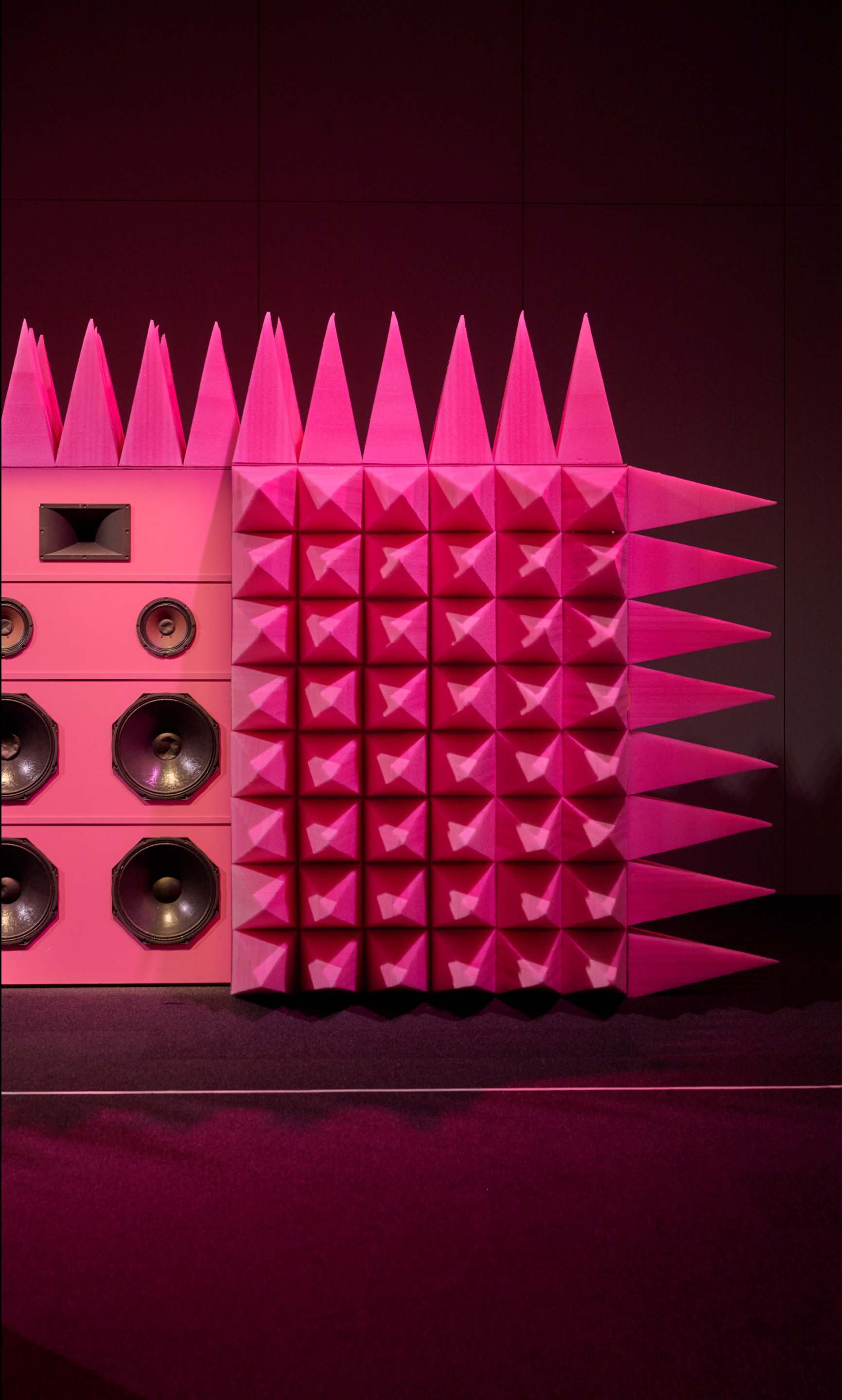
