

AUSTRALIAN  
CHILDREN'S  
TELEVISION  
FOUNDATION

**SHOWS THAT PUT  
AUSTRALIAN  
CHILDREN FIRST.**

ANNUAL REPORT 2018 - 2019





LEFT TO RIGHT:  
Clarke Richards as Mr. Barker,  
Aston Droomer as Ezra Banks,  
Jamil Smyth-Secka as Kyle Kilmson  
and Anna Cooke as Maudie Miller  
on the set of *The Inbestigators*

**”My daughter and I absolutely love watching  
the inbestigators together. We eagerly await  
Season 2 on netflix! Big fans in Canada!!“**

CATHERINE CHIN YET (VIA TWITTER)

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# Chairman's Letter to the Ministers

It is my pleasure to present the 2018-2019 Annual Report for the Australian Children's Television Foundation (ACTF).

This year we invested \$244,055.27 in script development across fourteen different projects from four states and territories. Meanwhile, two major live action drama series supported by the ACTF – *The Inbestigators* and *Hardball* – completed production and were delivered to the ABC; and the second series of the animated series *Little J and Big Cuz*, went into production for NITV and the ABC.

*Hardball* and *The Inbestigators* both launched on ABC ME and iview at the end of the financial year, with outstanding viewing figures, demonstrating how highly children and families enjoy and value Australian stories.

These high quality Australian children's television programs support the general capabilities in the Australian curriculum – especially critical and creative thinking; personal and social capability; ethical and cultural understanding. The ACTF Education team developed a range of new education toolkits this year to enhance the educational use of the programs we support. The team also brought students and teachers from all around Australia together online to interact with the creative teams behind some of our shows, via webinars.

In addition to entertaining Australian audiences *The Inbestigators* has been translated into 31 languages and is now entertaining children and families all over the globe on Netflix. Digital disruption and the continued entrance of new entertainment platforms represent opportunities and challenges for content producers and broadcasters alike, and the stakes are high. Here in Australia, our commercial broadcasters appear to be struggling with the increased competition and are asking to be relieved of their obligations to the child audience. The ACTF believes that we need to find a new way to support the provision of local children's content, and position Australian producers to take advantage of the new opportunities that are emerging. A sophisticated response to supporting Australian children's screen content in the 21st century should consider the vital role the ABC plays in delivering

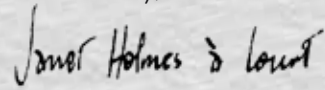
Australian content to children, take full advantage of the ACTF's expertise and capacity to support production and ensure that content reaches audiences, and make investing in Australian content an attractive option for all kinds of commercial platforms. Above all, it should put the interests of Australian children and their families first.

I would like to take this opportunity to thank all the Ministers who have supported the ACTF and its activities this year, and their relevant Departments and Film Victoria for their cooperation and assistance. I would especially like to acknowledge the support that we receive from our colleagues in the Commonwealth Department of Communications, Cyber Safety and the Arts.


I would also like to thank my fellow Board members for their contribution to the work of the ACTF. In particular, I must acknowledge the departure of Catriona Hughes, Feyi Akindoyeni and Daryl Karp from the Board this year. These three, who all represented the Commonwealth Government for multiple terms, brought exceptional wisdom, experience, passion and humour to our meetings, which we all miss. At the same time, our new Commonwealth appointees, Michael Carr Greg and Ian Booth, have brought fresh perspectives and insight to replace them and we look forward to working with them.

Finally, on behalf of the Board, I would like to thank Jenny Buckland and the entire team at the ACTF for another great year. This small, close knit team is continually moving forward and embracing the future, supporting and nurturing the projects we invest in with everything they've got. All of us on the Board cherish our involvement with this remarkable organisation, and believe that the future of Australian children's screen content, and the ACTF, are inextricably linked.

Yours sincerely,



Janet Holmes à Court, AC  
Chairman



**"We need to find a new way to support the provision of children's content and position Australian producers to take advantage of the new opportunities that are emerging."**

JANET HOLMES À COURT, AC - CHAIRMAN



# Ministers Responsible for Funding the ACTF



**THE HON PAUL FLETCHER MP**

Minister for Communications, Cyber Safety and the Arts

## COMMONWEALTH OF AUSTRALIA



### OUR MISSION

We make Australian children's lives better, through screen content that reflects our culture and our values.

### OUR VALUES ARE

Inclusion, diversity, resilience, imagination, having fun and striving to be our best selves.

### OUR VISION

High quality Australian children's screen content reaching and connecting with children on all the platforms they engage with.

### CORPORATE PROFILE

The ACTF is a non-profit public company limited by guarantee, which was incorporated in March 1982.

We are supported by the Commonwealth Government (through the Department of Communications, cyber safety and the Arts) and the governments of all States and Territories (through their respective Education Departments, excluding Victoria, where the ACTF receives funding through Film Victoria).

We are the leading body for Australian children's media, occupying a space at the intersection of culture, social impact, the screen business and education.

### WHAT WE DO

We provide assistance and support for children's media that delivers on our aspirations for the children's audience.

LEFT TO RIGHT:  
Reannah Hamdan as Salwa and Semisi  
Cheekam as Mikey on the set of *Hardball*



### CORPORATE GOVERNANCE

The governing body of the ACTF is its Board of Directors, the members of which all serve in an honorary capacity. The current Chairman and Deputy Chairman are Janet Holmes à Court, AC, and Andrea Denholm. The Board meets quarterly.

The Finance Committee develops funding strategies in connection with financing, production, sponsorship and government funding. The current Finance Committee members are:

- Janet Holmes à Court, AC, Chairman
- Ian Booth
- Jason Borton
- Garry Hewitt

The Audit and Risk Management Committee's role is to consult with the ACTF's Auditor, sign off on the ACTF's financial statements and monitor risk management. It is independent of ACTF management. The current Audit and Risk Management Committee members are:

- Andrea Denholm, Chairman
- Cheryl Best
- Jenny Burgess
- Dr Michael Carr-Gregg
- Robyn Rosengrave

The Board of Directors appoints the Chief Executive Officer. The Audit and Risk Management Committee appoints the Auditor.

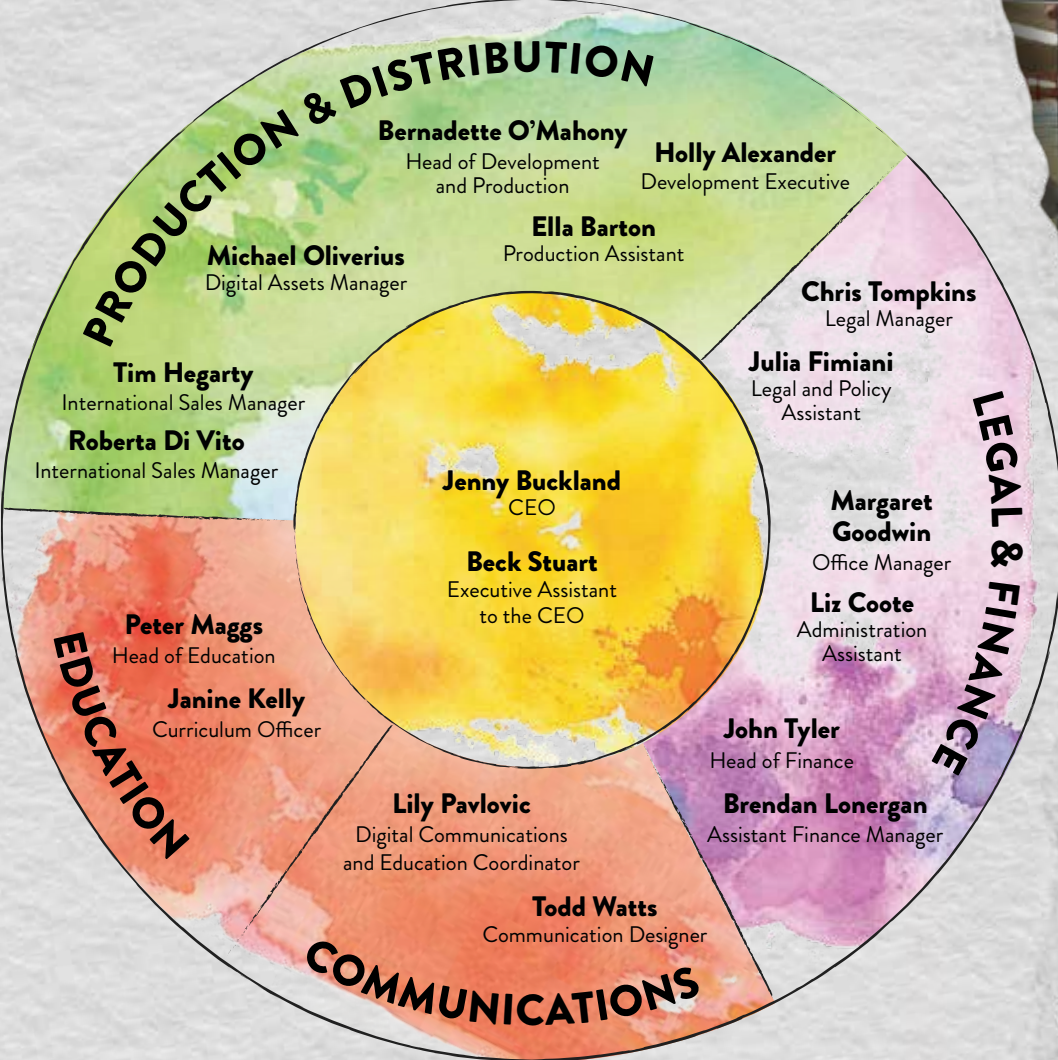
**"Being on the ACTF Board is important to me because it's an opportunity to advocate for quality Australian children's content. The extent to which the market fails to recognise the economic and social value of children's content is staggering ... we need to make sure that children get what they're entitled to - content that is entertaining, well made and uplifting, which reflects our community and values and that kids can relate to."**

ANDREA DENHOLM, DEPUTY CHAIR

ACTF BOARD LEFT TO RIGHT:  
Robyn Rosengrave, Jason Borton, Susan Cameron, Dr Michael Carr-Gregg, Janet Holmes à Court, Ian Booth, Regina Thompson, Andrea Denholm, Cheryl Best, Garry Hewitt  
Absent: Jenny Burgess, Helen Coonan



# Staff Structure



ACTF STAFF LEFT TO RIGHT, TOP TO BOTTOM:  
Todd Watts, Michael Oliverius, Lily Pavlovic,  
Bernadette O'Mahony, Jenny Buckland,  
John Tyler, Brendan Lonergan, Sam Bapak,  
Margaret Goodwin, Beck Stuart , Julia Fimiani,  
Tim Hegarty, Janine Kelly, Peter Maggs,  
Roberta Di Vito, Ella Barton, Holly Alexander



LEFT TO RIGHT:  
Dan Nixon, Simon Howe,  
Sam Simmons, Timmy Foley

# production and funding

“The project would not have been able to be developed or produced without the support from the ACTF. As financing was the main barrier, the funding from the ACTF gave us the resources required to proceed to the stage we have now reached.”

PIRATE SIZE PRODUCTIONS – SHAPE OF ZOO

## At Script Stage

The ACTF plays a key role in the development of Australian children’s screen projects through its Project Development Funding Program offered to independent producers across Australia.

In the 2018-2019 financial year we committed \$244,055.27 to 14 projects by producers from four States and Territories.

A wide variety of projects were supported, including live action drama, animation and factual shows, and they were set in an equally wide variety of locations, ranging from the Pilbara region of Western Australia to seaside villages.

Development funding is used for script development (preparation of storylines, script development and script workshops), creation of series bibles, set and character designs, and pilot episodes – which are crucial for developing a concept towards production.

We also provide non-financial support to funding recipients. This includes extensive feedback on project materials (e.g. storylines and scripts) and advice, mentoring and guidance.

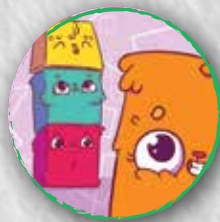
Applications for development funding are considered by the Board each quarter. We assess all applications on a range of criteria – including the concept’s originality as well as its quality, the strength and expertise of the creative team, its market potential, and its potential to engage with young audiences.

For the rolling three year period from 2016-2017 to 2018-2019, we committed \$974,059.80 to development funding, at an average of \$324,686.60 per year.

### PROJECT DEVELOPMENT FUNDING – 1 JULY 2018 TO 30 JUNE 2019

DATE OF BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE
Tuesday 11 September 2018	Beyond Productions (NSW)	The Adventors	\$12,000	Mini bible, sample script and one minute animated teaser
Wednesday 28 November 2018	Tim Bain (NSW)	Knee High Spies	\$9,500	Storylines, one episode script and a teaser script.
	Heidi Arena and Nicola Parry (VIC & NSW)	Good Deeders (working title)	\$15,409	Story workshop and series bible.



