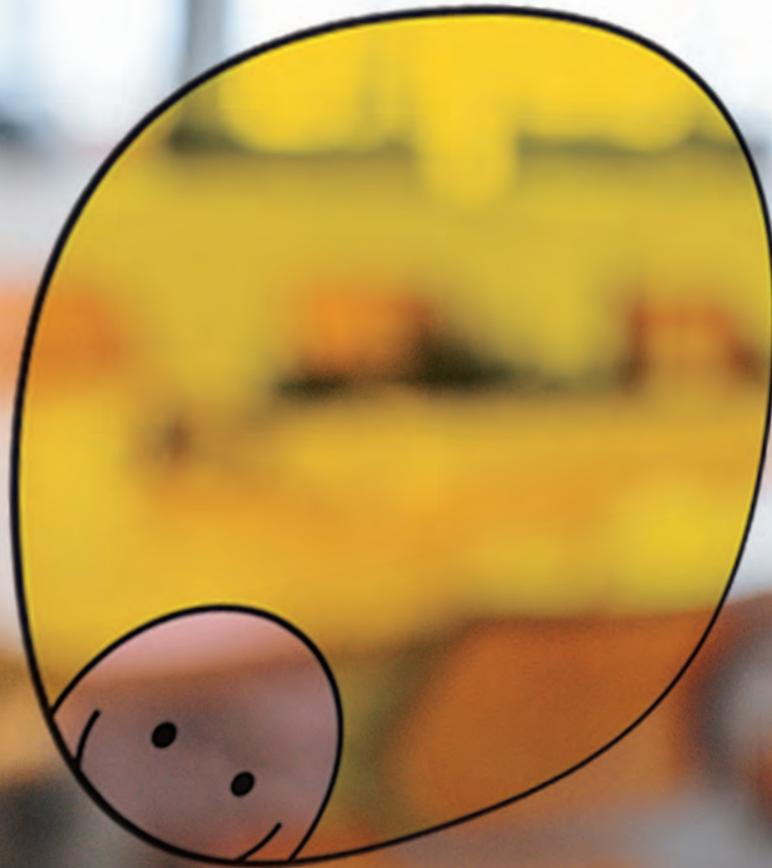


AUSTRALIAN CHILDREN'S
TELEVISION FOUNDATION



A HUB FOR australian kids' tv

Annual Report 2017/18

\$421,745
committed to 18 projects
by producers from 5
states and territories – the
largest script development
investment in actf history.

Michael Oliverius (Digital Assets Manager), brews a coffee at the ACTF office's central Wakadoo Café.

The background of the page features a photograph of a person wearing a red and white checkered shirt, standing in a kitchen. The kitchen has a red wall with a large, stylized blue starburst graphic. On the wall, there are colorful, three-dimensional letters spelling out 'WALK'. The person is partially visible on the left side of the frame.

the actf

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A photograph of two people in an office. On the left, a man with dark hair, wearing a blue and white checkered shirt, is looking towards the right. On the right, a woman with blonde hair and green-rimmed glasses, wearing a dark floral top, is smiling and looking down at a document she is holding. The background is a bright office with large orange and yellow circular decorations on a glass wall.

OUR VISION IS TO BE
the leading body for Australian
children's media by enabling the
production and distribution
of high quality, culturally
distinctive entertainment.

Chris Tompkins (Legal Manager), Jenny Buckland (CEO) and Julia Fimiani (Research and Executive Assistant) meet in the Legal and Policy Hub.



the actf

Mission Statement

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

Vision Statement

To be the leading body for Australian children's media by enabling the production and distribution of high quality, culturally relevant and distinctive, creative and educational entertainment for Australian children, and children around the world.

Corporate Profile

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

The Australian Education Council established the ACTF following recommendations to Commonwealth, State and Territory governments. It is supported by, and receives funding from, the Commonwealth Government (through the Department of Communications 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 a national children's media production and policy hub and perform 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.



Chairman's Letter to the Ministers

Dear Ministers,

It is my pleasure to present the 2017-2018 Annual Report for the Australian Children's Television Foundation (ACTF).

This year we invested a record amount, \$421,745, in script development. Eighteen different projects came from five states and territories, and were aimed at pre-school, primary school and teen audiences. Live action drama, animation and factual shows including thrillers, comedy and fantasy, as well as period and contemporary settings were funded. The quality of the concepts that came to the Board this year was as high as it has ever been, and long standing Board members and staff have all reflected that the bar has really been lifted in recent years.

We were able to invest more than double the amount that we had budgeted to spend on script development, because we spent less than anticipated on production investment through distribution advances. That is a reflection on the competitive environment for funding children's content – with the ABC and NITV currently the only local broadcasters commissioning high end series – and the challenges in raising the balance of production budgets from the international market.



"In our first major refurbishment, we have completely re-imagined our space, creating an open and collaborative office that we can share with our industry and partners."

ACTF staff hold a virtual meeting with Amelia Darmawan and Steve Crombie (Totem Network).



"We are in a unique position at the intersection of children's media, education and culture. We hope that an enhanced role for the ACTF will be one of the outcomes arising from the Review."

By the end of the financial year, however, three series were heading into production with ACTF support, which will make 2018/19 a bumper year for production spending. Those projects include two new series – The InBESTigators and Hardball – and one returning series – Little J and Big Cuz.

At the time of writing, we await the outcomes of the Commonwealth Government's Review of Australian and Children's Screen Content. In the time since that Review was announced it has become clearer than ever that the ACTF is the only body consistently calling out the issues around the lack of proportionality in support for children's content, and drawing attention to what is required to ensure that quality children's content continues to be provided for Australian children. We are in a unique position at the intersection of children's media, education and culture, with unparalleled expertise in children's content development, production and funding. We hope that an enhanced role for the ACTF will be one of the outcomes arising from the Review.

The ACTF has occupied the same premises in Smith Street, Fitzroy for 23 years. During the financial year we completed the first major refurbishment of our space since moving in. In doing so, we reduced our footprint in the building (and ongoing rental expenses) by one-third and completely re-imagined our remaining space, to create an open and collaborative office that we can share with our industry and partners. Currently three small businesses

have space to work within the ACTF office, and many others from around Australia have been taking advantage of our workshop rooms and meeting spaces. The ACTF is a fun place to visit and I would warmly encourage any of our funding Ministers to call into the ACTF office and experience it for themselves when they visit Melbourne.

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 and the Arts.

I would also like to thank my fellow Board members for their contribution to the work of the ACTF, particularly Susan Bowden, who retired during the year.

Finally, on behalf of the Board, I would like to thank Jenny Buckland and the entire team at the ACTF for another great year. I know that all of us on the Board cherish our involvement with this remarkable organisation.

Yours sincerely,

**Janet Holmes à Court, AC
Chairman**

Ministers Responsible for Funding the ACTF

COMMONWEALTH OF AUSTRALIA



SENATOR THE HON MITCH FIFIELD
Minister for the Arts



HON SELENA UIBO
Minister for Education



HON GRACE GRACE
Minister for Education



THE HON SUE ELLERY MLC
Minister for Education and Training



THE HON ROB STOKES MP
Minister for Education



HON JOHN GARDNER
Minister for Education



THE HON MARTIN FOLEY MP
Minister for Creative Industries



HON JEREMY ROCKLIFF
Minister for Education and Training



YVETTE BERRY MLA
Minister for Education and Early Childhood Development

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, respectively. The Board meets quarterly and is responsible for determining policies, budget allocations, major expenditures and considering recommendations from the three sub-committees – the Finance Committee, the Audit and Risk Management Committee and the Nominations Committee.