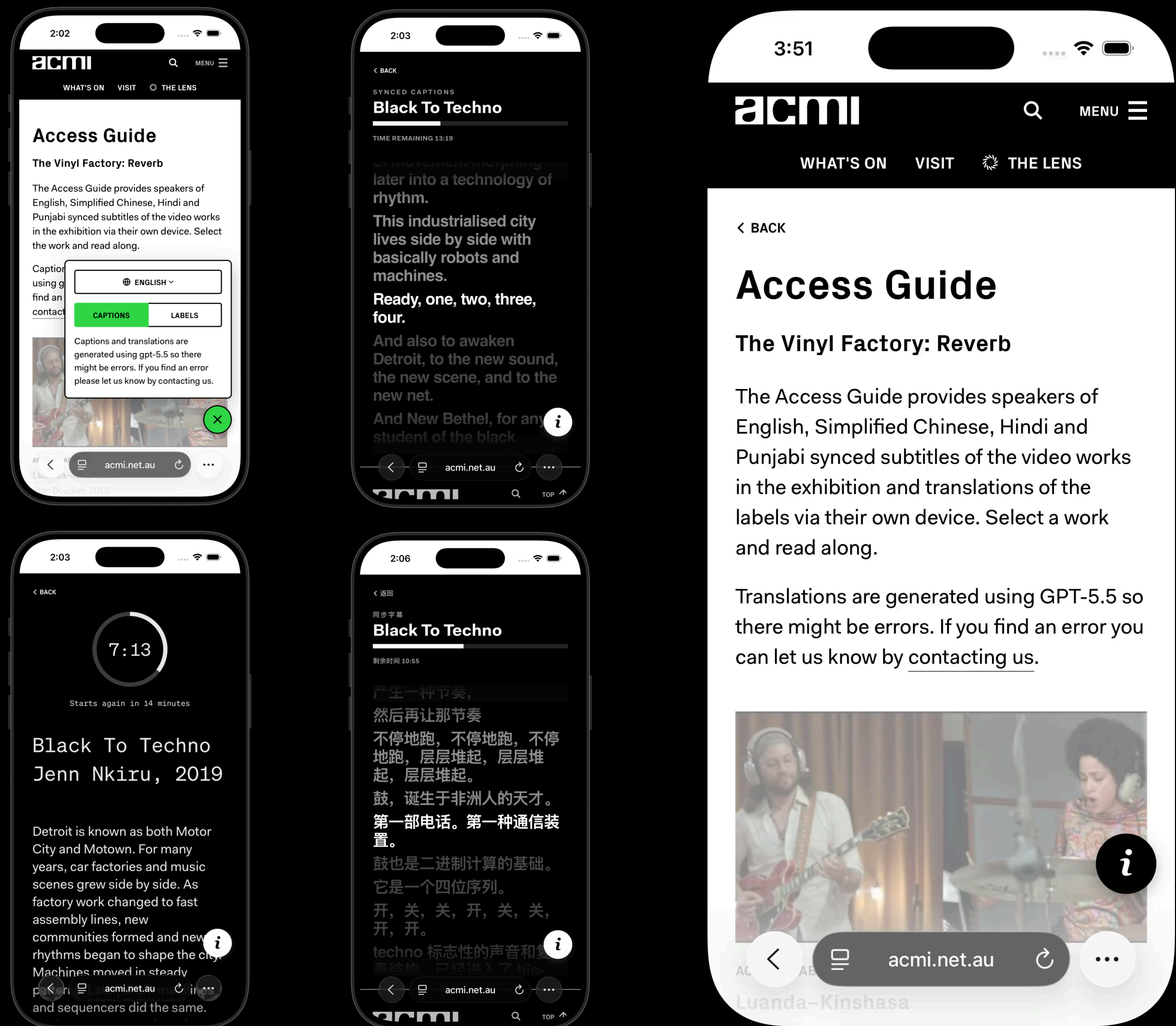
Automate all of the things