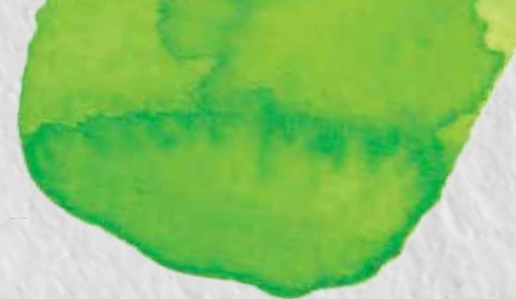


Pirate Size Productions (VIC)	Shape of Zoo	\$6,779	Produce one episode as proof of concept.
Panita Productions (ACT)	PQ	\$15,000	Development workshop and write a series bible for the series.
Headland Media Group (NSW)	Unpopular Me	\$21,650	Development workshop, revise storylines, plot two episodes, and write two sample scripts.
Subtext Pictures (NSW)	Grand Disasters	\$20,400	Development workshop and series bible for the series
Weerianna Street Media (WA)	Thalu	\$32,496	Workshop, series bible and three scripts.
Flying Kite Pictures & Sticky Pictures (NSW)	Are You Tougher Than Your Ancestors? – 2nd Round	\$7,470	Second stage of development including two episode outlines, a sample script, revised bible, and revised budget, finance plan and schedule.
Ned Lander Media (NSW)	Little J & Big Cuz – Series 3	\$28,000	Brainstorming and development workshop and develop scripts for the series.
Brindle Films (NT)	Maverix – 2nd Round	\$7,700	Budgeting the series, including line producer and travel.
Weerianna Street Media (WA)	Thalu – 2nd Round	\$14,067	Further development workshop and budgeting the series, including production manager and travel.
Panita Productions (ACT)	PQ	-\$15,000	Revocation
Headland Media Group (NSW)	Unpopular Us (previously Unpopular Me)	-\$21,650 \$10,857.27	Revocation of previous funding, approval of a reduced investment.

Tuesday 5  
March 2019



Tuesday 4  
June 2019



**TOTAL**

**\$ 244,055.27**

Van Vuuren Bros (NSW)	The Return of Sebastian King	\$25,575	Development workshop, write a mini-bible including episode outlines and one scene breakdown.
Kiss and Go Productions (VIC)	The Cliffs	\$21,000	Development workshop, write a series bible including series arc, character breakdowns and 15 episode synopsis.
Easy Tiger Productions (NSW)	Project X	\$32,802	Development workshop.

**“We just wanted to say a HUGE thankyou for last week, supporting and mentoring our project. Having the opportunity to have a writers room early on in the development has been truly beyond productive. We have all come away 100% enthused, with a wealth of ideas and endless possibilities!!”**

HEIDI ARENA – GOOD DEEDERS (WORKING TITLE)

**“It has always been a pleasure dealing with the organisation and this project would not exist without the critical funding and support that ACTF provides to creators and producers of Australian children’s television content.”**

FLYING KITE PICTURES & STICKY PICTURES - ARE YOU TOUGHER THAN YOUR ANCESTORS?



# At Financing Stage

We invest in productions primarily via distribution advances. The advance forms a vital part of a project's financing, allowing a project to commence production. Once the program is completed, we provide sales and distribution assistance by marketing the program internationally. This offers additional commercial returns, as well as exposure for the producer and program overseas. Furthermore, it provides international audiences the opportunity to experience high quality, unique Australian children's screen content.

With our extensive experience in marketing and distributing children's television locally and internationally, we can also assist Australian producers in finding new audiences for their programs beyond their initial domestic broadcast window, including into educational markets.

For the three year period from July 2016 to June 2019, we committed \$1,740,403 in investment for children's productions.

In 2018-19 we provided investment of \$381,509 in a diverse selection of high quality children's productions.

## SPACE NOVA

*Space Nova* is a 26 x 24 minute animation series developed and produced by SLR Productions in Australia as a co-production with Giggle Garage in Malaysia for broadcast on Channel Nine, ABC ME and German pub-caster, Super RTL.

The series follows an Australian family on a mission to explore the universe, heading into space on behalf of the Australian Space Association on the ship *Space Nova 1* to join the international space station Luna Port. But like moving to any new city, there are new friends, new challenges, and when you throw in finding new planets, investigating stardust, searching for renewable energy sources, and cosmic optical illusions, life is never dull.

The ACTF has previously committed \$29,266 in development funding for the series alongside the ABC, Super RTL and SLR Productions.

We have also committed a \$40,000 distribution advance for Australia and Zealand, subject to the ABC and Nine's rights. The series is also financed with the support of Screen Australia in association with Giggle Garage and Create NSW. ZDF Enterprises will distribute the series worldwide (excluding Australia and New Zealand).

Production on this series will continue throughout most of 2020.

**“The idea of a distinctly Australian series that showed Australians at their best in the science and technology fields, through an adventure series, and tapped into what is going on presently with the establishment of Australia's first space agency was an exciting idea and we are pleased now to also be able to support the production as well.”**

BERNADETTE O'MAHONY  
ACTF HEAD OF DEVELOPMENT  
AND PRODUCTION

**“Without the development support from the ACTF, we just couldn't have achieved the early development we needed to really prove the concept to everyone.”**

SUZANNE RYAN  
SLR PRODUCTIONS

LEFT TO RIGHT:

Director Julie Kalceff and Evie Macdonald  
as Hannah Bradford on the set of *First Day*

## FIRST DAY

*First Day* is 4 x half hour special event series, based on the acclaimed short film of the same name produced as part of ABC ME's International Day of the Girl initiative in 2017.

*First Day* is produced by Kirsty Stark from Epic Films in South Australia and written and directed by Julie Kalceff, who also wrote and directed the original short film. Like the short film, the series will again start with the character of Hannah starting high school, however it will continue her story as she makes friends and settles into high school and finds the courage to be herself.

The ACTF currently has education rights in the short film and will take worldwide distribution rights in the short film, as well as the series (subject to the rights of the ABC). The ACTF has committed a distribution advance of \$56,509, alongside support from Screen Australia, the South Australian Film Corporation and the ABC.

The Adelaide based series began pre-production in June 2019, and commenced principal photography in early July. *First Day* is currently in post-production

## ARE YOU TOUGHER THAN YOUR ANCESTORS?

*Are You Tougher Than Your Ancestors?* is a 13 x half hour factual entertainment series from Flying Kite Pictures and Sticky Pictures. The series will explore ten incredible tales of children's exploits from the past, and look at them from a new historical viewpoint, from the point of view of the child. It will pit the skills of today's kids against the exploits of children from Australia's past, to find out how they measure up and experience a little of what life was like for their ancestors.

The ACTF has previously committed \$17,630 in development funding in the series alongside the ABC.

Budgeting and financing of the project is currently being finalised. The ACTF has committed to a distribution advance of \$185,000 for worldwide rights, subject to those rights licenced by the ABC. The series is also supported by the South Australian Film Corporation.



## At Production Stage

### THALU

*Thalu* (formerly *Neomads*) is a short form (5 x half hour episodes and also in 10 x ¼ hour episodes) live action series from Weerianna Street Media, which has been developed with NITV, the ABC and the ACTF. The series follows a disparate group of kids who join forces on a mission to save their communities from the mysterious cloud heading their way and engulfing towns and camps in its path.

The series is to be produced in Roebourne in the Pilbara region of Western Australia. It will be cast from the community, with the aim being to give the local young people a voice and a positive experience they can build on. The series will also be produced, directed and written by indigenous Australians.

Prior to the commencement of production the ACTF committed \$56,020.44 in development funding in the series alongside the ABC and NITV.

Budgeting and financing of the project is currently being finalised. The ACTF has committed to a distribution advance of \$100,000 for worldwide rights, subject to rights of the ABC and NITV licenced rights. Support is also being provided by Screen Australia, Screenwest and the WA Regional Film Fund.

**“It’s so important for Aboriginal and Torres Strait Islander kids to see themselves reflected on screen – and to celebrate Indigenous culture and language. We are sure that *Thalu* will be received with the same warm reception as our award-winning series *Little J & Big Cuz* and *Grace Beside Me*.”**

TANYA ORMAN  
NITV CHANNEL MANAGER



In 2019-18 two major series were in production – *Hardball* and *The Inbestigators*. These programs were completed and delivered during the 2018-19 financial year, and have since proven to be critical and ratings successes.

### HARDBALL

*Hardball* follows Mikey, a young Maori boy from New Zealand, as he moves to Western Sydney with his dad and discovers the amazing, competitive schoolyard sport that is handball. He is soon befriended by classmates Jerry and Salwa, who join forces to help turn Mikey into the best handball player the school has ever seen – and topple reigning king of the court, Tiffany.

*Hardball* is the first children’s drama series from Northern Pictures and went into production during the 2018-19 financial year. The 13 part series was co-created and written by Guy Edmonds and Matt Zeremes. Joe Weatherstone served as producer, with Catherine Nebauer and the ACTFs Head of Development and Production, Bernadette O’Mahony executive producing. Darren Ashton, Kacie Anning and Fadia Abboud directed the series.

Filming took place in and around Western Sydney, as well as at La Perouse Public School. Cast members include Semisi Cheekam as Mikey, Reannah Hamdan as Salwa, Erin Chow as Tiffany and Logan Reberger as Jerry, with Helen Dallimore as the school principal-elect Ms Crapper and co-creators Guy Edmonds and Matt Zeremes featuring as Steele and Stone, Tiffany’s dads.

*Hardball* was created with support from the ABC, Screen Australia, Create NSW and the ACTF.

**“The initial concept for *Hardball* was pitched to me by the show’s creators Guy Edmonds and Matt Zeremes and I immediately fell in love with the idea – it felt fresh and diverse and I was excited to support a show that was truly reflective of the society we live in.”**

EXECUTIVE PRODUCER CATHERINE NEBAUER

**LEFT TO RIGHT:**  
Director and creator Matt Zeremes,  
Executive Producer Catherine Nebauer and  
Director and creator Guy Edmonds of *Hardball*

PRODUCTION AND FUNDING 19



**LEFT TO RIGHT:**  
Sharliya Mowarin as Lali, Ella Togo as Samara, Penny Wally as Vinka and Cherry Rose Hubert as Em On the set of *Thalu*



Semisi Cheekam as Mikey  
on the set of *Hardball*

**“Hardball brings together people from different backgrounds, cultures and experiences in this clever and funny series. The show is a delightful celebration of diversity, inclusion and friendship through sport.”**

MARNEY MALABAR,  
DIRECTOR OF TVOKIDS (CANADA)

#### AUDIENCE RESPONSE AND RATINGS

*Hardball* debuted on the ABC in April 2019, first on the ABC ME app before airing on the ABC ME channel, and responses from audiences have been positive.

*Hardball* was broadcast daily at 4:30pm from 22/4/2019 – 4/5/2019 and Sundays at 10:15am from 12/5/2019 – 30/6/2019. In 2019, it achieved a combined Metro and Regional Average Audience of 50,000 viewers. This accounted for a 5-12s share of 20%, which the ABC says is an excellent response. In addition to this, *Hardball* launched as a part of the ABC ME iView and app campaign “Best Fest” achieving 980,000 plays with a VPM of 46,282, described by the ABC’s as one of its strongest digital performers. The ABC says *Hardball* has been an outstanding title in its short existence on ABC ME.

**“Hardball slips right into a growing line of top ABC ME / ABC3 dramas: *Dance Academy*, *Nowhere Boys*, *Little Lunch*, *My Place* and our heritage of serving up some of the best in the world.”**

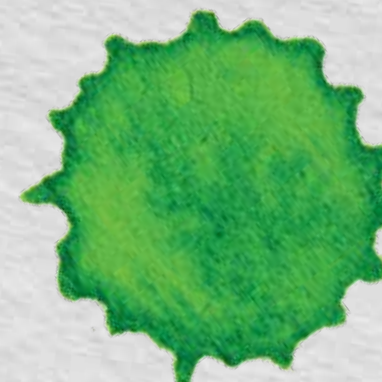
DAVID KNOX  
TV TONIGHT  
22 APRIL 2019

**“Watching *Hardball*, ...there’s a jump-started narrative more enjoyably brisk than most adult comedies; the show doesn’t dilute what works for an adult audience, instead it finds a tempo and tone that zips along for a tween crowd.”**

CRAIG MATHIESON  
THE SYDNEY MORNING HERALD  
1 APRIL 2019

**“My class has greatly enjoyed watching a weekly episode of *Hardball* during their half hour of free choice time on Fridays. It has generated lots of interesting discussion, particularly as many of my students are yet to visit mainland Australia, and as such have had limited exposure to children from other cultures. A number of students have told me they are also watching the series at home”**

ELIZA CHILDS  
YEAR 5/6 EXTENSION TEACHER  
MORNINGTON ISLAND STATE SCHOOL





### THE INBESTIGATORS

From the creative minds of Gristmill (the creators of *Little Lunch*), Robyn Butler and Wayne Hope, *The Inbestigators* follows the adventures of a schoolyard detective agency run by Year 5 students Ezra, Maudie, Ava and Kyle. Each episode not only solves a mystery, but also explores themes that resonate in the playground, such as friendship, loyalty, trust, honesty, fear and loneliness.

The series is written by Robyn Butler, Wayne Hope, Molly Daniels, Lisa Marie Corso, Maddy Butler, Jayden Mascuilli and Bob Franklin. Robyn Butler and Wayne Hope served as producers, and also executive producers alongside Greg Sitch and the ACTF's Bernadette O'Mahony. The series was directed by Robyn Butler, Wayne Hope, Tim Bartley, Nina Buxton and Ian Reiser.