The Finance Committee was established to develop funding strategies in connection with financing, production, sponsorship and government funding. The current Finance Committee members are:

- Janet Holmes à Court, AC, Chairman
- Feyi Akindoyeni
- Garry Hewitt
- Jason Borton

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

- Andrea Denholm, Chairman
- Catriona Hughes, AM
- Jenny Burgess
- Daryl Karp
- Cheryl Best

The Nominations Committee assists the Board to review the skills, experience and composition of the Board. The current Nominations Committee members are:

- Janet Holmes à Court, AC, Chairman
- Catriona Hughes, AM
- Andrea Denholm
- Feyi Akindoyeni

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



Senator The Hon Mitch Fifield meets the cast of Dance Academy: The Movie after the Parliamentary screening of the film.

actf map

3 education & outreach



PETER MAGGS
Head of Education

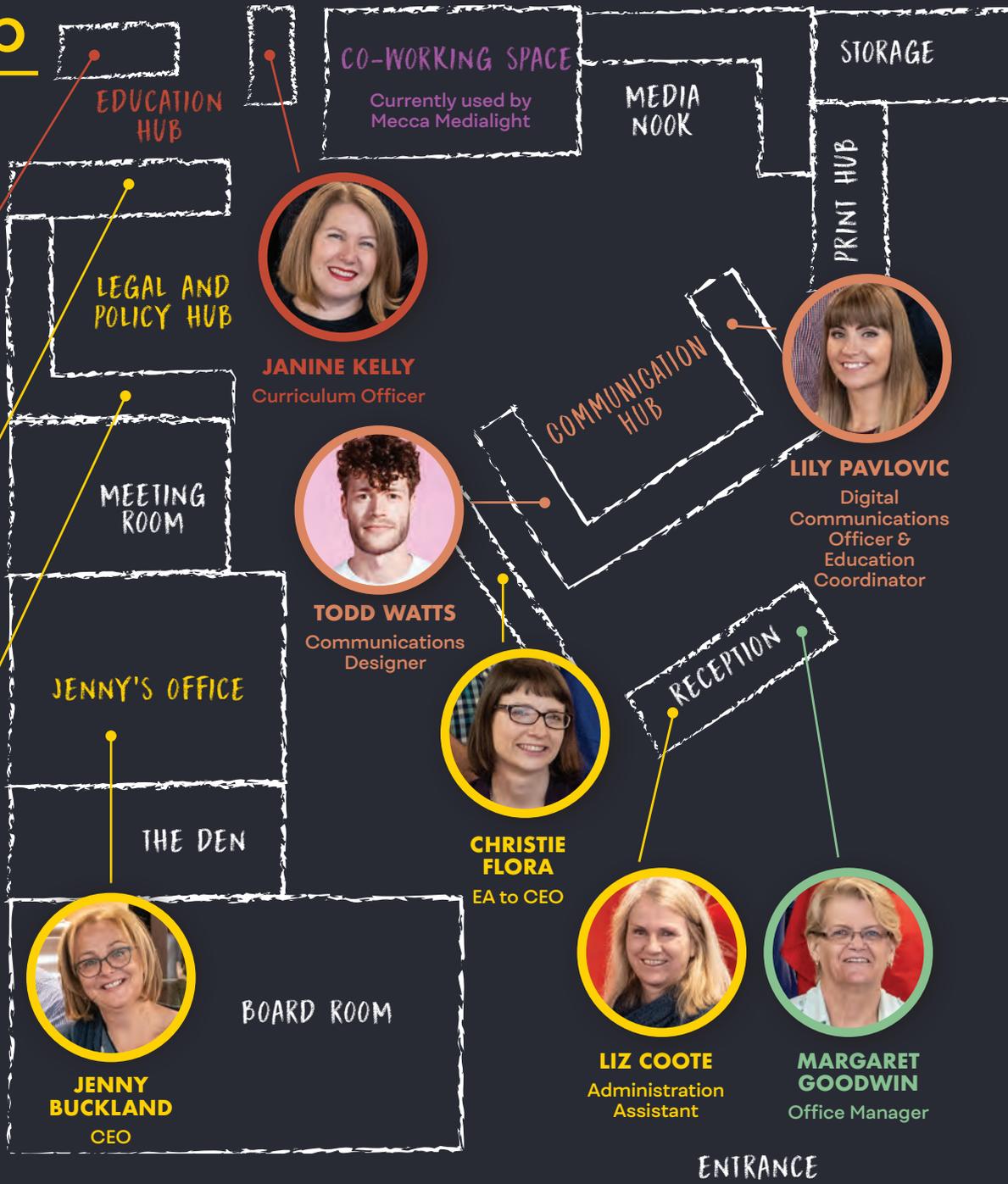


CHRIS TOMPKINS
Legal Manager



JULIA FIMIANI
Research &
Executive Assistant

1 the actf



JANINE KELLY
Curriculum Officer



TODD WATTS
Communications
Designer



CHRISTIE FLORA
EA to CEO



LIZ COOTE
Administration
Assistant



MARGARET GOODWIN
Office Manager



LILY PAVLOVIC
Digital
Communications
Officer &
Education
Coordinator

THE LOCKER ROOM

Includes shower, change room, lockers and bike racks

STORAGE

CO-WORKING SPACE

Currently used by Werner Film Productions

4 financial report

JOHN'S OFFICE

HOT DESKS

Currently used by Pirate Sized Productions

WAKADOO CAFÉ

HOT DESKS

LUNCH AREA



KRISTY FOX
Digital Photo Library Project



ELLA BARTON
Production Assistant



TIM HEGARTY
International Sales Manager



ROBERTA DI VITO
International Sales Manager



SAM BAPAK
IT Services



BRENDAN LONERGAN
Assistant Finance Manager



JOHN TYLER
Head of Finance



MICHAEL OLIVERIUS
Digital Assets Manager

DIGITAL ASSETS HUB

ESBEN STORM WRITER'S ROOM

BERNADETTE'S OFFICE



BERNADETTE O'MAHONY
Head of Development & Production

2 production & funding



\$1,358,894
in distribution advances
committed to 4 projects.

Development & Production team meeting with Tim Hegarty and Roberta Di Vito (International Sales Managers); and Bernadette O'Mahony (Head of Development & Production).

production & funding

Project Development Funding

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.

The 2017-2018 financial year was a historic year for the development funding program – we committed \$421,745 to 18 projects by producers from five States and Territories, by far the largest funding commitment in the history of the development funding program.

Development funding during 2017-2018 was provided to a wide variety of projects – live action drama, animation and factual shows including thrillers, comedy and fantasy, as well as period and contemporary settings – to independent producers (including first time producers) from Victoria, New South Wales, Western Australia and the Northern Territory.

Development funding goes towards activities such as 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.

As part of our Project Development Funding Program, 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 to both funding recipients and unsuccessful applicants.

Applications for development funding are considered by the Board each quarter. When assessing whether to provide development funding for a potential project, we assess the project on a range of criteria – these include 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 2015-2016 to 2017-2018, we committed \$962,183.33 to development funding, at an average of \$320,727.78 per year.

Project Development Funding – 1 July 2017 to 30 June 2018

DATE OF BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE	
TUESDAY 12 SEPTEMBER 2017	Bogan Entertainment Solutions (VIC)	The Alchemist's Delivery Service	\$25,000	Extend the series bible and artwork, create a short animated teaser, and write one episode script.	
	Cheeky Little Media (NSW)	Kangaroo Beach	\$20,000	Lead and regular character and background designs, full pitch bible and one episode script.	
	Fredbird CDK Pty Ltd (NSW)	Pirate Time!	\$19,656.35	Hold a development workshop and deliver a series bible, episode outlines and themes, character designs and backgrounds, and write a first draft script.	
	Sticky Pictures (NSW)	#Quirky	\$21,403.83	Further development of the concept.	
TUESDAY 28 NOVEMBER 2017	Brindle Films (NT)	Maverix	\$22,000	To hold a development workshop, write extended episode storylines and 2 scripts for the series.	
	 LITTLE J & BIG CUZ Series 2	Pirate Size Productions (VIC)	Captain Jimmy Cook Discovers Third Grade	\$22,737.80	To hold a development workshop, create a series bible, one episode script and animated trailer.
	Ned Lander Media (NSW/Tas)	Little J and Big Cuz – Series 2	\$35,000	Development and scripting.	
	Komixx (WA)	B-Track Girl	\$10,698	Consultant, writers, story conference and the writing of 3 scripts.	
	Lah-Lah Productions (NSW)	The Stripy Sock Club	\$15,100	Writing of 3 scripts and to prepare, shoot and post-produce a test episode as proof of concept for the series.	
	 WEIRDO	SLR Productions (NSW)	Space Nova 1	\$29,337.65	Story workshop, writers bible, 2 scripts, character and background design and animation test/trailer.
	Northern Pictures (NSW)	Hardball	\$24,325	Story workshop, and the writing of 6 further scripts for the series.	
Pop Family Entertainment (NSW)	WeirDo	\$25,653	Engaging a story producer/script editor to work with the producer and writers on the series, rework and write further drafts of episode one and write one additional script.		
	The Content Agency (NSW)	Independence	\$5,000	Budget and schedule for the series.	