- **Hands-off** — Agents getting things right in one attempt
- **Porting code** — From Python to SwiftUI, video players on Macs
- **Website updates** — Issue descriptions from staff to full PRs
- **Infrastructure diagnosis** — Inspect logs, codebase, fix cache issues
- **Software updates** — Upgrade frameworks and dependencies



From copy/paste to agent-led

Reverb exhibition software



From copy/paste to agent-led

Reverb exhibition — humans in the loop

Django administration

Home > Translation QA

WARNING: This application is under development. Data saved here may be lost.

Reviewed work 125519 description_override zh-hans.

Translation QA

TypeAll

Localezh-hans

Review statusNeeds reviewFilter

Default LLM QA prompt

Compare the original English museum text with the English back-translation of an existing non-English translation. Identify meaning changes, omissions, additions, misleading wording, incorrect names, dates, quantities, cultural references, negation changes, tone shifts, or accessibility issues. Ignore harmless wording differences. Return only JSON with keys: severity, summary, issues. severity must be one of low, medium, high. issues must be an array of objects with keys: source_excerpt, back_translation_excerpt, issue, recommendation.

Save prompt version

Available translations

CONTENT	FIELD	LOCALE	
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	title_override	zh-hans	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	title_override	pa	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	title_override	hi	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	creator_credit_for_label	zh-hans	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	creator_credit_for_label	pa	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	creator_credit_for_label	hi	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	headline_credit_for_label	zh-hans	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	headline_credit_for_label	pa	Review
Everybody in the Place, An Incomplete History of Britain 1984-1992 work	headline_credit_for_label	hi	Review

Stored reviews

work 125519 · description_override · zh-hans

low May 20, 2026, 3:23 p.m. Prompt 1

The back-translation is largely faithful to the original. Most differences are minor wording shifts, but there are a few potentially misleading changes: 'British-Caribbean sound system culture' is reduced to 'the British Caribbean sound system,' 'older systems were breaking apart' becomes the singular 'old system crumbled,' and some phrasing slightly alters tone or specificity.

Original English

Though the setting feels unremarkable, the history presented in this classroom explores one of Britain's most transformative youth movements.

In <|>Everybody in the Place</|>, artist Jeremy Deller revisits the social and political forces that shaped the UK's so-called Second Summer of Love (1988-89). The film is structured around a lecture he gave to political science students. Using rare archive footage, it connects acid house and rave culture with unemployment, police tensions and the 1984-85 miners' strike – a major national conflict that changed Britain's political direction.

Google back-translation

Although the scene may seem unassuming, the history presented in this classroom explores one of Britain's most transformative youth movements.

In "Everybody in the Place", artist Jeremy Deller re-examines the social and political forces that shaped Britain's so-called "Second Summer of Love" (1988-89). The film revolves around a lecture he gives to political science students. Through the use of precious archival footage, it links acid house and rave culture to unemployment, police-civilian tensions, and the 1984-85 miners' strike—a major national conflict that altered the course of British

The original refers to a broader cultural tradition ('sound system culture'), while the back-translation narrows this to a singular 'sound system,' which can misrepresent the cultural reference and reduce specificity.

Source: merged with British-Caribbean sound system culture

Back-translation: merging with the British Caribbean sound system

Translate in a way that preserves the cultural scope, e.g. 'merged with British-Caribbean sound system culture.'

The plural 'systems' becomes singular 'system,' which changes the meaning from multiple social structures breaking down to one overarching system. 'Crumbled' also sounds stronger and more dramatic than 'were breaking apart.'

Source: as older systems were breaking apart

Back-translation: as the old system crumbled

Preserve both the plural and the gradual nuance, e.g. 'as older systems were breaking apart.'