*The Inbestigators* was filmed in Victoria, with much of the filming taking place at Moorabbin Primary School. The series features Abby Bergman (Ava), Anna Cooke (Maudie), Aston Droomer (Ezra) and Jamil Smyth-Secka (Kyle) as *The Inbestigators* themselves, with Maria Angelico as teacher Miss Tan, with cameo appearances from the likes of Heidi Arena and Frank Woodley.

*The Inbestigators* was made with the support of the ABC, Screen Australia, Film Victoria, Netflix and the ACTF.

### AUDIENCE RESPONSE AND RATINGS

*The Inbestigators* has been well received in Australia and abroad, after premiering locally on the ABC in June 2019 before its international debut on Netflix in August 2019 - available in 31 languages across 189 countries.

**“Very Small Business’ Robyn Butler’s and Wayne Hope’s take on the children’s detective gang is cute, astute, and follows the golden rule of the genre: don’t try to get down with the kids by using schoolyard lingo, as it will date and fast. This awesome foursome, led by a conscientious pupil named Ezra Banks (Aston Droomer), present their origin story in this snappy opener, which promises sleuthing fun to come”**

BRIDGET MCMANUS  
THE SYDNEY MORNING HERALD  
16 JUNE 2019

**“At just 15 minutes per episode *The Inbestigators* is fresh fun and very nearly the next best thing since Essie Davis gave up on *Miss Fisher*.”**

DAVID KNOX  
TV TONIGHT  
16 JUNE 2019

**“These tightly-woven plots give each story a sleek shape, but many of their beats also pack emotional resonance, or hit the audience hard on their funny bones....Even if you don’t have kids who are too young for *Columbo* or too modern and cynical for *Jonathan Creek*, and you’re just looking to play along with *The Grandest Game* by yourself, there’s a lot to love in *The Inbestigators*.”**

BRENDON CONNELLY  
VODZILLA  
18 AUGUST 2019

**“Australian creators Gristmill know exactly how to pitch the humour to our audience and have crafted a funny, clever and warm series that has already become a firm favourite.”**

LIBBIE DOHERTY, HEAD OF CHILDREN'S - ABC TELEVISION



LEFT TO RIGHT:  
Abby Bergman as Ava Andrikides and Director and creator Wayne Hope on the set of *The Inbestigators*





*The Inbestigators* premiered on ABC ME daily at 5pm from 21/6/2019 - 30/6/2019. In this time it achieved a combined Metro and Regional Average Audience of 82,000 viewers. The ABC says this is an incredible 34% share of 5-12s. So far on iview it has achieved 1,682,600 plays with a strong VPM (Video Player Measurement) of 61,437.

**Director and creator Robyn Butler  
on the set of *The Inbestigators***

## Professional Development

We have many years of experience in developing and producing children's content, and providing assistance, mentoring and guidance is a key part of our development and production funding programs.

We assist producers to develop relationships with potential creative collaborators as well as identify potential sources of production funding and market attachments. When providing development and production funding on new projects, we provide guidance and insights on creative and production decisions, which ensures that projects are ready for market and pitched to their intended audiences.

We have assisted producers to build capacity and grow their business and experience. Support for emerging and established producers during 2018-2019 included:

- making our offices available to a large number of producers from all across Australia for the purposes of conducting workshops and other development activities, whether children's, prime time drama or comedy;
- we provided in-kind support and office space for director/writer Isaac Elliott, arranging experience on *The Inbestigators* set, as well as introducing him to an up and coming production company and suggesting that they work together and pitch a project to ABC which subsequently has been commissioned;
- we also provided space and in-kind support for Story Lab's (VIC) development workshop for emerging diverse writers over a 6-week period;
- providing continued industry development and support to one particular emerging production company (Pirate Size Productions) through the provision of ongoing advice, office space and facilities;
- working with Brindle Films (NT), among other established producers currently working in other areas of the industry, to expand their businesses into children's live action drama production. We are setting up meetings internationally with senior executives in the children's media business for them, as well as representing the producers and their projects internationally ourselves; and
- providing a number of internships to film and television university students, which has allowed them the opportunity to observe project development and industry processes, and gain experience in writers' rooms, as well as meeting industry players whilst they are at the ACTF.

We have extensive knowledge of international markets, and as one of the leading distributors of Australian children's television content overseas for many years, we have excellent relationships with major broadcasters and platforms around the world. During 2018-2019, Weerianna Street Media (WA) have been mentored by the ACTF throughout the development and financing of their first children's live action drama series *Thalu* which has allowed the project to enter production in second half of 2019. We have also taken a hands-on role as Executive Producer on *Thalu* to mentor the producers across all facets of the project. This assisted the project in securing commitments from broadcasters NITV and the ABC and securing production financing.



We also continued to support the sector more broadly during 2018-2019, including:

- Hosting and facilitating the semi-final judging of various categories for the 7th International Emmy Kids Awards in August 2018. A group of Australian children's producers were invited to view programs from across the globe and to be a part of the process and discussion about the best children's programs internationally. This broadens their understanding of children's television markets and audiences across the world. It also introduces them to the highest quality programs from a diverse range of territories which they often never see, and which don't usually screen in Australia;
- Sponsoring and moderating a panel at the Screen Producers Association's Screen Forever conference. The panel, titled 'Funding the Future: Kids TV at a Crossroads' featured Agnes Augustin (Shaw Rocket Fund - Canada), Sally Caplan (Screen Australia), Julia Adams (Shiff & Company), Sacha Gregson (ABC) and Greg Childs (Children's Media Conference - UK), with Jenny Buckland as moderator. The panel provided the producers in attendance an insight into the funding environment both in Australia and abroad and allowed them the opportunity to engage directly with the panel; and
- Speaking with producing students at university, sharing industry and market knowledge on the children's television sector, as well as providing insights to current local and international trends.



**LEFT TO RIGHT:**  
**The jury of the 7th International Emmy Kids Awards;**  
**Back Row:** Bernadette O'Mahony, Mary-Ellen Mullane,  
 Suzanne Ryan, Stu Connolly, Emma Fitzsimmons,  
 Gill Carr, Nathaniel Brendel  
**Front Row:** Colin South, Libbie Doherty, Avriil Stark,  
 Nikki Hamilton, Bruce Kane, Gai Dunlop







# education and outreach

High quality Australian children's programs contribute to the development of a positive sense of culture and identity, making them a valuable tool for educators.

The ACTF is uniquely placed at the intersection of the screen production and education sectors to develop resources and opportunities that align with the Australian curriculum, especially the general capabilities of critical and creative thinking; personal and social capability; and ethical and cultural understanding.

ACTF educational resources and programs are available through a wide range of platforms, including via our Online Shop, dedicated websites, through online streaming services and via direct arrangements with education departments.

Our educational resources and programs are accessed by students and educators in all States and Territories of Australia, including in remote and regional Australia.

We support teachers Australia-wide through outreach to education departments, universities, teacher associations and schools and by providing professional learning through presenting at conferences and conducting workshops.

We also conduct virtual learning and other student engagement activities, such as our webinars, which give students the unique opportunity to connect with program talent without having to leave their school.



ACTF's Digital Communications Officer and Education Coordinator;  
Lily Pavlovic managing the *First Day* Q&A Webinar



# Resource Development

The following educational resources for teachers were completed by the ACTF during 2018-2019:

## FIRST DAY TEACHING TOOLKIT

*First Day* (2017) follows main character Hannah as she finishes primary school and begins her secondary schooling. Her first day of high school is even more significant: it's the first day she will wear a girl's uniform to school and go by her chosen name, rather than the boy's name she was given at birth.

The *First Day* Teaching Toolkit is mapped to the Australian Curriculum. It explores themes relevant to the Year 6/7 transition, including values, identity, resilience, friendships, and inclusivity.

By exploring key themes from *First Day*, the resource helps students to prepare for, process and reflect on their own transitions to secondary school. The learning tasks encourage inclusive behaviours in the classroom and reminds students that we are all more alike than we are different.

**“This wonderful teaching toolkit explores the themes of transition, identity, values, friendship, diversity, resilience and inclusivity.”**

**The short and beautifully produced toolkit shows how (in some ways) Australia is leaps and bounds ahead of the UK in the way we support and care for trans kids in our media, in our schools, in our society”**

FIRST DAY  
TRANS CHILDREN ON TV (UK)

**“I just wanted to let you know the impact the *First Day* Teaching Toolkit is already having. We've received feedback from parents of transgender children about how thrilled they are with the resource and how helpful it is going to be to them and their children. So many parents have already contacted their child's school and sent through the link to the resource”**

JULIE KALCEFF - DIRECTOR OF FIRST DAY

## SUMMERS DAY TEACHING TOOLKIT

In *Summer's Day*, we see one Australian girl's awkward transition into a teenager. Summer's mother isn't around when she gets her first period, so she navigates becoming a woman, and her body image troubles, with the help of her best friend Mackenzie.

The free *Summer's Day* Teaching Toolkit explores the content and themes in *Summer's Day*, including menstruation, puberty and body image. It can be used as a standalone resource, or to complement a school's health education and puberty programs.

**“It was so great to have visuals of what periods are all about, the characters portrayed realistically in an honest and realistic way.”**

ASSISTANT PRINCIPAL/  
WELLBEING LEADING TEACHER  
ELSTERNWICK PRIMARY SCHOOL (VIC)

## WOVEN THREADS TEACHING TOOLKIT

The *Woven Threads: Stories from Afar* Teaching Toolkit aims to support teachers in exploring key themes from the series. The resource also aims to build students' understanding of, and empathy with, refugees and asylum seekers. It contains curriculum-mapped learning tasks for Year 5-10 students, drawing on content from a wide range of learning areas, capabilities, and cross-curricular priorities.

Tasks were designed with an inquiry approach, aiming to foster communication, collaboration, creativity and critical thinking in the classroom.

## MUSTANGS FC TEACHING TOOLKIT

The *Mustangs FC* Teaching Toolkit explores key themes from this unique series, including gender, relationships, mental health, leadership and diversity.

Suitable for upper primary and lower secondary students, the toolkit provides teachers with discussion starters, engaging provocations and learning tasks, all linked back to clips from our award-winning series about an all-female soccer team. The resource draws on inquiry-based learning principles, and aims to promote discussion, collaboration and reflective thinking in the classroom.

**“The *Mustangs FC* Teaching Toolkit allowed me to match up key themes such gender equity, discrimination and affirmative action with those that my Year 6 students were studying as part of an inquiry unit. It allowed me to structure the unit of work and made it easier to assess.”**

KARSAN HUTCHINSON  
YEAR 6 TEACHER, ROSE PARK PS (SA)

LEFT TO RIGHT:  
Director Julie Kalceff and Evie Macdonald  
at the *First Day* webinar



# Student Experiences

The ACTF connects with students through our online student webinars and workshops delivered via video-conferencing. These are particularly popular with students from remote and regional schools, who are able to participate in events that would not otherwise be available to them. We also ran two competitions, which provided the opportunity for students Australia wide to express their creativity, guided by ACTF supported programs and resources.

## STUDENT WORKSHOPS

### ACMI / ACTF COMEDY SCRIPTWRITING WORKSHOPS FOR UPPER-PRIMARY STUDENTS

The ACTF and ACMI jointly delivered an online Comedy Scriptwriting Workshop for schools in August 2019.

The two-part virtual workshop provided upper-primary students Australia-wide with the opportunity to connect with script-writing experts to develop the skills required to write their own sketch comedy scripts. Students were introduced to the sketch comedy genre and the scriptwriting process. Students then collaborated with one another, guided by the Sketch-o-Matic website, inspired by *You're Skitting Me*. The second session saw students performing their skits and providing constructive feedback.

The two workshops were structured to encourage collaboration within and between schools, enabling students to share their comedic ideas with their own classmates and with other students around the country.

Primary schools from Victoria, South Australia and the ACT participated in the workshops.

**“The fact that the students got to perform their finished comedy skits to professional scriptwriters gave them real motivation to improve and craft their scripts. It was a real life learning experience for the students and the confidence they gained will stay with them as young adults.”**

DI BURRELL  
PRINCIPAL, ROSE PARK PS (SA)

## STUDENT WEBINARS

### LAH-LAH'S ADVENTURES – MUSIC FOR EVERYONE WEBINAR

Tina and Mark Harris from *Lah-Lah's Adventures: Music for Everyone* conducted an Australia-wide webinar in October 2018 for students in Years F-2. They took enthusiastic classes through a number of the hands-on music activities that are part of the Music for Everyone Resource.

Among the schools participating from around the country were a number of remote Western Australian and Northern Territory schools.

The webinar was recorded, and an edited version is now available on the ACTF's YouTube Channel for those schools unable to attend the live event. It is also available to view in the Western Australian 'Connect' and the Victorian 'FUSE' portals.

**“It was a great experience for the students being able to interact with Tina and Mark this way. The kids also loved seeing that other schools from all around Australia were involved and that they were part of a special event.”**

JOANNE THOMAS – YEAR 2 TEACHER,  
SWANBOURNE PRIMARY SCHOOL (WA)

## FIRST DAY Q&A WEBINAR

In March 2019 we hosted a live Australia-wide webinar featuring *First Day* (2017) writer/director Julie Kalceff, and lead actress Evie Macdonald. Students from across the country were able to ask Julie and Evie questions about the ground-breaking short film, including the importance of diversity on screen, the success of the film and the production experience.