DATE OF BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE
TUESDAY 19 JUNE 2017	Buster Productions (NSW)	Parent Up	\$32,910.50	Hold a development workshop and write a series bible, storylines, 2 scripts, and budget and schedule.
	Princess Pictures (VIC)	Mrs Grumble's Weekend Rumble	\$24,850	Hold a development workshop and deliver a series bible, storylines, 2 scripts and budget/schedule for the series.
	Tsvaga Pty Ltd (VIC)	The Lit Mix	\$17,380	Hold a story workshop and write one script for the series.
	Northern Pictures (NSW)	Hardball	\$48,203	Further development of the series.
	Every Cloud Productions Pty Ltd (VIC)	Seven Little Australians	\$12,330	Further development of the series.
	Ned Lander Media (NSW)	Little J and Big Cuz - Series 2	-\$15,000	Revocation – balance of unspent funds.
	TOTAL			\$406, 745.13



HARDBALL



A script development workshop takes place in the Eben Storm Writer's Room, where Eben's portrait by Jiawei Shen looks on.

Professional Development

We have many years experience in developing and producing children's content, and the provision of professional development 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, a key intervention, particularly for those producers that are new to children's television. When providing development and production funding on new projects, we give guidance and insights on creative and production decisions, which ensures that projects are ready for market and pitched to their intended audiences.

We have extensive knowledge of international markets, and have excellent relationships with major broadcasters and platforms around the world. For example, during 2017-2018:

- we introduced Victorian children's producer Gristmill to Netflix (and a number of other US platforms), and through leading negotiations and discussions with Netflix, we secured the financing of children's live action comedy *The InBESTigators* by obtaining a considerable pre-sale from them; and
- we introduced Northern Territory production company Brindle and their first children's live action drama series to a number of broadcasters and platforms in the UK and Germany with a view to securing pre-sales from them.



“Through the ACTF’s feedback to our submitted material, we gained a better understanding of how to run a writers’ workshop, what elements are best to include in an animation teaser trailer, and script knowledge.”

Pirate Size Productions – Captain Jimmy Cook Discovers Third Grade

Left: behind the scenes of The InBESTigators with directors Wayne Hope and Robyn Butler (Gristmill). Below: characters from Captain Jimmy Cook Discovers Third Grade (Pirate Size Productions).

Support for emerging and established producers during 2017-2018 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;
- 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; and
- providing a number of internships to film and television university students and graduates, 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.

During 2017-2018, we participated in sessions and panels at universities and guilds, sharing industry and market knowledge on the children’s television sector, including on development and pitching projects to broadcasters/platforms.

We also continued to support the sector more broadly during 2017-2018 through sponsorship of key industry awards and conferences, such as the Australian Writers Guild Awards (the AWGIES), the Australian Directors Guild Awards and the Screen Producers Association’s Screen Forever conference.



Distribution Advances

THE INBESTIGATORS

Created by the producers of the phenomenally successful children's series Little Lunch, Wayne Hope and Robyn Butler of Gristmill, The InBESTigators is a 40 x 12 minute children's live action comedy about a detective agency run by children. Each episode of the series will not only solve a mystery, but explore themes that resonate in the playground, such as friendship, loyalty, trust, honesty, fear and loneliness.

We previously invested \$148,750 in development funding for the series, with the ABC also investing in development funding. The ACTF has invested a distribution advance of \$283,894 for world rights. Netflix, the ABC, Screen Australia and Film Victoria have also invested in the project. The ACTF's distribution rights are subordinated to the worldwide Netflix sale.

Pre-production for The InBESTigators commenced in May 2018, with principal photography commencing in July 2018. The series will be delivered to the ACTF in February 2019.



“The funding enabled us to produce a test shoot that is using brand new technology. It was essential for us to understand this at a practical level prior to us progressing our project’s development further.”

Lah-Lah Productions – The Stripy Sock Club

Left and centre: The InBESTigators.
Right: Little J & Big Cuz – Series 1.



LITTLE J AND BIG CUZ – SERIES 2

Little J & Big Cuz was an Australian animated television series developed by Ned Lander Media and the Australian Council for Educational Research (ACER), commissioned by National Indigenous Television (NITV). The series first screened on NITV in 2017 for a 4-6 year old Indigenous audience, but has also reached a broader child audience.

Following on from the success of the first series, NITV and the ABC commissioned a second series. The series continues the story of five year old Little J and his 9 year old cousin Big Cuz, a couple of Indigenous kids who live with their Nana and old dog, called Old Dog. Through the gaps in Nana’s fence they are able to explore anywhere in Australia, and with the guidance of School and Nana, they learn all about these places and their culture.

The ACTF has invested a distribution advance of \$160,000 for world rights. Screen Australia, Film Victoria, Screen Tasmania, ACER, NITV and the ABC have also invested in the series.

Little J & Big Cuz – Series 2 is now in production which will continue throughout 2018, with the series to be delivered to the ACTF in August 2019.



HARDBALL

Hardball is a 13x30 minute live action drama series created by Northern Pictures and commissioned by the ABC. Hardball is Northern Pictures' first children's live action drama production.

The series follows Mikey, a young Maori boy from New Zealand, as he moves to Western Sydney with his dad. After starting at a new school he discovers the amazing schoolyard sport that is handball. With the help of his two misfit mates, Salwa, handball champ, and Jerry, a handball-super-brain, Mikey dreams of becoming the ultimate Western Sydney handball champ.

The ACTF has provided a distribution advance of \$850,000 for world rights, with the ABC the commissioning broadcaster, and Screen Australia also investing in the series.

Pre-production for Hardball commenced in May 2018, with principal photography commencing in July 2018. The series will be delivered to the ACTF in February 2019.





\$850,000
distribution
advance for world
rights provided
by the actf
for hardball.

Left and centre: the cast from Hardball.
Right: a scene from Woven Threads.

WOVEN THREADS

Woven Threads is an 8x4 minute animation series by Benchmark Films which tells the stories of eight refugees who settled in Australia, through the medium of animation and using the voice of the person whose story we see. The series focuses on the plight of the refugee and is designed to elicit empathy and understanding, so that for a few minutes it is the human and not the refugee experience that is central to the viewer.

We provided a \$65,000 distribution advance in the project. The ABC, Screen Australia and Create NSW also invested in the project.

Production of the series has been completed, and the series has been delivered to the ACTF. The series debuted on the ABC in June 2018.



Response to ACTF Supported Programs

LITTLE LUNCH SPECIALS

The Little Lunch Specials (and the Little Lunch Series) have continued to be a critical and ratings success, both domestically and internationally.

RATINGS

The Little Lunch series and specials remain a key title for ABC ME as it continues to draw new audiences of all ages. The series and specials went to air in 'mini marathons' during the school holidays throughout 2017-2018. For all of their timeslots, they averaged audiences over 40,000, and in their peak summer holiday timeslot achieved an average audience of 64,000 with an average share of 26.3% of 5-12s. This places the series and specials in ABC ME's top 10 for total viewers and top 3 for 5-12s. On view in 2017, the series received an incredible 6,948,000 plays, while the two specials received over 1,103,000 plays.