Translations evaluation

Edit subtitles

Save subtitles

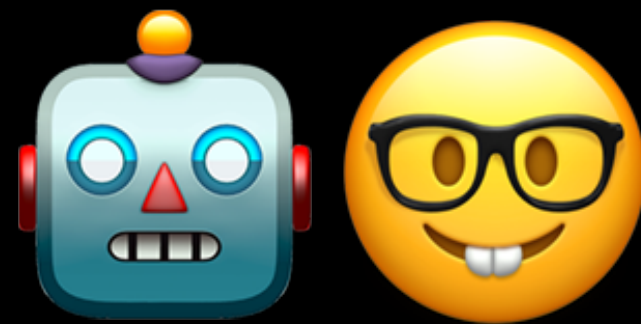
START	END	TEXT	ACTIONS
00:00:00,720	00:00:15,000	I would like to sing for you at this time a traditional gospel song that is and has been experienced, loved, and sung on every	Delete Add
00:00:15,000	00:00:44,980	Amazing grace.	Delete Add
00:00:50,000	00:01:14,980	How sweet the sound.	Delete Add
00:01:15,000	00:01:44,980	That saved a wretch like me.	Delete Add
00:01:45,000	00:01:56,700	Gang members in the capital are experiencing levels of post-traumatic stress disorder equal to troops in a war zone, experts have	Delete Add
00:01:57,740	00:02:06,980	Investigative studies by criminologists suggest living with violence, abuse at home, and drug use all lead to high levels of	Delete Add
00:02:08,200	00:02:13,960	Better understanding of gang members' mental health could be key in tackling issues with gun and knife crime.	Delete Add
00:02:19,000	00:02:58,840	But Lord I am found, was blind, but now I see.	Delete Add

Speech to text editor

From copy/paste to agent-led

Curiosity in the loop

- **Collection OCR** — We ask the questions, agents build evaluation tools
- **Video chapters** — Agents benchmark algorithms, we evaluate the output
- **Exhibition models** — Agents build a framework to train YOLO models



From copy/paste to agent-led Evaluation in the loop

neighbours

All OCR models

All document types

All tags

Signature

Handwriting

Images

Neighbours Project 27_06_2003.pdf

chandra · unknown · matches pages 1, 2, 3, 4, 5, 6, 7, 8, 9 · 9 chunk matches

credit_line, images

Neighbours can also define the relationship between ACMI and the NGV. We are literally "neighbours": geographically and philosophically.

Detail view

Neighbours Project 27_06_2003.pdf

qwen · unknown · matches pages 1, 2, 4, 5, 6, 7, 8, 9 · 8 chunk matches

credit_line, images

Or how about an episode of *Neighbours* as re-imagined by Ivan Sen. Of course, we know that in the world of commercial television this could never happen.

Detail view

Neighbours Project 27_06_2003.pdf

deepseek · unknown · matches pages 1, 2, 4, 5, 6, 7, 8, 9 · 8 chunk matches

credit_line, images

Or how about an episode of *Neighbours* as re-imagined by Ivan Sen. Of course, we know that in the world of commercial television this could never happen.

Detail view

Grundy's Neighbours Project 12_11_2003.pdf

deepseek · email · matches pages 1 · 1 chunk matches

email, images

Further, can you answer these questions: 1. are the filmmakers likely to use *Neighbours* footage? 2. are the filmmakers likely to use *Neighbours* music? 3. will any of the graphics in the presentation reflect the *Neighbours* brand?

Detail view

Grundy's Neighbours Project 12_11_2003.pdf

qwen · email · matches pages 1, 2 · 2 chunk matches

email, images

Further, can you answer these questions: 1. are the filmmakers likely to use *Neighbours* footage? 2. are the filmmakers likely to use *Neighbours* music? 3. will any of the graphics in the presentation reflect the *Neighbours* brand?