The webinar proved to be a useful tool for classrooms, with one participating school noting that the content of the webinar sparked conversation among year 7 and 10 students.

**“My students have definitely developed a stronger belief that women have a place in media production and they also developed a deeper understanding of the issues facing those who identify as LGBTQI and the need for diverse media representation.”**

KARYN CHAPMAN  
MEDIA STUDIES TEACHER  
MARY MACKILLOP COLLEGE (QLD)

## STUDENT ENGAGEMENT

### 2018 LITTLE LUNCH APP MOVIE-MAKING COMP.

Primary schools from Tasmania, Queensland, Western Australia and Victoria participated in the 2018 *Little Lunch* App Competition that was conducted throughout Term Three. Fifty films depicting a *Little Lunch* story at each school were submitted by the participating schools.

St. Thomas More's Catholic Primary School in Tasmania was announced the winner of the 2018 *Little Lunch* App Competition in November 2018.

Winners of the 2018  
*Little Lunch* app movie  
making competition



**“The students were really engaged with the project. They were keen to give up their break times to work on the scripts and rehearse their lines. It was fantastic timing for us as our Year 3/4 classes had all just performed plays based on *Little Lunch* at a local drama festival. This meant that the students were very familiar with the main characters. The App was easy to use and we'll look at using it with a broader range of students next year. The competition provided great opportunities for developing written and oral language skills.”**

JULIE LOVE - YEAR 3 & 4 TEACHER  
ST. THOMAS MORE'S CATHOLIC PRIMARY SCHOOL (TAS)

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# Professional Learning

## 2018 MY PLACE COMPETITION

The winners of the 2018 *My Place* Short Story Writing Competition were announced in early September 2018. More than 900 essays from primary students in 75 schools around the country were entered as part of one of the most successful education events that ACTF has run in recent years.

Students in Years 3-6 were asked to tell the fictional story of a child living in the *My Place* neighbourhood in 2018. The criteria required them to include current issues and contemporary lifestyle aspects in their story.

Place-getters in the two categories (Years 3-4 and Years 5-6) came from Victoria, Tasmania, Queensland, New South Wales and South Australia.

**“Thank you to the ACTF for this incredible writing experience that has publicly applauded our writers and has inspired them and so many others around them to continue to write. Our students are learning from each other as writers and are aspiring to become better writers, they have become more inquisitive about the craft of writing, eager to learn more.”**

MARY AMBROSE  
TEACHER, MORPHETT VALE EAST SCHOOL (SA)



**2019 My Place  
Competition winner**

ACTF Annual Report 18/19

Throughout 2018-2019, the ACTF engaged in a wide range of outreach activities with State and Territory education departments, teacher associations and universities.

## EDUCATION DEPARTMENTS

We worked with a number of State and Territory education departments during 2018-2019.

**VICTORIAN DEPARTMENT OF EDUCATION AND  
TRAINING – PRIMARY & SECONDARY TEACHER  
PROFESSIONAL LEARNING WORKSHOPS** The

ACTF Education team ran three professional learning workshops for Victorian primary and secondary teachers at the ACTF as part of the system purchases of *Little Lunch*, *MY:24*, *Mustangs FC*, *Lah-Lah's Adventures: Music for Everyone* Resource and *Woven Threads*. The workshops showcased the Victorian curriculum support materials developed for each series and how they can be used in the classroom.

**WA DEPARTMENT OF EDUCATION –  
PROFESSIONAL LEARNING WORKSHOPS**

Delivered in partnership with the WA Department of Education's Literacy and Numeracy branch, the ACTF Education team ran two full-day professional learning workshops for primary and secondary teachers in Perth on October 2 & 3.

The hand-on sessions walked teachers through the content and resources available to them through the state's Connect portal. With reference to the state's First Steps literacy resources, participants focused on viewing and creating digital texts using ACTF content. Participants analysed episodes of popular series, discussed links to the curriculum, and worked with colleagues to collaboratively plan and create short films using the *Little Lunch* and *MY:24* apps.

**“Thank you so much for coming over and for contextualising each of the presentations so well. We are as inspired as our participants and are looking forward to further incorporating ACTF resources in our work as we plan for 2019.”**

FIONA WALKER - PRINCIPAL CONSULTANT  
LITERACY (WA) EDUCATION DEPARTMENT

QUEENSLAND DEPARTMENT OF EDUCATION

In May 2019 the ACTF Education team met with senior Department of Education curriculum staff in Brisbane to provide an update on ACTF content, curriculum initiatives and seek feedback on the development of future resources and their relevance to Queensland schools. The curriculum staff viewed an episode of *The Inbestigators* and discussed the potential curriculum application in areas such as problem-solving, critical thinking and STEM.



## TEACHER ASSOCIATIONS

We worked with teacher associations around Australia during 2018-2019.

### AATE/ALEA NATIONAL CONFERENCE

The AATE/ALEA Conference is the national conference for English teachers and literacy educators across the country. The ACTF Education Team showcased the ACTF's resources, series, digital tools and education Apps throughout the four days of the conference on the ACTF stand, and presented a conference session highlighting the use of the *Little Lunch* TV series and movie-making app in enhancing structured, well-planned narratives for students in primary classrooms.

### HISTORY TEACHERS ASSOCIATION OF VICTORIA PRIMARY AND MIDDLE YEARS CONFERENCE

The ACTF Education team presented at the 2018 History Teachers' Association of Victoria (HTAV) Primary and Middle Years History Conference in October, exploring how *My Place*, *MY:24* and *Woven Threads* could be used in teaching history at primary and secondary level.

### ALEA VICTORIA & ACMI MULTI-LITERACIES CONFERENCE

The ACTF Education Team conducted a workshop linked to the Victorian Curriculum and explored ACTF content and resources available via the Victorian Education Department FUSE portal. Participants were introduced to the *Little Lunch* books, television series and free filmmaking app. The session included recent case studies from primary classrooms and covered practical ways to embed the Capabilities in the teaching of Viewing and Creating.

### QUEENSLAND ATOM (AUSTRALIAN TEACHERS OF MEDIA)

In May 2019 the ACTF Education Team met with committee members of Queensland ATOM to explore how ACTF content and curriculum materials could be unitised in the teaching of media in Queensland schools. The ACTF were also invited to run professional learning workshops at the ATOM Queensland State Conference to be held later in the year.

## UNIVERSITIES

### AUSTRALIAN CATHOLIC UNIVERSITY – PRE-SERVICE TEACHER WORKSHOPS, (ACTF OFFICE)

As part of the ACTF's ongoing outreach to teaching institutions, the ACTF Education team ran a number of workshops in October and April for pre-service secondary teachers undertaking their Master of Teaching at the Australian Catholic University.

The Masters students' workshoped options for using screen content in secondary English classrooms. The workshops also highlighted relevant ACTF content, curriculum resources, tools and virtual learning opportunities available to teachers Australia-wide.

**“Got the opportunity to visit the ACTF with my English class today and my heart is on fire; a very educational and motivating experience! Can't wait to use some of these resources in my teaching”**

MADISON HOVEY  
PRE-SERVICE TEACHER ACU (VIC)

**“Thank you so much for our wonderful visit to the ACTF and the relevant resources you provided my students. I know the students got so much information and enjoyment from it. ACTF is always such a welcoming vibrant place to be.”**

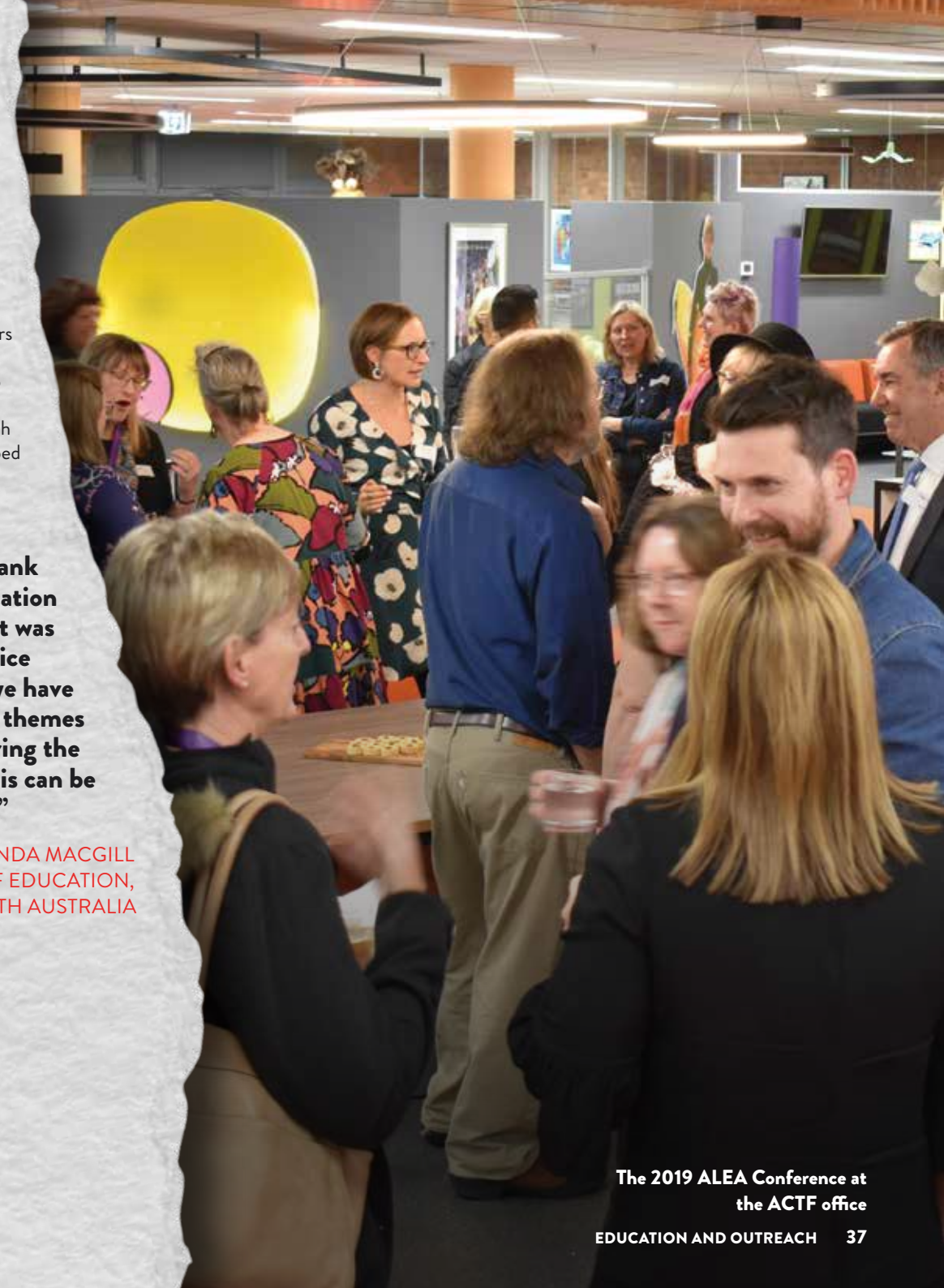
CAROL HOUSTON  
LECTURER, EDUCATION FACULTY, ACU

### UNIVERSITY OF SOUTH AUSTRALIA – PRE-SERVICE TEACHER PROFESSIONAL LEARNING

The ACTF Education Team ran a virtual workshop for pre-service secondary Arts Education teachers from the University of South Australia, highlighting the overlap of media literacy knowledge and skills in the Media Arts and English curriculums, and the need to embed literacy across the curriculum.

**“I just wanted to say thank you to the ACTF Education Team for the session. It was fantastic! My pre-service teachers loved it and we have already connected the themes and topics covered during the session back to how this can be used in the classroom.”**

DR BELINDA MACGILL  
LECTURER SCHOOL OF EDUCATION,  
UNIVERSITY OF SOUTH AUSTRALIA



The 2019 ALEA Conference at the ACTF office





Anna Cooke behind the scenes on *The Inbestigators*

# financial report

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## PROFILES OF DIRECTORS IN OFFICE ON 30 JUNE 2019



**JANET HOLMES  
À COURT, AC**  
Chairman

**APPOINTED 01.12.1983  
(RE-ELECTED 28.11.2018)**

Owner of the Janet Holmes à Court Collection, Janet is also Chair of the Art Gallery of Western Australia (AGWA), Deputy Chair of the Chamber of Arts and Culture WA (CACWA), a Board Member of the West Australian Symphony Orchestra (WASO), the Australian National Academy of Music (ANAM), and the Australian Institute of Architects Foundation (AIAF). Janet is also a member of the Centenary Trust for Women Board of Advisors at the University of Western Australia, the State Buildings Advisory Board Western Australia, and Commissioner for Australia for the Venice Architecture Biennale. She has won numerous awards, including a Companion of the Order of Australia and named 2018 Western Australian of the Year Arts & Culture. Janet is an elected member of the Board.