Little Lunch has proved immensely popular in the US, and was one of Universal Kids' most successful live action series during 2017-2018.

AWARDS

Won

- 2017 US International Film & Video Festival – Best of Festival – The Nightmare Before Graduation
- 2017 US International Film & Video Festival – Gold – Children's Entertainment Category – The Nightmare Before Graduation
- 2017 Australian Directors Guild Awards – Best Director in a Children's Television Program – Robyn Butler – The Nightmare Before Graduation
- The Japan Prize 2017 – Best Primary Series – The Nightmare Before Graduation
- 2017 Chicago International Children's Film Festival – 1st Prize in Live-Action Television Category – as selected by Professional Jury – The Halloween Horror Story





WINNER

the japan prize 2017

Best Primary Series – Little Lunch Specials:
The Nightmare Before Graduation.

Left: a scene from Little Lunch Specials:
The Nightmare Before Graduation.

Above: Heidi Arena accepting the
Japan Prize Award on behalf of
producers, Gristmill.

“I never thought Little Lunch would work in the US, even though it's worked in 130 territories around the world. It's an incredible comedy and the most successful live action show on the channel right now. So the audience is telling me to leave my preconceived ideas about accents at the door. Kids are increasingly global, so we need to catch up.”

Deirdre Brennan, Universal Kids' General Manager

Nominated

- The 6th International Emmy Kids Awards – Kids TV Movie/Mini-Series – The Nightmare Before Graduation

Selected for Screening

- 2018 Taiwan International Children's Film Festival – The Nightmare Before Graduation

SALES

The Little Lunch Specials have been sold to Kaohsiung Film Archive (Taiwan – Theatrical), Global Eagle Entertainment – UK (World – In-Flight) and Netflix (USA, UK, Nordics, Benelux – SVOD). The Little Lunch Series has been sold to Global Eagle Entertainment – USA (World – In-Flight), Global Eagle Entertainment – UK (World – In-Flight), Netflix (USA, UK, Nordics, Benelux – SVOD), Hop Media Group (Israel), beIN Media Group (Middle East).



WINNER

2018 tv week logie awards

Most Outstanding Children's Program – Little
J & Big Cuz.

Background: Little J & Big Cuz – Series 1.
Above: Tanya Denning-Orman, Aaron
Fa'Aoso, Miranda Tapsell and Tony Thorne
at the Logie Awards.

"It's the first to portray an experience that's catered explicitly towards Aboriginal and Torres Strait kids. It's the first time many will see themselves on screen, and that's made all the more impactful through its use of Indigenous languages."

Junkee - 25 July 2017

LITTLE J AND BIG CUZ – SERIES 1

Little J and Big Cuz is the first animated children's series to feature Indigenous Australians and their culture, and the series continues to be re-voiced in Indigenous languages working with different communities around the country.

RATINGS

Little J and Big Cuz forms a key part of the ABC's bridging strategy following preschool children into primary. The series went to air during NAIDOC week in July 2017 and achieved an average audience of 42,000 with a share of 21.9% for 5-12s. On iview in 2017, the series received a total of 272,600 plays.

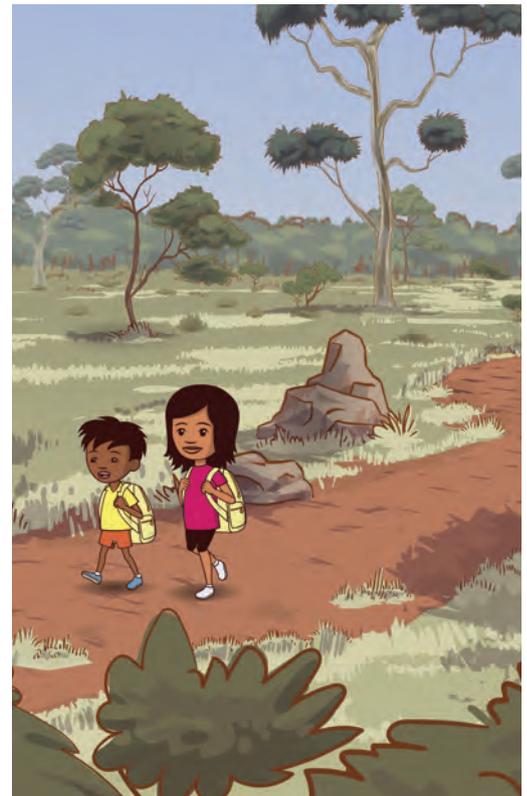
AWARDS

Nominated

- 2018 TV Week Logie Awards – Most Outstanding Children's Program (note: Little J and Big Cuz was awarded the Logie on 1 July 2018)

SALES

Little J and Big Cuz was sold to Global Eagle Entertainment - USA (World – In-Flight) and First Nations Experience – FNX (USA) during 2017-2018.



Other ACTF Supported Productions

DANCE ACADEMY S1-S3

The 3 series of Dance Academy received total plays of 749,695, 877,333 and 759,791 respectively on iView during 2017.

YOU'RE SKITTING ME S3

This series achieved an average share of 17.8% of 5-12s during its weekend timeslot from August to October 2017, and on iView in 2017, received a total of 792,939 plays.

BUSHWHACKED S3

This series achieved an average share of 14% of 5-12s during its highest performing timeslot during the reporting period, and on iView in 2017, received a total of 225,996 plays.

DUKES OF BROXSTONIA S3

In its December 2017 timeslot, this series achieved an average audience of 40,000 total people with a 20% share of 5-12s.

HOOPLA DOOPLA!

The best performing timeslot for this series achieved an average audience of 111,000 total people with a share of 58.6% of 0-4s, placing this series in the ABC's top 60 programs on ABC KIDS. On iView in 2017, the series received a total of 8,256,014 plays.





DANCE ACADEMY: THE MOVIE

has a theatrical
release in the
USA, Canada and
the Netherlands.

Image: A scene from Dance Academy: The Movie

MAL.COM

This series achieved an average share of 21% of 5-12s during its July 2017 timeslot.

MY PLACE S1 & S2

Both series went to air as part of ABC TV's Education schedule. S1 achieved an average share of 10.3% of 5-12s, while S2 achieved an average share of 12% of 5-12s.

NOWHERE BOYS S1

Nowhere Boys is a key title for ABC ME and on iView in 2017, the series received a total of 257,356 plays. During its timeslot, this series achieved an average share of 10.1% of 5-12s.

READY FOR THIS

This series also went to air during NAIDOC week in 2017. On iView in 2017, the series received a total of 204,765 plays.

THE FLAMIN' THONGS

During its weekend double timeslots in December 2017, the series achieved an average audience of 40,000 total people with an average share of 18.3% of 5-12s. On iView in 2017, the series received a total of 395,088 plays.

WAC: WORLD ANIMAL CHAMPIONSHIPS

For its April 2018 timeslot, this series achieved an average share of 19.4% of 5-12s, and on iView in 2017, the series received a total of 169,901 plays.

WORST YEAR OF MY LIFE, AGAIN!

This series received a total of 279,160 plays on iView in 2017.