Detail view

Grundy's Neighbours Project 12_11_2003.pdf

chandra · email · matches pages 1, 2 · 2 chunk matches

email

Neighbours Project 27_06_2003.pdf

Details

SCREEN LOUNGES

BACKGROUND

Imagine a commercial TV schedule programmed by the likes of Juan Davila. Or an ad where Tracy Moffat really tells us what she thinks. Or how about an episode of *Neighbours* as re-imagined by Ivan Sen. Of course, we know that in the world of commercial television this could never happen. However organizations like The Australia

n Centre for the Moving Image and the National Gallery of Victoria can provide the space and discourse where emerging and established artists can offer an alternative to the cultural identity reflected back to us through commercial networks and institutions.

WHY NEIGHBOURS?

One television show more than any other in the Australian cultural landscape has become a focal point on how we perceive ourselves and how we would like to appear to the rest of the world. *Neighbours* is the ultimate expression of a particular fantasy of a "perfect" Australian life, a life in which Australian suburbia is always sunny, always welcoming, and, of course, always white. In allowing visual artists and filmmakers to explore *Neighbours* we believe it offers an opportunity for artists to raise important questions about contemporary definitions of Australian culture, popular and political.

Neighbours can also define the relationship between ACMI and the NGV. We are literally "neighbours": geographically and philosophically. The theme of *Neighbours* allows us to explore interconnections between the spaces as arts institutions, as well as #1 Liz,

New file !

Legal: general

"Neighbours Project "

Cheers

Gerdeline

29/9/03giving a context for the presentation of the 2004 Show.

The word "neig

hbours" also begs larger questions of how Australians imagine themselves. For the majority of its colonial history, this country has denied its connections with its immediate geographical neighbours. Is this changing? Has it changed? Are we European? Are we Pacific? Are we Asian? Or something else? Just as crucially, questions of Australian identity are complicated by the fraught, terrible history between Indigenous Australians and European Australians. Are blacks and whites neighbours? And where do more recent immigrants fit into this "neighbourhood"? How does Australian art practice and

NEIGHBOURS: 2004 PROJECT FOR THE SCREEN LOUNGES

BACKGROUND

Imagine a commercial TV schedule programmed by the likes of Juan Davila. Or an ad where Tracy Moffat really tells us what she thinks. Or how about an episode of *Neighbours* as re-imagined by Ivan Sen. Of course, we know that in the world of commercial television this could never happen. However organizations like The Australian Centre for the Moving Image and the National Gallery of Victoria can provide the space and discourse where emerging and established artists can offer an alternative to the cultural identity reflected back to us through commercial networks and institutions.

WHY NEIGHBOURS?

One television show more than any other in the Australian cultural landscape has become a focal point on how we perceive ourselves and how we would like to appear to the rest of the world. *Neighbours* is the ultimate expression of a particular fantasy of a "perfect" Australian life, a life in which Australian suburbia is always sunny, always welcoming, and, of course, always white. In allowing visual artists and filmmakers to explore *Neighbours* we believe it offers an opportunity for artists to raise important questions about contemporary definitions of Australian culture, popular and political.

Neighbours can also define the relationship between ACMI and the NGV. We are literally "neighbours": geographically and philosophically. The theme of *Neighbours* allows us to explore interconnections between the spaces as arts institutions, as well as

#1 Liz Neufle! sea & central

Not Secure — dev.acmi.net.au:8000

↻ 🔍 📄

🔒 🔗 + 📄

🔄 📄

🔊 🔇

🔍 ⏮ ⏪ ⏩ ⏭

04:42

20:09

🖥️ ⏭

ffmpeg_scene_0.35 (117)

pyscenedetect_content (252)

pyscenedetect_adaptive (138)

pyscenedetect_histogram (3...

transnetv2 (240)

omnishotcut (238)

autoshot (258)

0:02.96 0:33.12 0:36.40 0:44.92 0:56.44 1:05.56 1:14.80 1:27.76 1:36.96 1:43.08 1:55.44 2:05.24 2:12.92