**ANDREA  
DENHOLM**  
Deputy Chair

**APPOINTED 30.10.2013  
FOR THREE YEARS  
(RE APPOINTED 01.11.2019  
FOR THREE YEARS)**

Andrea Denholm is an experienced creative producer and executive producer. She has been a principal and senior executive in leading independent local and international production companies, most recently joining globally renowned Tony Ayres Productions. Andrea has collaborated with some of the country's most esteemed creatives and with new talent to develop and produce a distinctive and highly regarded slate of scripted content including the award-winning *Wrong Kind of Black*; groundbreaking screen opera *The Divorce*; comedy series *How to Stay Married*, *It's A Date* and *8MMM Aboriginal Radio*; and landmark documentary *Sporting Nation* with John Clarke. Her other credits include *Tripping Over*; *SeaChange*; *After the Deluge* and *Worst Best Friends*. Andrea is on the Board of Film Victoria and represents Victoria on the ACTF Board.



**CHERYL  
BEST**

**APPOINTED 21.06.2016  
FOR THREE YEARS  
(RE APPOINTED 21.06.2019  
FOR THREE YEARS)**

Cheryl Best is currently the Executive Director, Learning and Business Systems in the NSW Department of Education. Cheryl is responsible for business engagement and sponsorship, digital media services, including the development of high quality resources utilising mobile and immersive technologies to enhance teaching and learning, school policy coordination and review, international student programs in public schools, financial support services and funding to all public schools in NSW and the Assisted School Transport program. Part of this role involves developing and maintaining relationships with internal and external groups to achieve better outcomes for public education in NSW. Cheryl's career in education spans over 30 years. During this time she has worked in a variety of educational settings and has a wealth of experience in school leadership and the development of quality teaching and learning programs. Cheryl represents the New South Wales Government on the Board.



**IAN  
BOOTH**

**APPOINTED 09.04.2019  
FOR THREE YEARS**

Ian Booth has over 20 years' experience in the Australian film and television industry, and is currently a director of Indian Pacific Pictures and Aura Film Finance. Ian was CEO of Screenwest, the Western Australian film financing body for over a decade, financing hundreds of screen projects, including *Mystery Road*, *Breath*, *Red Dog*, *Satellite Boy*, *Paper Planes*, *Bran Nue Dae*, *Cloudstreet*, *SAS: The Search for Warriors*, *Outback Truckers*, *Lockie Leonard* and many more. Originally a lawyer, Ian also worked at the ABC, and has served on the Boards of national screen agency Ausfilm, Awesome Arts and the FTI. As well as the ACTF, Ian is also currently a Board Member of Spare Parts Puppet Theatre. Ian is a Commonwealth Government representative.



**JASON  
BORTON**

**APPOINTED 09.01.2017  
FOR THREE YEARS**

Jason Borton is the Executive Branch Manager, Learning and Teaching with the Australian Capital Territory Education Directorate. Jason is a dynamic leader who is committed to implementing innovative practices that cater for the needs of 21st Century learners. He uses social media to promote public education at a school, state and national level, reaching a wide national audience on a regular basis. Jason has been an educator in the ACT public school system since 1996. He was a school leader in three different schools, before being appointed as the Principal of Richardson Primary School in 2012. Jason was the winner of the 2014 AEU ACT Public Education Award. He has a Bachelor of Education. Jason represents the Australian Capital Territory Government on the Board.



**JENNY  
BURGESS**

**APPOINTED 27.11.2013  
(RE APPOINTED 07.08.2019  
FOR THREE YEARS)**

Jenny Burgess graduated from the University of Tasmania with a Bachelor of Arts and a Diploma of Education. Jenny has also completed post-graduate studies in educational administration and a Masters of Education with a focus on literacy and numeracy teaching and assessment. Jenny has worked across a number of areas within the Department of Education including senior secondary, educational performance, and curriculum development. Recent leadership roles have included Deputy Secretary Support and Development and the Director Curriculum Services. Jenny's current role is Deputy Secretary Strategy and Performance, where she has responsibility for providing strategic policy advice to the Secretary of the Department and the Minister for Education on a broad range of matters. Jenny represents the Tasmanian Government on the Board.



## PROFILES OF DIRECTORS IN OFFICE ON 30 JUNE 2019



**SUSAN  
CAMERON**

**APPOINTED 29.06.2016  
FOR THREE YEARS (RE-APPOINTED  
29.06.2019 FOR THREE YEARS)**

Susan Cameron is the Executive Director of Learning Improvement in the South Australian Department for Education. Her knowledge of curriculum, teaching and learning and school improvement comes from a long and distinguished career within the education system. For over 20 years Susan successfully held principal positions across Adelaide schools. Susan's educational leadership and experience includes holding significant systemic roles at the forefront of educational change for curriculum, school improvement and equity of outcomes for learners, leading to local and national education reform. Susan is a board member of the Australian Curriculum, Assessment and Reporting Authority and Asia Education Foundation. Susan represents the South Australian Government on the Board.



**DR MICHAEL  
CARR-GREGG**

**APPOINTED 09.04.2019  
FOR THREE YEARS**

Dr Michael Carr-Gregg is one of Australia's highest profile adolescent and child psychologists. Michael Carr-Gregg wrote his PhD at the University of NSW on Adolescents with Cancer and named and founded CanTeen more than 30 years ago with a group of young cancer patients. He has worked as an academic, researcher, and political lobbyist. He is also the author of 14 books and is an Ambassador for Smiling Mind, Big Brothers Big Sister, Read the Play and Road Trauma Families Victoria and sits on the National Centre Against Bullying and the Federal Government's Online Safety Working Group. He is the resident parenting expert on Channel 7's Sunrise, as well as a social commentator on the Morning Show with Neil Mitchell on Radio 3AW and Sky News. He is married with 2 sons and is a special Patron of the Hawthorn Football Club. Michael is a Commonwealth Government representative on the Board.



**THE HON  
HELEN COONAN**

**APPOINTED 22.11.2016  
(RE-ELECTED 28.11.2018)**

Helen Coonan is a former Senator in the Australian Parliament, a Cabinet Minister and Deputy Leader of the Government in the Senate. Her current appointments include inaugural Chair of Australian Financial Complaints Authority (AFCA), Chair of the Minerals Council of Australia (MCA), non-executive directorships of Crown Resorts Limited and Snowy Hydro Limited. She is the Chair of Place Management NSW and Co-Chair of GRACosway Pty Limited. She also Chairs boutique fund manager, Supervised Investments Australia Limited and is a member of the Advisory Council of JP Morgan. Her not for profit directorships include the ACTF, Obesity Australia Ltd and she is Chair of the Crown Resorts Foundation. She is an ambassador for Menzies School of Health Research, The GUT Foundation and is on the Advisory Council for the National Breast Cancer Foundation. Helen is an elected member of the Board.



**GARRY  
HEWITT**

**APPOINTED 14.06.2012  
(RE-APPOINTED 15.06.2018  
FOR THREE YEARS)**

Garry Hewitt currently holds the position of Assistant Executive Director with the Department of Education in Western Australia. Garry is responsible for strategic leadership and the delivery of Department, State and Commonwealth reforms in Early Childhood and Aboriginal Education Teaching and Learning and in WA public schools. Garry's leadership in Education spans 40 years and encompasses 22 years as principal in a diverse range of primary schools, a year as vice principal in Toronto Canada and 18 months as District Director of Schools in the Canning Education District in Perth. Garry has a Masters of Education specialising in Teaching and Learning. Garry represents the Western Australian Government on the Board.



**ROBYN  
ROSENGRAVE**

**APPOINTED 14.01.2019  
FOR THREE YEARS**

Robyn Rosengrave is currently Executive Director, Curriculum, Teaching and Learning, Department of Education. Robyn has extensive curriculum, teaching, learning and assessment expertise and is responsible for a diverse portfolio across Prep to Year 12. This includes implementation of the new QCE systems in state schools; Australian Curriculum; Early Years; STEM; Global Schools through Languages; Literacy and Numeracy and the State Schools improvement agenda. Robyn is an experienced educator with a career spanning over 25 years. She has extensive experience in curriculum development and prior to her current role at DoE, Robyn spent eight years in curriculum design and development. Robyn represents the Queensland Department of Education on the Board.



**REGINA  
THOMPSON**

**APPOINTED 14.02.2018  
FOR THREE YEARS**

Regina Thompson is Director of the Families as First Teachers program, a quality early learning and family support program with the Northern Territory Department of Education. She is responsible for implementation and fidelity of 42 programs across remote Aboriginal communities and key urban centres. This includes professional learning and training of program staff, policy, outcomes and partnerships with government organisations and research entities. Regina's expertise is developing quality relationships that influence and develop teacher leaders to work confidently with children, families and partners to ensure early development gives children the best possible start in life. In 2014, Regina was awarded an ACEL Honorary Fellowship and in 2017, as part of the Early Childhood Education and Care team, an ACEL Leadership Award. Regina represents the Northern Territory Government on the Board.



## DIRECTORS WHO RETIRED DURING THE FINANCIAL YEAR



**FEYI  
AKINDOYENI**

APPOINTED 11.05.2009  
(RETIRED 06.06.2015)  
(RE APPOINTED 21.01.2016  
FOR THREE YEARS)  
(RETIRED 20.03.2019)

Feyi Akindoyeni is Partner at Newgate Communications which opened its doors in Australia in 2013. Newgate brings together some of Australia's most experienced strategic communications professionals and specialises in corporate affairs, government relations, financial communications, community engagement and market research. Prior to this Feyi was Global Partner and Head of Kreab Gavin Anderson (Canberra) for five years where she led one of the nation's premier strategic communications and government relations consultancy teams. Feyi has advised organisations such as Google, Apple, Vodafone, Foxtel, TAFE NSW and the Federal, NSW and Victorian Education Departments. Prior to joining KGA, Feyi was Education Marketing Manager for Apple Australia. Feyi represented the Commonwealth Government on the Board.



**CATRIONA  
HUGHES, AM**

APPOINTED 22.07.2003  
(RETIRED 10.09.2015)  
(RE APPOINTED 21.01.2016  
FOR THREE YEARS)  
(RETIRED 20.03.2019)

Catriona Hughes worked at the Australian Film Commission and the Film Finance Corporation Australia (FFC), which have since merged to form Screen Australia, including five years as the FFC's Chief Executive. During that time, Catriona oversaw a slate of important Australian film and television projects. Her company, GFN Productions founded with Geoff Levy of Investec Bank in 2005, has executive/produced two feature films and a documentary. Catriona was made a Member of the Order of Australia 2005. Catriona represented the Commonwealth Government on the Board.



**DARYL  
KARP**

APPOINTED 29.10.2008  
(RETIRED 21.11.2014)  
(RE APPOINTED 21.01.2016  
FOR THREE YEARS)  
(RETIRED 20.03.2019)

Daryl Karp brings extensive experience as media executive in documentary, factual content and digital media. She is currently the Director of the Museum of Australian Democracy at Old Parliament House. Previously she was the CEO of Film Australia, and Head of Factual Television at the Australian Broadcasting Corporation. She is a company director of SBS, where she sits on the Audit and Risk Committee, and chair of the Council of Australian Museum Directors. She is a fellow of the Institute of Company Directors and a Graduate of the Advanced Management program at the Wharton School of Business. Daryl represented the Commonwealth Government on the Board.



**SHARON  
SCHIMMING**

APPOINTED 29.11.2016  
FOR THREE YEARS  
(RETIRED 14.01.2019)

As Deputy Director-General of Early Childhood Education and Care, Sharon is responsible for providing strategic leadership in the development and implementation of the innovation policy, funding and regulatory frameworks that shape the vibrant early childhood education and care sector in Queensland. As a long serving educator, Sharon has worked with a range of students in environments across Queensland from Aboriginal and Torres Strait Islander communities, regional towns west of the Great Divide to metropolitan schools on the north side of Brisbane. In Sharon's previous role as Regional Director, North Queensland, Department of Education and Training, her role required her to lead the implementation of the Queensland Government's policies and programs across state schools, training and early childhood. Sharon represented the Queensland Government on the Board.

## LEFT TO RIGHT:

Behind the scenes of *Summer's Day* with  
Summer Robertson and director Hattie Dalton





## DIRECTORS' REPORT

The directors present their report together with the financial report of the economic entity, being the company and its controlled entity, for the year ended 30 June 2019 and auditor's report thereon. This financial report has been prepared in accordance with Australian Accounting Standards.

### DIRECTORS' NAMES

The names of the directors in office at any time during or since the end of the year are:

- Janet Holmes à Court, AC
- Andrea Denholm
- Cheryl Best
- Ian Booth (Appointed 9 April 2019)
- Jason Borton
- Jenny Burgess
- Susan Cameron
- Dr Michael Carr-Gregg (Appointed 9 April 2019)
- Helen Coonan
- Garry Hewitt
- Robyn Rosengrave (Appointed 14 January 2019)
- Regina Thompson
- Feyi Akindoyeni (Retired 20 March 2019)
- Catriona Hughes (Retired 20 March 2019)
- Daryl Karp (Retired 20 March 2019)
- Sharon Schimming (Retired 14 January 2019)

The directors have been in office since the start of the year to the date of this report unless otherwise stated.

### RESULTS

The loss of the economic entity for the year amounted to \$417,090.

### REVIEW OF OPERATIONS

The economic entity continued to engage in its principal activity, the results of which are disclosed in the attached financial statements.

### SIGNIFICANT CHANGES IN STATE OF AFFAIRS

There were no significant changes in the economic entity's state of affairs that occurred during the financial year, other than those referred to elsewhere in this report.