AWARDS

You're Skitting Me – Series 3

Nominated

- SPA Awards 2017 – Best Children's Production
Dance Academy: The Movie

Nominated

- SPA Awards 2017 – Best Feature Film

International Sales

ACTF supported series have continued to be popular with international broadcasters and platforms. International sales during 2017-2018 included the following:

Balloon Barnyard – Global Eagle Entertainment (USA) (World – In-Flight), RTV SLO – Radio Television Slovenija (Slovenia)

Bushwhacked (Series 1) – Outdoor Channel Asia (Multichannels Asia) (Asia)

Bushwhacked (Series 3) – Daro Film Distribution (South Africa), Television Broadcasts Limited (TVB) (Hong Kong)

Double Trouble – First Nations Experience – FNX, (USA)

Little J & Big Cuz – Global Eagle Entertainment (USA) (World – In-Flight), First Nations Experience – FNX (USA)

Little Lunch (Special) – Kaohsiung Film Archive (Taiwan), Global Eagle Entertainment (UK) (World – In-Flight), Netflix (USA, UK, Nordics, Benelux)

Little Lunch (Series) – Global Eagle Entertainment (USA) (World – In-Flight), Global Eagle Entertainment (UK) (World – In-Flight), Netflix (USA, UK, Nordics, Benelux), Hop Media Group (Israel), beIN Media Group (Middle East)

MY:24 – Television Broadcasts Limited (TVB) (Hong Kong)

Waabiny Time (Series 1, 2) – First Nations Experience – FNX (USA)

WAC (World Animal Championships) – Hop Media Group (Israel)

Worst Year of My Life Again! – SVT Sveriges Television AB (Sweden)

You're Skitting Me (Series 1, 2, 3) – RTE – Radio Telefis Eireann (Ireland)





"The first time I saw Little Lunch, I thought: I've never seen anything so beautiful before."

Lee Gluckman, Chairman of the US Film & Video Festival

Left: Roberta and Tim discuss the upcoming MIPCOM trade market in the Sales Hub.
Below: a scene from Balloon Barnyard.





7 NEW
resources completed
on themes including
indigenous perspectives,
music education
and bullying.

Peter Maggs (Head of Education) and Janine Kelly (Curriculum Officer) host visiting Victorian primary school teachers.



education & outreach

Overview

High quality Australian children's programming is 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 around ACTF supported programs that help develop students' critical viewing, content creation and digital literacy skills.

ACTF educational resources and programs are available through a wide range of platforms: via our Online Shop, through online streaming services such as Kanopy (with whom we extended our relationship during 2017-2018), streamed direct to schools via arrangements with education departments, on dedicated websites for particular resources, and also on DVD. 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 on how to get the best use out of our resources through outreach to education departments, universities, teacher associations and schools, through regular news updates, by providing professional learning, by presenting at conferences and by conducting workshops.

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

Educational Resources

The following educational resources were completed by the ACTF during 2017-2018:

INDIGENOUS PERSPECTIVES EDUCATION PACKAGE

These materials support teachers in exploring the cross-curricular priority of Aboriginal and Torres Strait Islander Histories and Cultures, and build an appreciation of diverse perspectives. The resources are suitable for upper primary and secondary students.

The linked units of work guide teachers and students in inquiring into natural and cultural heritage, including the creation of portfolios about students' own ancestors, culture and heritage.

REFUGEES EDUCATION PACKAGE

These teaching resources are suitable for upper primary and secondary students, and link to the Australian Curriculum including English; Humanities and Social Sciences; Intercultural Understanding; and Asia and Australia's Engagement with Asia. The resources encourage students to explore different social and cultural viewpoints, and to research and analyse the community debate about refugees and asylum seekers.

LITTLE LUNCH & MY:24 CURRICULUM RESOURCES

The Digital Tools & Systems Division of the Victorian Department of Education and Training commissioned curriculum mapping of the Little Lunch and MY:24 television series to the Victorian curriculum for inclusion in their FUSE portal. This is available to all Victorian Government and Catholic schools.



"The curriculum mapping of the Little Lunch and MY:24 series by the ACTF provides Victorian teachers with great resources that can be used across the curriculum and especially in the literacy area."

Penelope Rowe – Senior Project Officer, Digital Learning and STEM Branch, Victorian Department of Education and Training

Centre: Celine Ajobong from Mustangs FC. Right: Little Lunch.



LITTLE LUNCH – EPISODE BY EPISODE ENGLISH CURRICULUM MAPPING

Designed to complement the award-winning Little Lunch television series, this resource is mapped to the Australian Curriculum, and aims to support teachers working with Year 3-6 students. It contains suggested learning tasks for reading, writing, and speaking and listening – for all 26 episodes.

BULLYING EDUCATION PACKAGE

In this package, the ACTF curated content and resources related to bullying, and promoted the resource ahead of the 2018 National Day of Action against Bullying and Violence (16 March 2018). The selected short-form content, including episodes of MY:24 and Little Lunch, explores the impact of bullying, the importance of valuing differences, and the importance of inclusive behaviours at school.



MUSTANGS FC TEACHING TOOLKIT

Suitable for upper primary and lower secondary students, the Mustangs FC Teaching Toolkit provides teachers with discussion starters, engaging provocations and learning tasks, all linked back to clips from this unique teen series about an all-female soccer team. Covering content relevant to English, Health and Physical Education, Media Arts and the General Capabilities, this comprehensive resource includes 30 lesson plans, episode synopses, producer interviews, and curriculum links.

The Mustangs FC Teaching Toolkit takes an innovative approach to teaching about gender, relationships, mental health, leadership and diversity. It draws on inquiry-based learning principles, and aims to promote discussion, collaboration and reflective thinking in the classroom.

"The setup of this music curriculum is clear and easy to teach; my children will enjoy the clips. They do love Lah-Lah."

Home educator, Queensland

Left: the cast of Mustangs FC.
Centre: Lah-Lah's Adventures.





LAH-LAH'S ADVENTURES: MUSIC FOR EVERYONE RESOURCE

The Lah-Lah's Adventures: Music for Everyone F-2 music education resource for primary teachers was released in May 2018. The resource introduces general classroom teachers to music concepts such as rhythm, pitch, expression, form, timbre and texture and practical ways to teach music in early years' classrooms.

The resource supports general classroom teachers who may not have specialist music backgrounds and therefore encourages music to be taught more widely in the early primary years. The Music for Everyone content can be either streamed or downloaded once it is purchased.

The resource comprises:

- 24 video tutorials for teachers;
- 18 music clips from the Lah-Lah's Adventures series that illustrate musical concepts;
- Curriculum-mapped lesson plans for the six elements of music; and
- A Teachers' Guide containing curriculum links and practical tips for the classroom.

Early reviews for this new resource have been overwhelmingly positive, suggesting that Music for Everyone is a much-needed resource for many F-2 teachers. Feedback also suggests that this is a valuable resource for pre-service teacher education – the University of South Australia's School of Education has purchased Music for Everyone, and is planning to incorporate lessons into their Arts instruction for pre-service teachers.

Virtual Excursions and Student Engagement

The ACTF has continued to connect with students throughout Australia during 2017-2018 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 have also continued to run a number of competitions and other activities for students.

ACMI/ACTF COMEDY SCRIPTWRITING WORKSHOPS FOR UPPER-PRIMARY STUDENTS

We continued our partnership with ACMI to jointly deliver the online Comedy Scriptwriting Workshops for schools in August 2017 and June 2018.

The workshops involved a three week (one day per week for three weeks) course in comedy scriptwriting for upper primary students. Students learn about the elements of comedy scriptwriting before creating and performing their own skits to scriptwriting professionals.

The workshops are 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.

8 primary schools and approximately 300 students participated in the workshops.



"The workshops provided a great foundation for formatting scripts. The presenters did an excellent job and the kids loved working on scripts."

Karsan Hutchinson – Year 6 Teacher,
Rose Park Primary School (SA)

Centre: Lily Pavlovic (Digital
Communications Officer & Education
Coordinator) oversees the Comedy
Scriptwriting Workshop at ACMI.



"Thanks so much for allowing us the opportunity to join in on the comedy webinars. It was super imaginative and creative and the students really enjoyed participating. It is great when the 'city can come to us' as we find it hard to be able to do things like this."

Natasha Free, Samaritan College (SA)

ACMI's Roland Dempster and Zoe McDonald co-presenting the Comedy Scriptwriting Workshop.



MUSTANGS FC CAST Q&A WEBINAR

In March 2018, the ACTF hosted an Australia-wide online webinar for upper-primary and lower-secondary students with four of the cast of Mustangs FC.

Emmanuelle Mattana (Marnie), Ashleigh Marshall (Liv), Molly Broadstock (Bella) and Gemma Chua-Tran (Anusha) answered students' questions about acting, gave advice they might have for students, and about being involved in a ground-breaking series like Mustangs FC.