2:23.72 2:31.84 2:39.96 2:44.56 3:00.36 3:07.36 3:23.04 3:25.20 3:28.80 3:32.00 3:35.76 3:41.80 4:23.68

4:31.20 4:34.52 4:41.20 4:47.16 5:07.88 5:27.32 5:44.40 5:47.28 5:47.32 6:11.76 6:15.04 6:35.08 6:44.28

6:47.52 6:51.00 6:56.68 7:06.28 7:09.36 7:18.12 7:36.44 7:53.56 8:28.80 8:32.28 8:43.60 9:07.28 9:10.48

9:13.96 9:17.60 9:23.32 9:28.24 9:54.40 9:59.96 10:05.40 10:11.88 10:21.24 10:35.84 10:48.00 11:02.60 11:48.12

12:06.12 12:15.88 12:26.24 12:46.88 12:50.64 12:56.68 13:13.08 13:42.52 14:13.40 14:18.12 14:21.96 14:31.64

14:39.56 14:50.04 14:52.28 14:56.44 14:58.76 15:02.44 15:05.20 15:13.76 15:21.32 15:25.12 15:34.20 16:23.52

16:28.92 16:33.36 16:37.24 16:45.92 17:03.48 17:16.20 17:20.60 17:23.88 17:31.48 17:31.52 17:34.84 17:39.84

17:48.48 17:56.00 18:15.32 18:18.52 18:25.16 18:36.64 18:51.76 19:03.96 19:17.96 19:24.20 19:33.80 19:43.32

19:50.60 19:58.40 20:01.64 20:08.44

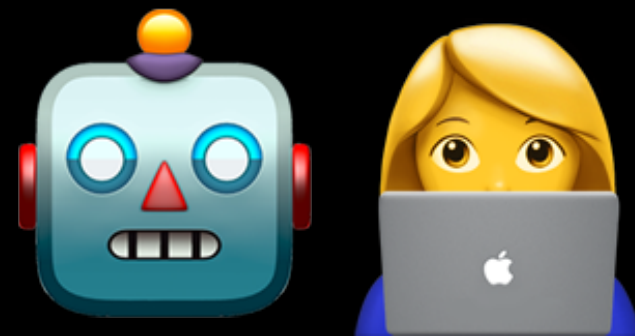
OCR search and evaluation

Chapter evaluation

From copy/paste to agent-led

Developers in the loop

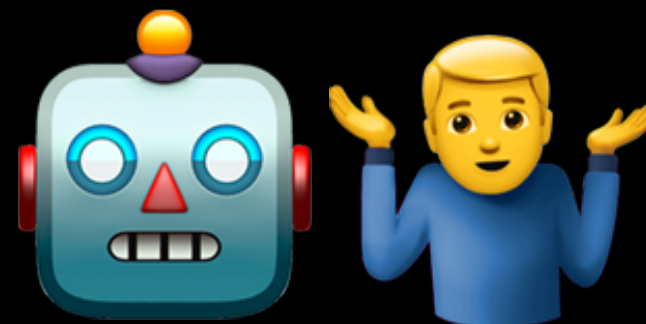
- **Agents run locally** — Agents run on developer computers
- **Command approval** — We require destructive command approval
- **Code review** — We require pull requests, linting, and tests from agents



From copy/paste to agent-led

Remove more bottlenecks

- **It's me, hi, I'm the problem, it's me** — Automate myself away
- **Everyone is a builder** — Give the organisation access to automated bots
- **Limited code-reviews** — Only review PRs that require database migrations
- **Guardrails** — Limit the blast radius to Staging infrastructure



From copy/paste to agent-led

Thank you!

- Labs posts - labs.acmi.net.au
- Open source code - github.com/acmilabs
- Website - www.acmi.net.au
- Slides - sighmon.com/acmi-ai4lam



Simon Löffler — [@sighmon](https://twitter.com/sighmon) — simon.loffler@acmi.net.au