### PRINCIPAL ACTIVITIES

To carry out the economic entity's strategies and to achieve its short-term and long-term objectives, the economic entity engaged in the following principal activities during the year:

- enabling the development, production, and dissemination of television programs, films and other audiovisual media for children, and facilitating their distribution by any form of technology;
- providing an authoritative source of information on all aspects of television, film, and other audiovisual media relevant to children; and
- undertaking, initiating and encouraging research and stimulating interest in, promoting and improving the quality and suitability of children's television, film and other audiovisual media.

The economic entity is committed to providing Australian children with high quality, entertaining media made especially for them, which makes an enduring contribution to their cultural and educational experience.

The economic entity will continually raise the stakes in children's media production, driving higher standards of creativity and innovation, based on the assumption that we should never underestimate children's desire to be informed and challenged as well as entertained.

By investing in the development, production and distribution of quality children's television, audiovisual media and related educational resources, and by leading policy debate concerning children's media, the economic entity's activities address the needs identified in its mission and its objectives. No significant change in the nature of these activities occurred during the year.

## MEETINGS OF DIRECTORS

DIRECTORS	DIRECTORS' MEETINGS		AUDIT AND RISK MANAGEMENT COMMITTEE MEETINGS		NOMINATIONS COMMITTEE MEETINGS		FINANCE COMMITTEE MEETINGS	
	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended
Janet Holmes à Court, AC	4	4	–	–	1	1	3	3
Andrea Denholm	4	3	2	2	1	1	–	–
Cheryl Best	4	4	2	1	–	–	–	–
Ian Booth	1	1	–	–	–	–	–	–
Jason Borton	4	3	–	–	–	–	3	3
Jenny Burgess	4	2	2	1	–	–	–	–
Susan Cameron	4	4	–	–	–	–	–	–
Dr Michael Carr-Gregg	1	1	–	–	–	–	–	–
Helen Coonan	4	3	–	–	–	–	–	–
Garry Hewitt	4	2	–	–	–	–	3	2
Robyn Rosengrave	2	2	–	–	–	–	–	–
Regina Thompson	4	2	–	–	–	–	–	–
Feyi Akindoyeni	3	3	–	–	1	1	3	2
Catriona Hughes	3	2	2	1	1	1	–	–
Daryl Karp	3	2	2	1	–	–	–	–
Sharon Schimming	2	1	–	–	–	–	–	–



## DIRECTORS' REPORT

### MEMBERS GUARANTEE

The economic entity is incorporated under the *Corporations Act 2001* and is an economic entity limited by guarantee. If the economic entity is wound up, the Constitution states that each member is required to contribute to a maximum of \$50 each towards meeting any outstandings and obligations of the group. At 30 June 2019 the number of members was 12. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$600.

### AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration under division 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit for the financial year is provided with this report.

### SHORT AND LONG-TERM OBJECTIVES

The economic entity has four key objectives:

#### Objective 1 – Production and Development

Support the development and production of engaging, entertaining, accessible and educative screen content for Australian children.

#### Objective 2 – Education

Delivering educational outcomes through the use of media and television for Australian children.

#### Objective 3 – Policy, Access and Distribution

Maximise access for the child audience to new and existing high quality Australian children's content.

#### Objective 4 – Accountability

Efficiently and effectively manage the economic entity for its stakeholders.

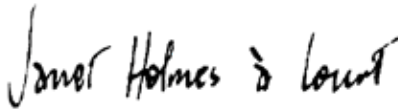
### STRATEGY FOR ACHIEVING OBJECTIVES

The economic entity is a national children's media production and policy hub and performs a wide range of functions in children's media: as a voice in policy matters; as a distributor of and investor in Australian children's television series; as an instigator of new, innovative and entertaining children's media and as a developer of valuable screen resources for the education sector.

### MEASUREMENT OF PERFORMANCE

The economic entity measures its performance in achieving its objectives according to a comprehensive range of key performance indicators set out in its Corporate Plan. The Corporate Plan for 2019-2022 sets out key performance indicators under each of its key objectives and is available on the website/on request.

Signed on behalf of the board of directors.



Director: Janet Holmes à Court, AC



Director: Andrea Denholm

Date: 10 September 2019

## AUDITOR'S INDEPENDENCE DECLARATION



PITCHER PARTNERS

### To The Directors Of The Australia Children's Television Foundation and controlled entity

In relation to the independent audit for the year ended 30 June 2019, to the best of my knowledge and belief there have been no contraventions of APES 110 *Code of Ethics for Professional Accountants*.

This declaration is in respect of The Australian Children's Television Foundation and the entity it controlled during the year.



K L BYRNE  
Partner



PITCHER PARTNERS  
Melbourne

Date: 10 September 2019

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Professional Standards Legislation



## CONSOLIDATED STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2019

	NOTES	2019 \$	2018 \$
<b>Revenue and other income</b>			
Sales revenue	4	147,128	304,725
Other income	4	4,102,220	4,114,531
		<u>4,249,348</u>	<u>4,419,256</u>
<b>Less: expenses</b>			
International distribution		(632,982)	(587,832)
Project and industry development		(683,421)	(661,277)
Administrative expenses		(1,479,822)	(1,469,604)
Publications and communication		(274,817)	(255,266)
Education unit		(438,681)	(451,955)
Production costs write off		(976,294)	(527,654)
Digital implementation		(180,421)	(189,086)
		<u>(4,666,438)</u>	<u>(4,142,674)</u>
<b>Surplus / (loss)</b>		<u>(417,090)</u>	<u>267,582</u>
Other comprehensive income for the year		–	–
		<u>–</u>	<u>–</u>
<b>Total comprehensive income</b>		<u>(417,090)</u>	<u>276,582</u>

The accompanying notes form part of these financial statements.

## CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2019

	NOTES	2019 \$	2018 \$
<b>Current assets</b>			
Cash	6	1,576,212	3,159,358
Trade receivables	7	78,221	16,646
Other financial assets	8	1,275,321	50,064
Other assets	9	123,113	92,901
<b>Total current assets</b>		<u>3,052,867</u>	<u>3,318,969</u>
<b>Non-current assets</b>			
Other financial assets	8	449,369	543,546
Plant and equipment	10	827,819	862,783
<b>Total non-current assets</b>		<u>1,277,188</u>	<u>1,406,329</u>
<b>Total assets</b>		<u>4,330,055</u>	<u>4,725,298</u>
<b>Current liabilities</b>			
Payables	11	175,131	151,782
Provisions	12	410,952	412,238
<b>Total current liabilities</b>		<u>586,083</u>	<u>564,020</u>
<b>Non-current liabilities</b>			
Payables	11	176,364	183,343
Provisions	12	18,774	12,011
<b>Total non-current liabilities</b>		<u>195,138</u>	<u>195,354</u>
<b>Total liabilities</b>		<u>781,221</u>	<u>759,374</u>
<b>Net assets</b>		<u>3,548,834</u>	<u>3,965,924</u>
<b>Members' funds</b>			
Retained earnings	13	3,548,834	3,965,924
<b>Total members' funds</b>		<u>3,548,834</u>	<u>3,965,924</u>

The accompanying notes form part of these financial statements.



## CONSOLIDATED STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2019

	CONTRIBUTED EQUITY \$	RETAINED EARNINGS \$	TOTAL EQUITY \$
Consolidated			
<b>Balance as at 1 July 2017</b>	–	3,689,342	3,689,342
Surplus for the year	–	276,582	276,582
<b>Total comprehensive income for the year</b>	–	276,582	276,582
<b>Balance as at 30 June 2018</b>	–	3,965,924	3,965,924
<b>Balance as at 1 July 2018</b>	–	3,965,924	3,965,924
Surplus for the year	–	(417,090)	(417,090)
<b>Total comprehensive income for the year</b>	–	(417,090)	(417,090)
<b>Balance as at 30 June 2019</b>	–	3,548,834	3,548,834

The accompanying notes form part of these financial statements.

## CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2019

	NOTES	2019 \$	2018 \$
<b>Cash flow from operating activities</b>			
Receipts from customers		1,051,231	1,170,825
Government grants received		3,776,502	3,736,099
Payments to suppliers and employees, including project investments		(5,087,233)	(4,393,896)
Interest received		60,059	78,529
<b>Net cash provided by/ (used in) operating activities</b>	16(b)	(199,441)	591,557
<b>Cash flow from investing activities</b>			
Payment for plant and equipment		(158,448)	(680,605)
Payment for term deposits		(1,225,257)	–
<b>Net cash used in investing activities</b>		(1,383,705)	(680,605)
<b>Reconciliation of cash</b>			
Cash at beginning of the financial year		3,159,358	3,248,406
Net increase/(decrease) in cash held		(1,583,146)	(89,048)
<b>Cash at end of financial year</b>	16(a)	1,576,212	3,159,358

The accompanying notes form part of these financial statements.



NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial report is a general purpose financial report that has been prepared in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and Australian Accounting Standards, Interpretations and other applicable authoritative pronouncements of the Australian Accounting Standards Board.

The financial report covers The Australian Children’s Television Foundation and its consolidated entity. The Australian Children’s Television Foundation is a company limited by guarantee, incorporated and domiciled in Australia. The Australian Children’s Television Foundation is a not-for-profit entity for the purpose of preparing the financial statements.

The financial report was approved by the directors as at the date of the directors’ report.

The following are the significant accounting policies adopted by the economic entity in the preparation and presentation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

(a) Basis of preparation of the financial report

Historical Cost Convention

The financial report has been prepared under the historical cost convention, as modified by revaluations to fair value for certain classes of assets and liabilities as described in the accounting policies.

Significant accounting estimates and judgements

The preparation of the financial report requires the use of certain estimates and judgements in applying the economic entity’s accounting policies. Those estimates and judgements significant to the financial report are disclosed in Note 23 to the financial statements.

(b) Principles of consolidation

The consolidated financial statements are those of the consolidated entity (“the economic entity”), comprising the financial statements of the parent entity and all of the entities the parent controls. The economic entity controls an entity where it has the power, for which the parent has exposure or rights to variable returns from its involvement with the entity, and for which the parent has the ability to use its power over the entities to affect the amount of its returns.

The financial statements of subsidiaries are prepared for the same reporting period as the parent entity, using consistent accounting policies. Adjustments are made to bring into line any dissimilar accounting policies which may exist.

All inter-company balances and transactions, including any unrealised profits or losses have been eliminated on consolidation. Subsidiaries are consolidated from the date on which control is transferred to the economic entity and are de-recognised from the date that control ceases.

(c) Comparatives

Where necessary, comparative information has been reclassified and repositioned for consistency with current year disclosures.

(d) Going concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal business activities and the realisation of assets and the settlement of liabilities in the ordinary course of business.

The economic entity is dependent on the ongoing financial support at 30 June 2019. This has been disclosed at Note 20.

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

(e) Revenue

Revenue from sale of goods is recognised upon the delivery of goods to customers.

Royalty revenue is recognised on a receipt basis.

Government grant revenue is recognised on a receipt basis.

Rent revenue is recognised when the right to receive the revenue has been established.

Other revenue is recognised when the right to receive the revenue has been established.

Finance and insurance revenue is recognised when the right to receive finance and insurance revenue has been established.

All revenue is measured net of the amount of goods and services tax (GST).

(f) Plant and equipment

Each class of plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and any accumulated impairment losses.

Plant and equipment

Plant and equipment is measured on the cost basis.

Depreciation

The depreciable amount of all property, plant and equipment is depreciated over their estimated useful lives commencing from the time the asset is held available for use, consistent with the estimated consumption of the economic benefits embodied in the asset.

Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

CLASS OF FIXED ASSET	DEPRECIATION RATES	DEPRECIATION BASIS
Leasehold improvements at cost	10-85%	Straight line
Office equipment at cost	20-100%	Straight line
Furniture, fixtures and fittings at cost	20%	Straight line



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

##### (g) Employee benefits

###### (i) Short-term employee benefit obligations

Liabilities arising in respect of wages and salaries, annual leave and any other employee benefits (other than termination benefits) expected to be settled wholly before twelve months after the end of the annual reporting period are measured at the (undiscounted) amounts based on remuneration rates which are expected to be paid when the liability is settled. The expected cost of short-term employee benefits in the form of compensated absences such as annual leave is recognised in the provision for employee benefits. All other short-term employee benefit obligations are presented as payables in the consolidated statement of financial position.

###### (ii) Long-term employee benefit obligations

The provision for other long-term employee benefits, including obligations for long service leave and annual leave, which are not expected to be settled wholly before twelve months after the end of the reporting period, are measured at the present value of the estimated future cash outflow to be made in respect of the services provided by employees up to the reporting date. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee turnover, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that are denominated in the currency in which the benefits will be paid, and that have terms approximating to the terms of the related obligation. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the change occurs.

Other long-term employee benefit obligations are presented as current liabilities in the consolidated statement of financial position if the entity does not have

an unconditional right to defer settlement for at least twelve months after the reporting date, regardless of when the actual settlement is expected to occur. All other long-term employee benefit obligations are presented as non-current liabilities in the consolidated statement of financial position.

##### (h) Leases

Leases are classified at their inception as either operating or finance leases based on the economic substance of the agreement so as to reflect the risks and benefits incidental to ownership.

###### Operating leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are recognised as an expense on a straight line basis over the term of the lease.