The Education Team also filmed additional footage of the actors discussing some of the themes related to the Mustangs FC Teacher Toolkit curriculum resource.

ACMI/ACTF 'MEET THE MAKERS' VIDEO CONFERENCE

Presented in partnership with ACMI, this video conference held in May 2018 gave students in Year 5-12 the opportunity to connect with Little Lunch cast member Heidi Arena. Heidi discussed her acting and writing career, and experience working across a variety of genres including children's television, drama and comedy.





"The Mustangs FC webinar reinforced for my students the belief that young women can play an essential role in the film and television industry."

Karyn Chapman – Teacher at Mary MacKillop College, Queensland.

Left: Mustangs FC Cast Q&A Webinar.
Centre: a scene from Mustangs FC.

2018 MY PLACE COMPETITION

Based on the book by Nadia Wheatley and Donna Rawlins, the 26 episodes of the My Place television series tell the stories of 26 children who live in the same place. Spanning a period of over 200 years, the two series represent these children's lives in Australia from prior to European settlement until the Prime Minister's apology to Indigenous peoples in 2008. With each episode set one decade apart, the next episode in the My Place story would take place in 2018.

To mark this occasion, the ACTF announced a national storytelling competition in May 2018. In line with the book and series format, students in Years 3-6 are asked to tell the fictional story of a child living in the My Place neighbourhood in 2018. Details of the student contest were shared on the popular My Place for Teachers website to leverage its high usage among teachers. The competition was also promoted by literacy organisations, including the Australian Literacy Educators' Association.

Outreach

Throughout 2017-2018, the ACTF engaged in a wide range of outreach activities with State and Territory education departments, teacher associations and universities (among others).

EDUCATION DEPARTMENTS

We worked with State and Territory education departments during 2017-2018.

Queensland Department of Education and Training

In July 2017, the ACTF met with the Executive Director of Curriculum, Teaching and Learning in Brisbane to explore a range of opportunities including potential curriculum links between the ACTF and the Department and possible new joint projects.

South Australian Department for Education and Child Development

In September 2017, the ACTF Education Team met with the Learning Improvement division within the Department to provide an update on current ACTF education initiatives and to discuss opportunities for South Australian schools, teachers and students to be involved in those initiatives.

In the days prior to meeting with the Department, the Education Team also visited Norwood Primary School, Blackwood Primary School and Rose Park Primary School to meet with teachers who have been using a variety of ACTF resources, as well as with classes who had participated in our student webinars.



“The ACTF's participation in the conference provides Queensland teachers with unique access to industry expertise, knowledge, content and tools.”

Moneth Montemayor – President,
Australian Teachers of Media (QLD)

Centre: Lily Palović and Jenny
Buckland meet in the Communications
Hub. Right: Education resources.



New South Wales Department of Education

The ACTF met with the Director of the Learning Systems branch in October 2017 to discuss the potential inclusion of ACTF digital content into NSW Department of Education online portals for use by NSW schools.

Separately, the MY:24 documentary series is being incorporated into the NSW Year 11 English Curriculum by a team of English teachers from the Central West region as part of the maths, English, science, history (mEsh) Writing Project. The ACTF Education Team has provided advice about the series, such as the episodes most relevant to the unit's aims, and by providing production documents such as scripts and a code of conduct.



TEACHER ASSOCIATIONS

We worked with teacher associations around Australia during 2017-2018.

AATE/ALEA NATIONAL CONFERENCE

The AATE/ALEA Conference is the national conference for English teachers and literacy educators across the country, and this year was held in July 2017. We showcased our resources, series, digital tools and education apps throughout the 4 days of the conference on the ACTF stand.

The Education Team also presented a conference session highlighting the benefits of the Little Lunch and MY:24 Apps in enhancing structured and well-planned narratives for students in both primary and secondary classrooms.

ATOM QUEENSLAND STATE CONFERENCE

The ACTF's Little Lunch and MY:24 Apps were showcased in two separate teacher workshops at the 2017 ATOM Queensland State Conference.

The workshops included secondary teachers from throughout Queensland and provided an opportunity to demonstrate ACTF education resources, content and tools. The participants worked in groups to storyboard how the apps could be used by their students and the potential curriculum use of the apps.





"Our preservice students found the ACTF workshops extremely informative and relevant. So many great resources, tools and content. It reinforces how much quality Australian content there is to use with their students."

Carol Houston – Lecturer, Australian Catholic University

Left: the ACTF's stand at the 2018 ALEA Conference.
Centre: Molly Broadstock in Mustangs FC.

UNIVERSITIES

Australian Catholic University – Pre-Service Teacher Workshops

In October 2017, the ACTF Education Team ran professional learning workshops for forty pre-service teachers from the Australian Catholic University (Victoria).

The face-to-face workshops introduced the pre-service teachers to ACTF resources, content and tools relevant to both primary and secondary teachers. The pre-service teachers discussed how they had been using digital content in their teaching rounds and some of the challenges involved in finding and curating relevant digital content.

University of Queensland

In May 2018, the ACTF Education Team ran two separate days of online workshops for over 100 Bachelor of Education (Primary) students at the University of Queensland.

The virtual workshops were part of the first-year 'Education and Creativity Course' and focused on how students could embed the use of media arts across the curriculum using ACTF resources, tools and content.

Other Outreach

LITTLE LUNCH APP COMPETITION – TEACHER PROFESSIONAL LEARNING

In August 2017, the ACTF Education Team ran professional learning webinars for teachers from NSW, Queensland, South Australia, Western Australia and Victoria as part of the Little Lunch App Competition.

The webinars highlighted advice from teachers who participated in last year's competition, curriculum links and technical tips regarding successful movie-making on an iPad using the Little Lunch App.

PUBLICATION IN THE 'PRACTICAL LITERACIES: THE EARLY AND PRIMARY YEARS' JOURNAL

The ACTF contributed an article to the Australian Literacy Educators' Association journal – 'Practical Literacy: the early and primary years' – in February 2018. The article, titled 'From viewer to creator: empowering students to create their own digital stories', promoted the ACTF's virtual learning events, and guided teachers in creating digital texts using ACTF filmmaking apps.

PUBLICATION IN THE 'AGORA' JOURNAL

The ACTF also contributed an article to the History Teachers' Association of Victoria's journal – Agora (No. 1, Volume 45) – in March 2018. Titled 'An Introduction to the MY:24 series and free filmmaking app, and suggested uses for the Level 5 and 6 History curriculum', the piece promoted ACTF content and resources to a wide teacher audience.

AUGMENTED LIBRARIES SUMMIT

In March 2018, the ACTF Education Team presented workshops at the Augmented Libraries Summit held at Meridan State College in Queensland.

The workshops focused on the ACTF's content and resources for schools, as well our digital storytelling apps.





THE EDUCATION TEAM

hosted 7 webinars for teachers and students.

Peter Maggs (second from right) hosts a workshop in the ACTF Boardroom.



THE SURPLUS OF \$276,582
builds on our reserves to support
future production investment.

John Tyler (Head of Finance) and
Brendan Lonergan (Assistant Finance
Manager) chat in the Finance Hub.



financial report

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Profile of Directors in office on 30 June 2018



**JANET HOLMES
À COURT, AC**
Chairman

**APPOINTED 1.12.1983
(RE-ELECTED 28.11.17)**

Owner of the Janet Holmes à Court Collection, Janet is also Deputy Chairman of the Chamber of Arts and Culture WA, a Board Member of the West Australian Symphony Orchestra, the Australian National Academy of Music, the Australian Urban Design Research Centre and the Australian Institute of Architects Foundation. Janet is 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 31.10.2016
FOR THREE YEARS)**

Andrea is an experienced creative producer, executive producer and story producer of high-end scripted content. As a partner in leading production company, Princess Pictures, she has made innovative and flagship content including the acclaimed *Wrong Kind Of Black*, based on the life and stories of Boori Monty Pryor; the groundbreaking screen opera *The Divorce*; comedy series *It's A Date*; landmark documentary series *Sporting Nation* with John Clarke and indigenous comedy series *8MMM Aboriginal Radio*. Andrea's other producing credits include *Outland*, *Tripping Over*; *SeaChange*; *After the Deluge*; *CrashBurn* and *Worst Best Friends*. Andrea is a director of Film Victoria and represents the Victorian Government on the ACTF Board.