Lease incentives received under operating leases are recognised as a liability and amortised on a straightline basis over the life of the lease term.

##### (i) Financial instruments

###### Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are subsequently measured at amortised cost using the effective interest rate method.

###### Financial liabilities

Financial liabilities include trade payables, other creditors and loans from third parties including inter-company balances and loans from or other amounts due to director-related entities.

Non-derivative financial liabilities are subsequently measured at amortised cost, comprising original debt less principal payments and amortisation.

Financial liabilities are classified as current liabilities unless the group has an unconditional right to defer settlement of the liability for at least twelve months after the reporting period.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

##### (j) Impairment of non-financial assets

Goodwill, intangible assets not yet ready for use and intangible assets with indefinite useful lives are not subject to amortisation and are therefore tested annually for impairment, or more frequently if events or changes in circumstances indicate that they might be impaired.

For impairment assessment purposes, assets are generally grouped at the lowest levels for which there are largely independent cash flows ('cash generating units'). Accordingly, most assets are tested for impairment at the cash-generating unit level. Because it does not generate cash flows independently of other assets or groups of assets, goodwill is allocated to the cash generating unit or units that are expected to benefit from the synergies arising from the business combination that gave rise to the goodwill.

Assets other than goodwill, intangible assets not yet ready for use and intangible assets with indefinite useful lives are assessed for impairment whenever events or circumstances arise that indicate the asset may be impaired.

An impairment loss is recognised when the carrying amount of an asset or cash generating unit exceeds the asset's or cash generating unit's recoverable amount. The recoverable amount of an asset or cash generating unit is defined as the higher of its fair value less costs to sell and value in use.

Impairment losses in respect of individual assets are recognised immediately in profit or loss unless the asset is measured at a revalued amount such as property, plant and equipment, in which case the impairment loss is treated as a revaluation decrease in accordance with the applicable Accounting Standard. Impairment losses in respect of cash generating units are allocated first against the carrying amount of any goodwill attributed to the cash generating unit with any remaining impairment loss allocated on a pro rata basis to the other assets comprising the relevant cash generating unit.

The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

For an asset measured at cost, an impairment loss is recognised in profit or loss where the carrying amount of the asset exceeds its recoverable amount.

##### (k) Income tax

No provision for income tax has been raised as the economic entity being The Australian Children's Television Foundation and its controlled entity are exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

##### (l) Cash and cash equivalents

Cash and cash equivalents include cash on hand and at banks, short-term deposits with an original maturity of three months or less held at call with financial institutions, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the consolidated statement of financial position.



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

##### (m) Investments

Film and Television project investments are brought to account at cost. These investments represent an intangible asset relating to the copyright of television and motion picture programs.

The investment copyright asset will be recognised if it is probable that the expected future economic benefits that are attributable to the asset will flow to The Australian Children's Television Foundation; and the cost of the asset can be measured reliably.

The Australian Children's Television Foundation shall assess the probability of expected future economic benefits using reasonable and supportable assumptions that represents management's best estimates of the set of economic conditions that will exist over the useful life of the asset. The following factors will be considered in establishing the capitalisation and continuing carrying value of the assets:

1. Whether a signed contract exists for the sale of the program.
2. Whether the program has already been taken to the market and the feedback received from that market.
3. Past experience of and returns from other comparable investments.
4. Board and management's view of prospects relating to particular investments.
5. The current state of the international market.
6. Projects currently in development may be seen to have virtual certainty if it is expected that the development will lead to production as once the production is underway the development funds are generally refunded from the production budget.

Projects that have been written off may still provide economic benefit, however as this benefit cannot be reliably measured at balance date they have not been capitalised.

#### NOTE 2: ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE

The AASB has issued a number of new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods, some of which are relevant to the economic entity. The economic entity has decided not to early adopt any of these new and amended pronouncements. The economic entity's assessment of the new and amended pronouncements that are relevant to the economic entity but applicable in future reporting periods is set out below.

##### *AASB 16: Leases (applicable for annual reporting periods commencing on or after 1 January 2019).*

AASB 16 will replace AASB 117: Leases and introduces a single lessee accounting model that will require a lessee to recognise right-of-use assets and lease liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. Right-of-use assets are initially measured at their cost and lease liabilities are initially measured on a present value basis. Subsequent to initial recognition:

- (a) right-of-use assets are accounted for on a similar basis to non-financial assets, whereby the right-of-use asset is accounted for in accordance with a cost model unless the underlying asset is accounted for on a revaluation basis, in which case if the underlying asset is:

- i. investment property, the lessee applies the fair value model in AASB 140: Investment Property to the right-of-use asset; or

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

- ii. property, plant or equipment, the lessee can elect to apply the revaluation model in AASB 116: Property, Plant and Equipment to all of the right-of-use assets that relate to that class of property, plant and equipment; and

- (b) lease liabilities are accounted for on a similar basis as other financial liabilities, whereby interest expense is recognised in respect of the liability and the carrying amount of the liability is reduced to reflect lease payments made.

AASB 16 substantially carries forward the lessor accounting requirements in AASB 117. Accordingly, under AASB 16 a lessor would continue to classify its leases as operating leases or finance leases subject to whether the lease transfers to the lessee substantially all of the risks and rewards incidental to ownership of the underlying asset, and would account for each type of lease in a manner consistent with the current approach under AASB 117.

The directors of the economic entity have undertaken an assessment of the initial impact of AASB 16 and estimate that on initial application there will be a material impact on the economic entity's financial statements. The directors have estimates that a right-of-use asset of \$1,585,688 and a lease liability of \$1,831,817 will be recorded on initial application.

##### *AASB 1058: Income of Not-for-Profit Entities, AASB 15 Revenue from Contracts with Customers, AASB 2016-7: Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-Profit Entities and AASB 2016-8: Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities (applicable for annual reporting periods commencing on or after 1 January 2019).*

AASB 1058 replaces the income recognition requirements in AASB 1004: Contributions applicable to private sector not-for-profit entities with a model based on the principles of AASB 15: Revenue from Contracts with Customers. Consequently, AASB 1058 requires private sector not-for-profit entities to recognise all revenue from contracts with customers when the related performance obligations are satisfied, irrespective of whether the ultimate beneficiary of the goods or services provided by the not-for-profit entity is the grantor of the funds or another entity. An agreement involving a not-for-profit entity would be classified as a contract with a customer if the agreement:

- (a) creates enforceable rights and obligations between the parties; and
- (b) includes a promise by the not-for-profit entity to transfer a good or service that is sufficiently specific for the entity to determine when the obligation is satisfied.

For contracts with customers that comprise a donation component, AASB 1058 requires such components to be treated as part of the performance obligation(s) unless the entity can demonstrate that component is not related to the promised goods or services.

When an arrangement does not meet the criteria for a contract with a customer, the inflows are accounted for in accordance with AASB 1058, which requires:

- (a) the asset received by the not-for-profit entity to be accounted for in accordance with the applicable Australian Accounting Standard; and
- (b) any difference between the consideration given for the asset and its fair value to be recognised in accordance with its substance (such as a contract liability, a financial instrument and/or a contribution by owners), and any residual amount recognised as income.



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 2: ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE (CONTINUED)

However, AASB 2018-8 provides a temporary option for not-for-profit entities to not apply the fair value initial measurement requirements for right-of-use assets arising under leases with significantly belowmarket terms and conditions principally to enable the entity to further its objectives. Electing to initially measure such right-of-use assets at cost rather than fair value has the corresponding effect of reducing the amount of income recognised by the entity under AASB 1058.

AASB 1058 also permits a not-for-profit entity to recognise volunteer services as an asset or expense (as applicable) and any related contributions by owners or revenue as an accounting policy choice, provided that the fair value of the services can be measured reliably.

AASB 15 will provide (except in relation to some specific exceptions, such as lease contracts and insurance contracts) a single source of accounting requirements for all contracts with customers, thereby replacing all current accounting pronouncements on revenue. The core principle of AASB 15 is that an entity recognises revenue to depict the transfer of promised goods or services to a customer in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. To give effect to this principle, AASB 15 requires the adoption of the following 5-step model:

1. identify the contract(s) with a customer;
2. identify the performance obligations under the contract(s);
3. determine the transaction price;
4. allocate the transaction price to the performance obligations under the contract(s); and
5. recognise revenue when (or as) the entity satisfies the performance obligations.

AASB 1058, AASB 15, and the applicable amending

standards, mandatorily apply to annual reporting periods commencing on or after 1 January 2019, and will be first applied by the economic entity in the financial year commencing 1 July 2019.

The adoption of AASB 1058 is not expected to have on initial application a material impact on the economic entity's financial statements.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 3: OPERATING SURPLUS/(LOSS)

	2019 \$	2018 \$
<b>Surplus has been determined after:</b>		
Depreciation		
- office furniture and equipment	65,677	76,652
- furniture and fittings	6,853	12,059
	<u>72,530</u>	<u>88,711</u>
<b>Amortisation of non-current assets</b>		
- leasehold improvements	120,882	98,372
<b>Rental expense on operating leases</b>		
- minimum lease payments	313,175	329,561
<b>Employee benefits:</b>		
- Short-term benefits	1,906,230	1,749,517
- Other employee benefits	161,445	147,519
	<u>2,067,675</u>	<u>1,897,036</u>
<b>Remuneration of auditors for:</b>		
<i>Pitcher Partners (Melbourne)</i>		
Audit and assurance services		
- Audit or review of the financial report	45,500	45,500
Other non-audit services		
Consulting services	-	11,600
	<u>45,500</u>	<u>57,100</u>
<b>NOTE 4: REVENUE AND OTHER INCOME</b>		
Sale of goods	147,128	304,725
<b>Other revenue</b>		
Interest income	60,059	78,529
Rental income	31,368	25,542
Grants received	3,433,184	3,396,454
Production investment recoupment	525,909	458,059
Other revenue	51,700	155,947
	<u>4,102,220</u>	<u>4,114,531</u>
	<u>4,249,348</u>	<u>4,419,256</u>



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION

	2019 \$	2018 \$
Compensation received by key management personnel of the economic entity		
- short-term employee benefits	-	-
- post-employment benefits	-	-
- other long-term benefits	-	-
- termination benefits	-	-
- share-based payments	-	-
	-	-

The names of directors who have held office during the year are:

NAME	APPOINTMENT/RESIGNATION DETAILS
Janet Holmes à Court, AC	
Andrea Denholm	
Cheryl Best	
Ian Booth	(Appointed 9 April 2019)
Jason Borton	
Jenny Burgess	
Susan Cameron	
Dr Michael Carr-Gregg	(Appointed 9 April 2019)
Helen Coonan	
Garry Hewitt	
Robyn Rosengrave	(Appointed 14 January 2019)
Regina Thompson	
Feyi Akindoyeni	(Retired 20 March 2019)
Catriona Hughes	(Retired 20 March 2019)
Daryl Karp	(Retired 20 March 2019)
Sharon Schimming	(Retired 14 January 2019)

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 6: CASH AND CASH EQUIVALENTS

	2019 \$	2018 \$
Cash on hand	1,000	1,000
Cash at bank	59,362	178,803
Term deposits	607,562	2,835,269
Deposits at call	908,288	144,286
	<u>1,576,212</u>	<u>3,159,358</u>

#### NOTE 7: RECEIVABLES

##### Current

Trade debtors	17,228	2,397
Other receivables	60,993	14,249
	<u>78,221</u>	<u>16,646</u>

	GROSS 2019 \$	IMPAIRMENT 2019 \$	GROSS 2018 \$	IMPAIRMENT 2018 \$
Not past due	17,120	-	1,741	-
Past due 31–60 days	108	-	346	-
Past due 61–90 days	-	-	85	-
Past due more than 90 days	-	-	225	-
	<u>17,228</u>	<u>-</u>	<u>2,397</u>	<u>-</u>



## NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

### NOTE 8: OTHER FINANCIAL ASSETS

	2019 \$	2018 \$
<b>Current</b>		
<b>Marketing and production accounts</b>		
Term deposits	1,275,321	50,064
Project commitments	377,667	667,245
Less amounts held on behalf of investors	(377,667)	(667,245)
	<u>1,275,321</u>	<u>50,064</u>
<b>Non-current</b>		
Project investments - at cost	<u>449,369</u>	<u>543,546</u>
<b>NOTE 9: OTHER ASSETS</b>		
<b>Current</b>		
Prepayments	<u>123,113</u>	<u>92,901</u>
<b>NOTE 10: PLANT AND EQUIPMENT</b>		
Leasehold improvements at cost	858,588	829,504
Accumulated depreciation	(219,254)	(98,372)
	<u>639,334</u>	<u>731,132</u>
Office equipment at cost	625,572	653,332
Accumulated depreciation	(495,730)	(541,350)
	<u>129,842</u>	<u>111,982</u>
Furniture, fixtures and fittings at cost	121,756	88,526
Accumulated depreciation	(63,113)	(68,857)
	<u>58,643</u>	<u>19,669</u>
Total plant and equipment	<u>827,819</u>	<u>862,783</u>

## NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

### NOTE 10: PLANT AND EQUIPMENT (CONTINUED)

	2019 \$	2018 \$
<b>(a) Reconciliations</b>		
Reconciliation of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year		
<b>Leasehold improvements</b>		
Opening carrying amount	731,132	231,595
Additions	29,083	597,910
Depreciation expense	(120,882)	(98,373)
Closing carrying amount	<u>639,333</u>	<u>731,132</u>
<b>Office equipment</b>		
Opening carrying amount	111,982	123,616
Additions	83,538	65,018
Depreciation expense	(65,677)	(76,652)
Closing carrying amount	<u>129,843</u>	<u>111,982</u>
<b>Furniture, fixtures and fittings</b>		
Opening carrying amount	19,669	14,050
Additions	45,827	17,677
Depreciation expense	(6,853)	(12,058)
Closing carrying amount	<u>58,643</u>	<u>19,669</u>
<b>Total plant and equipment</b>		
Carrying amount at 1 July	862,783	369,261
Additions	158,448	680,605
Depreciation expense	(193,412)	(187,083)
Carrying amount at 30 June	<u>827,819</u>	<u>862,783</u>



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 11: PAYABLES

	2019 \$	2018 \$
<b>Current</b>		
<i>Unsecured liabilities</i>		
Trade creditors	35,288	14,356
Lease liability	9,456	–
Sundry creditors and accruals	130,387	137,426
	<u>175,131</u>	<u>151,782</u>

#### **Non-current**

##### *Unsecured liabilities*

Lease liability	<u>176,364</u>	<u>183,343</u>
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#### NOTE 12: PROVISIONS

##### **Current**

Employee benefits	(a)	<u>410,952</u>	<u>412,238</u>
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##### **Non-current**

Employee benefits	(a)	<u>18,774</u>	<u>12,011</u>
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<b>(a) Aggregate employee benefits liability</b>		<u>429,726</u>	<u>424,249</u>
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#### **(b) Reconciliations**

Reconciliation of the carrying amounts of provisions at the beginning and end of the current financial year

##### *Employee benefits*

Opening balance	424,249	404,463
Additional amounts recognised	186,417	178,186
Amounts used	(180,940)	(158,400)
Closing balance	<u>429,726</u>	<u>424,249</u>

#### NOTE 13: RETAINED EARNINGS

Retained earnings at beginning of year	3,965,924	3,689,342
Net surplus/ (loss) attributable to members of the entity	(417,090)	276,582
Retained profits at the end of the financial year	<u>3,548,834</u>	<u>3,965,924</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 14: MEMBERS' GUARANTEE

The economic entity is incorporated under the *Corporations Act 2001* and is an economic entity limited by guarantee. If the economic entity is wound up, the Constitution states that each member is required to contribute to a maximum of \$50 each towards meeting any outstandings and obligations of the economic entity. At 30 June 2019 the number of members was 12 (2018:13). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$600 (2018: \$650).

#### NOTE 15: CAPITAL AND LEASING COMMITMENTS

	2019 \$	2018 \$
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Operating lease commitments

Non-cancellable operating leases contracted for but not capitalised in the financial statements:

Payable

- not later than one year	352,875	340,942
- later than one year and not later than five years	1,539,407	1,487,349
- later than five years	67,871	472,804
	<u>1,960,153</u>	<u>2,301,095</u>



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 16: CASH FLOW INFORMATION

	2019 \$	2018 \$
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##### (a) Reconciliation of cash

For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.

Cash at the end of the financial year as shown in the consolidated statement of cash flows is reconciled to the related items in the consolidated statement of financial position is as follows:

Cash on hand	1,000	1,000
Cash at bank	59,362	178,803
Term deposits	607,562	2,835,269
Other short-term facilities	908,288	144,286
	<u>1,576,212</u>	<u>3,159,358</u>

##### (b) Reconciliation of cash flow from operations with surplus/(loss)

Surplus/(loss) from ordinary activities	(417,090)	276,582
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##### Adjustments and non-cash items

Amortisation	120,882	98,372
Depreciation	72,530	88,711
Charges to provision	5,477	19,787
Straight line lease liability	2,477	183,343

##### Changes in operating assets and liabilities

(Increase)/decrease in receivables	(61,575)	28,862
(Increase)/decrease in prepayments and other assets	(30,212)	39,658
Increase/(decrease) in payables	13,893	106,995
(Increase)/decrease in investments	94,177	(250,753)
	<u>217,649</u>	<u>314,975</u>
Cash flows from operating activities	<u>(199,441)</u>	<u>591,557</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 17: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$505,118 (2018: \$1,032,335) are to be funded from existing cash reserves.

#### NOTE 18: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES

##### (a) Unconsolidated structured entities

The subsidiary of The Australian Children's Television Foundation, A.C.T.F Productions Limited, has acquired a 50% interest in various special purpose production companies. The principal activity of these companies during the course of the year was to act as the Producer of the relevant film or series on behalf of the investors. The relationship is contractual only and any proprietary interest in the film assets or revenues vests with the investors of the film, not the company.

Details of these companies are as follows:

ENTITY	EQUITY INSTRUMENT	OWNERSHIP INTEREST		CARRYING AMOUNT OF INVESTMENT		MAXIMUM EXPOSURE TO LOSS	
		2019 %	2018 %	2019 \$	2018 \$	2019 \$	2018 \$
Yolngu Boy Pty. Ltd.							
Principal activities: Producer of the film Balance date: 30 June 2019 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1
Mortified Pty. Ltd.							
Principal activities: Producer of series Mortified Balance date: 30 June 2019 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1
Worst Year Productions Pty. Ltd.							
Principal activities: Producer of series Worst Year of My Life, Again Balance date: 30 June 2019 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 19: INTERESTS IN SUBSIDIARIES

##### (a) Subsidiaries

The following are the economic entity's significant subsidiaries:

SUBSIDIARIES OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION:	COUNTRY OF INCORPORATION	OWNERSHIP INTEREST HELD BY THE GROUP	
		2019 %	2018 %
A.C.T.F Productions Limited	Australia	100	100

#### NOTE 20: ECONOMIC DEPENDENCE

The Australian Children's Television Foundation receives grants from federal and state governments and is dependent on these funds to undertake its stated activities.

#### NOTE 21: FINANCIAL RISK MANAGEMENT

The economic entity is exposed to the following financial risks in respect to the financial instruments that it held at the end of the reporting period:

(a) Interest rate risk

(b) Credit risk

(c) Fair values compared with carrying amounts

The board of directors has overall responsibility for identifying and managing operational and financial risks.

The economic entity holds the following financial instruments:

	2019 \$	2018 \$
<b>Financial assets</b>		
Cash and cash equivalents	1,576,212	3,159,358
Receivables	78,221	16,646
Other financial assets	1,724,689	593,609
	<u>3,379,122</u>	<u>3,769,613</u>
<b>Financial liabilities</b>		
Creditors	165,675	151,782
	<u>165,675</u>	<u>151,782</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2019

#### NOTE 21: FINANCIAL RISK MANAGEMENT (CONTINUED)

##### (a) Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate as a result of changes in market interest rates.

The following table outlines that economic entity's exposure to interest rate risk in relation to future cashflows and the effective weighted average interest rates on classes of financial assets and financial liabilities:

##### 2019

FINANCIAL INSTRUMENTS	INTEREST BEARING \$	NON- INTEREST BEARING \$	TOTAL CARRYING AMOUNT \$	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
<b>Financial assets classified at fair value through profit and loss</b>					
Cash	59,362	1,000	60,362	0.1%	Floating
Trade debtors and other receivables	–	78,221	78,221	0.0%	
Deposits on call	908,288	–	908,288	1.2%	Floating
Other financial assets measured at fair value	–	449,369	449,369	0.0%	
Term and specific deposits	<u>1,882,882</u>	<u>–</u>	<u>1,882,882</u>	2.5%	Fixed
	<u>2,850,532</u>	<u>528,590</u>	<u>3,379,122</u>		
<b>Financial liabilities</b>					
Creditors	<u>–</u>	<u>165,675</u>	<u>165,675</u>	0.0%	

##### 2018

##### Financial assets classified at fair value through profit and loss

Cash	178,803	1,000	179,803	0.1%	Floating
Trade debtors and other receivables	–	16,646	16,646	0.0%	
Deposits on call	144,286	–	144,286	1.3%	Floating
Other current investments	50,063	–	50,063	2.5%	Fixed
Other financial assets measured at fair value	–	543,546	543,546	0.0%	
Term and specific deposits	<u>2,835,269</u>	<u>–</u>	<u>2,835,269</u>	2.4%	Fixed
	<u>3,208,421</u>	<u>561,192</u>	<u>3,769,613</u>		
<b>Financial liabilities</b>					
Creditors	<u>–</u>	<u>151,782</u>	<u>151,782</u>	0.0%	



NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

NOTE 21: FINANCIAL RISK MANAGEMENT (CONTINUED)

(a) Interest rate risk (Continued)

No other financial assets or financial liabilities are expected to be exposed to interest rate risk.

(b) Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date of recognised financial assets is the carrying amount of those assets, net of any provisions for impairment of those assets, as disclosed in the consolidated statement of financial position and notes to financial statements.

The economic entity does not have any material credit risk exposure to any single counterparty or group of counterparties under financial instruments entered into by the economic entity.

(c) Fair values compared with carrying amounts

The fair value of financial assets and financial liabilities approximates their carrying amounts as disclosed in the consolidated statement of financial position and notes to financial statements.

NOTE 22: RELATED PARTY TRANSACTIONS

(a) Transactions with key management personnel of the entity or its parent and their personally related entities

No related party transactions occurred during the 2019 financial year.

NOTE 23: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

Estimates and judgements are based on past performance and management’s expectation for the future.

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

NOTE 24: PARENT ENTITY DETAILS

	2019	2018
	\$	\$

Summarised presentation of the parent entity, The Australian Children’s Television Foundation, financial statements:

(a) Summarised statement of financial position

<b>Assets</b>		
Current assets	3,002,861	3,268,962
Non-current assets	1,327,194	1,456,335
Total assets	4,330,055	4,725,297
<b>Liabilities</b>		
Current liabilities	586,083	564,020
Non-current liabilities	195,138	195,354
Total liabilities	781,221	759,374
Net assets	3,548,834	3,965,923
<b>Equity</b>		
Retained earnings	3,548,834	3,965,923

(b) Summarised statement of surplus or loss and other comprehensive income

Surplus/(loss) for the year	(417,090)	276,582
Total comprehensive income for the year	(417,090)	276,582

NOTE 25: ENTITY DETAILS

The registered office of the economic entity is:

**The Australian Children’s Television Foundation**  
Level 3, 145 Smith Street  
Fitzroy,  
Victoria 3065



NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

NOTE 26: CONTINGENT LIABILITIES

	2019	2018
	\$	\$

A contingent liability exists relative to any future claims which may be made against the economic entity.

Estimates of the maximum amounts of contingent liabilities that may become payable:

Bank guarantee for leased premises	60,735	–
Bank guarantee for dealer license	20,000	20,000
	80,735	20,000

The bank guarantee for leased premises is in respect of the lease of premises at Level 3, 145 Smith Street, Fitzroy. The guarantee is in place to cover any costs incurred, or loss suffered, by the lessor if The Australian Children’s Television Foundation breaches the lease.

The bank guarantee for dealer license is in respect of a dealers license held by ACTF Productions Limited, which has now been relinquished. ACTF Productions Limited is in the process of having this guarantee returned.

DIRECTORS’ DECLARATION

The directors declare that:

- 1. there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- 2. the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Janet Holmes à Court

Director: Janet Holmes à Court, AC

Andrea Denholm

Director: Andrea Denholm

Date: 10 September 2019



## INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE AUSTRALIA CHILDREN'S TELEVISION FOUNDATION  
AND CONTROLLED ENTITY



### Report on the Audit of the Financial Report

#### Opinion

We have audited the financial report of The Australian Children's Television Foundation "the company" and its subsidiaries, "the Group", which comprises the consolidated statement of financial position as at 30 June 2019, the consolidated statement of profit or loss and other comprehensive income, consolidated statement of changes in members' funds and consolidated statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Group, is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Group's financial position as at 30 June 2019 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

#### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report.

We are independent of the Group in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* "ACNC Act" and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* "the Code" that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Other Information - The annual report is not complete at the date of the audit report

The directors are responsible for the other information. The other information comprises the information included in the Group's annual report for the year ended 30 June 2019, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

## INDEPENDENT AUDITOR'S REPORT

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

When we read the other information not yet received as identified above, if we conclude that there is a material misstatement therein, we are required to communicate the matter to the directors and use our professional judgment to determine the appropriate action to take.

### Responsibilities of Management and Those Charged with Governance for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the ACNC Act and for such internal control as management determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Group's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Group or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Group's financial reporting process.

### Auditor's Responsibilities for the Audit of the Financial Report

Our objectives 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 our 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.



INDEPENDENT AUDITOR'S REPORT

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT (CONTINUED)

- As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We 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 our 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 Group's internal control.
  - Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
  - Conclude on the appropriateness of the directors' 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 Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group 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.

INDEPENDENT AUDITOR'S REPORT

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



K L BYRNE  
Partner



PITCHER PARTNERS  
Melbourne

Date: 10 September 2019

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AUSTRALIAN  
CHILDREN'S  
TELEVISION  
FOUNDATION

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**FRONT AND BACK COVER:**  
**Abby Bergman as Ava Andrikides (front)**  
**and Aston Droomer as Ezra Banks (back)**  
**on the set of *The Inbestigators***