**FEYI
AKINDOYENI**

**APPOINTED 11.5.2009 (RETIRED
6.6.2015) (RE APPOINTED 21.1.2016
FOR THREE YEARS)**

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 represents the Commonwealth Government on the Board.



CHERYL BEST

**APPOINTED 21.6.2016 FOR
THREE YEARS**

Cheryl Best is currently the Acting Executive Director, Learning and Teaching in the NSW Department of Education. Cheryl is responsible for delivering high quality programs, professional learning and resources that support students' learning and promote innovation and excellence in teaching and learning. This includes K-12 curriculum; languages programs; arts and sports programs; rural and remote education initiatives and leading the implementation of the Literacy and Numeracy Strategy. Part of this role involves developing and maintaining relationships with all stakeholders to achieve better outcomes for public education. Cheryl's career in education spans over 30 years. She has worked in various educational settings and has a wealth of experience in school leadership and effective implementation of strategic priorities. Cheryl represents New South Wales Government on the Board.



JASON BORTON

**APPOINTED 9.1.2017 FOR
THREE YEARS**

Jason Borton is the Director, 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 9.9.2016 FOR
THREE YEARS)**

Jenny Burgess graduated from the University of Tasmania in 1989 with a Bachelor of Arts and a Diploma of Education. Since that time Jenny has been working across a number of areas within the Department of Education. More recent leadership roles have included Director Curriculum Services, Director Equity Services, and Manager - Strategic Policy and Planning. Jenny's substantive role is as the Deputy Secretary, Support and Development, however she is currently undertaking the Deputy Secretary, Strategy and Performance role, 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.

Profile of Directors in office on 30 June 2018



**SUSAN
CAMERON**

**APPOINTED 29.6.2016 FOR
THREE YEARS**

Susan Cameron is the Executive Director of Learning Improvement in the South Australian Department for Education and a member of the Senior Executive Group. 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, leading student learning and educational change. 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 member of the Australian Curriculum, Assessment and Reporting Authority and Asia Education Foundation. Susan represents the South Australian Government on the Board.



**THE HON
HELEN COONAN**

**APPOINTED 22.11.2016
(RE-ELECTED 28.11.17)**

Helen 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), 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, is a member of the Advisory Council of JP Morgan and was previously a member of the Board of Advice for Aon Australia. Helen's not-for-profit directorships include the ACTF and Obesity Australia Ltd. 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 14.6.2012 (RE-APPOINTED
15.6.2015 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



**CATRIONA
HUGHES, AM**

**APPOINTED 22.7.2003 (RETIRED
10.9.2015) (RE APPOINTED 21.1.2016
FOR THREE YEARS)**

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 represents the Commonwealth Government on the Board.



DARYL KARP

**APPOINTED 29.10.2008 (RETIRED
21.11.2014) (RE APPOINTED 21.1.2016
FOR THREE YEARS)**

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 represents the Commonwealth Government on the Board.



**SHARON
SCHIMMING**

**APPOINTED 29.11.16 FOR
THREE YEARS**

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 represents the Queensland Government on the Board.

Profile of Directors in office on 30 June 2018



**REGINA
THOMPSON**

APPOINTED 14.2.18 FOR THREE YEARS

Regina 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 38 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.



**RETIRING DIRECTOR
SUSAN BOWDEN**

APPOINTED 5.10.2015 FOR THREE YEARS (RETIRED 12.2.2018)

Susan Bowden was the General Manager, Early Childhood Education and Care, Northern Territory Department of Education. This role has a strategically important place in the Northern Territory Government's education policy direction. Prior to this Susan has worked as a principal and in senior positions including General Manager Student Services, Senior Director Centre for School Leadership, Learning and Development, Director School Performance, Executive Director School Support Services and Deputy Chief Executive School Education. Susan is the Minister for Education's representative on the Australian Curriculum, Assessment and Reporting Authority Board and is a member of the Northern Territory Board of Studies. She has a Bachelor of Education and a Masters of Educational Leadership. Susan represented the Northern Territory Government on the Board.

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 2018 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
- Feyi Akindoyeni
- Cheryl Best
- Jason Borton
- Jenny Burgess
- Susan Cameron
- Helen Coonan
- Garry Hewitt
- Catriona Hughes
- Daryl Karp
- Sharon Schimming
- Regina Thompson (Appointed 14 February 2018)
- Susan Bowden (Resigned 12 February 2018)

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

RESULTS

The surplus of the economic entity for the year amounted to \$276,582.

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:

- encouraging the development, production, and dissemination of television programs, films, and other audiovisual media for children, and to encourage 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 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	-	-	3	3	4	4
Andrea Denholm	4	4	3	3	3	3	-	-
Feyi Akindoyeni	4	3	-	-	3	3	4	3
Cheryl Best	4	3	3	2	-	-	-	-
Jason Borton	4	3	-	-	-	-	1	1
Jenny Burgess	4	2	3	3	-	-	-	-
Susan Cameron	4	3	-	-	-	-	-	-
Helen Coonan	4	4	-	-	-	-	-	-
Garry Hewitt	4	3	-	-	-	-	4	3
Catriona Hughes	4	3	3	3	3	2	-	-
Daryl Karp	4	4	3	3	-	-	-	-
Sharon Schimming	4	3	-	-	-	-	-	-
Regina Thompson	2	2	-	-	-	-	-	-
Susan Bowden	2	2	-	-	2	-	2	1

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 2018 the number of members was 13. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$650.

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.

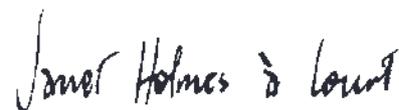
STRATEGY FOR ACHIEVING OBJECTIVES

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 2018-2021 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: 11 September 2018

Auditor's Independence Declaration



To The Directors Of The Australia Children's Television Foundation Consol

In relation to the independent audit for the year ended 30 June 2018, 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: 11 September 2018

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An independent member of Baker Tilly International

An independent Victorian Partnership
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Standards Legislation

**"The quality of the
concepts that came to
the Board this year was as
high as it has ever been."**

Janet Holmes à Court, AC
(Chairman)

Background: a puppet from Lift Off
is displayed in the ACTF office.

Consolidated Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 30 JUNE 2018

	NOTES	2018 \$	2017 \$
Revenue and other income			
Sales revenue	4	304,725	348,891
Other income	4	4,114,531	4,044,306
	4	<u>4,419,256</u>	<u>4,393,197</u>
Less: expenses			
International distribution		(587,832)	(603,485)
Project and industry development		(661,277)	(627,838)
Administrative expenses		(1,469,604)	(1,495,291)
Publications and communication		(255,266)	(291,879)
Education unit		(451,955)	(385,047)
Production costs write off		(527,654)	(600,748)
Digital implementation		(189,086)	(121,671)
		<u>(4,142,674)</u>	<u>(4,125,959)</u>
Surplus		276,582	267,238
Other comprehensive income for the year		-	-
Total comprehensive income		<u><u>276,582</u></u>	<u><u>267,238</u></u>

The accompanying notes form part of these financial statements.

Consolidated Statement of Financial Position

AS AT 30 JUNE 2018

	NOTES	2018 \$	2017 \$
Current assets			
Cash	6	3,159,358	3,248,406
Trade receivables	7	16,646	45,508
Other financial assets	8	50,064	50,063
Other assets	9	92,901	132,559
Total current assets		3,318,969	3,476,536
Non-current assets			
Other financial assets	8	543,546	292,793
Plant and equipment	10	862,783	369,261
Total non-current assets		1,406,329	662,054
Total assets		4,725,298	4,138,590
Current liabilities			
Payables	11	151,782	44,785
Provisions	12	412,238	395,781
Total current liabilities		564,020	440,566
Non-current liabilities			
Payables	11	183,343	-
Provisions	12	12,011	8,682
Total non-current liabilities		195,354	8,682
Total liabilities		759,374	449,248
Net assets		3,965,924	3,689,342
Members' funds			
Retained earnings	13	3,965,924	3,689,342
Total members' funds		3,965,924	3,689,342

The accompanying notes form part of these financial statements.

Consolidated Statement of Changes in Members' Funds

FOR THE YEAR ENDED 30 JUNE 2018

	CONTRIBUTED EQUITY \$	RETAINED EARNINGS \$	TOTAL EQUITY \$
Consolidated			
Balance as at 1 July 2016	-	3,422,104	3,422,104
Surplus for the year	-	267,238	267,238
Total comprehensive income for the year	-	267,238	267,238
Balance as at 30 June 2017	-	3,689,342	3,689,342
Balance as at 1 July 2017	-	3,689,342	3,689,342
Surplus for the year	-	276,582	276,582
Total comprehensive income for the year	-	276,582	276,582
Balance as at 30 June 2018	-	3,965,924	3,965,924

The accompanying notes form part of these financial statements.

Consolidated Statement of Cash Flows

FOR THE YEAR ENDED 30 JUNE 2018

	NOTES	2018 \$	2017 \$
Cash flow from operating activities			
Receipts from customers		1,170,825	1,193,917
Government grants received		3,736,099	3,776,031
Payments to suppliers and employees, including project investments		(4,393,896)	(4,342,704)
Interest received		78,529	74,302
Net cash provided by operating activities	16(b)	591,557	701,546
Cash flow from investing activities			
Proceeds from sale of property, plant and equipment		-	550
Payment for plant and equipment		(680,605)	(296,861)
Net cash used in investing activities		(680,605)	(296,311)
Reconciliation of cash			
Cash at beginning of the financial year		3,248,406	2,843,171
Net increase/(decrease) in cash held		(89,048)	405,235
Cash at end of financial year	16(a)	3,159,358	3,248,406

The accompanying notes form part of these financial statements.

Notes to Financial Statements

FOR THE YEAR ENDED 30 JUNE 2018

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.

(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.

The economic entity is dependent on the ongoing financial support at 30 June 2018. This has been disclosed at Note 20.

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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.

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

(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.

(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.

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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. Refer to Note 2 for a description of how management determines value in use.

Impairment losses in respect of individual assets are recognised immediately in profit or loss unless the asset is carried 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 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.

(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 as follows.

AASB 15: Revenue from Contracts with Customers, AASB 2014-5: Amendments to Australian Accounting Standards arising from AASB 15, AASB 2015-8: Amendments to Australian Accounting Standards Effective Date of AASB 15, AASB 2016-3: Amendments to Australian Accounting Standards Clarifications to AASB 15 and AASB 2016-7: Amendments to Australian Accounting Standards Deferral of AASB 15 for Not-for-profit Entities (applicable to for profit entities for annual reporting periods commencing on or after 1 January 2018 and to not-for-profit entities for annual reporting periods commencing on or after 1 January 2019).

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.

These Standards provide a revised principle for recognising and measuring revenue. Under AASB 15, revenue is recognised in a manner that depicts the transfer of promised goods or services to customers in an amount that reflects the consideration to which the provider of the goods or services expects to be entitled. To give effect to this principle, AASB 15 requires the adoption of the following 5 step model:

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

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

AASB 15 also provides additional guidance to assist entities in applying the revised principle to licences of intellectual property, warranties, rights of return, principal/agent considerations and options for additional goods and services.

Although the directors anticipate that the adoption of AASB 15 may have an impact on the economic entity's reported revenue, it is impracticable at this stage to provide a reasonable estimate of such impact.

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:

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

Although the directors anticipate that the adoption of AASB 16 may have an impact on the economic entity's accounting for its operating leases, it is impracticable at this stage to provide a reasonable estimate of such impact.

AASB 1058: Income of Not-for-profit Entities, 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 not-for-profit entities with a model based on the principles of AASB 15: Revenue from Contracts with Customers. Consequently, AASB 1058 requires 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:

- creates enforceable rights and obligations between the parties; and
- 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:

- the asset received by the not-for-profit entity to be accounted for in accordance with the applicable Australian Accounting Standard; and
- 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.

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.

Although the directors anticipate that the adoption of AASB 1058 and related Standards may have an impact on the economic entity's reported revenue, it is impracticable at this stage to provide a reasonable estimate of such impact.



Props from Crash Zone displayed
in the ACTF office.

NOTE 3: OPERATING SURPLUS/(LOSS)

	2018 \$	2017 \$
Surplus has been determined after:		
Depreciation		
- office furniture and equipment	76,652	74,081
- furniture and fittings	12,059	13,899
	<u>88,711</u>	<u>87,980</u>
Amortisation of non-current assets		
- leasehold improvements	98,372	7,804
Rental expense on operating leases		
- minimum lease payments	329,561	401,973
Employee benefits:		
- Short-term benefits	1,749,517	1,679,681
- Other employee benefits	147,519	140,323
	<u>1,897,036</u>	<u>1,820,004</u>
Remuneration of auditors for:		
<i>Pitcher Partners (Melbourne)</i>		
Audit and assurance services		
- Audit or review of the financial report	45,500	42,000
Other non-audit services		
Consulting services	11,600	4,518
	<u>57,100</u>	<u>46,518</u>
NOTE 4: REVENUE AND OTHER INCOME		
Sale of goods	304,725	348,891
Interest income	78,529	74,302
Other revenue		
Rental income	25,542	42,934
Grants received	3,396,454	3,432,755
Production investment recoupment	458,059	442,036
Other revenue	155,947	52,279
	<u>4,419,256</u>	<u>4,393,197</u>

NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION

	2018 \$	2017 \$
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	-	-
	<u>-</u>	<u>-</u>
	<u>-</u>	<u>-</u>

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

NAME	APPOINTMENT/RESIGNATION DETAILS
Janet Holmes à Court, AC	
Andrea Denholm	
Feyi Akindoyeni	
Cheryl Best	
Jason Borton	
Jenny Burgess	
Susan Cameron	
Helen Coonan	
Garry Hewitt	
Catriona Hughes	
Daryl Karp	
Sharon Schimming	
Regina Thompson	(Appointed 14 February 2018)
Susan Bowden	(Resigned 12 February 2018)

NOTE 6: CASH AND CASH EQUIVALENTS

	2018 \$	2017 \$
Cash on hand	1,000	1,000
Cash at bank	178,803	35,965
Term deposits	2,835,269	2,095,396
Deposits at call	144,286	1,116,045
	<u>3,159,358</u>	<u>3,248,406</u>

NOTE 7: RECEIVABLES

Current

Trade debtors	2,397	34,703
Other receivables	14,249	10,805
	<u>14,249</u>	<u>10,805</u>

Aged analysis

	GROSS 2018 \$	IMPAIRMENT 2018 \$	GROSS 2017 \$	IMPAIRMENT 2017 \$
Not past due	1,741	-	29,330	-
Past due 31-60 days	346	-	426	-
Past due 61-90 days	85	-	(772)	-
Past due more than 90 days	225	-	5,719	-
	<u>2,397</u>	<u>-</u>	<u>34,703</u>	<u>-</u>

NOTE 8: OTHER FINANCIAL ASSETS

	2018 \$	2017 \$
Current		
Marketing and production accounts		
Other investments	50,064	50,063
Project commitments	667,245	1,102,123
Less amounts held on behalf of investors	(667,245)	(1,102,123)
	<u>50,064</u>	<u>50,063</u>
Non-current		
Project investments - at cost	<u>543,546</u>	<u>292,793</u>

NOTE 9: OTHER ASSETS

Current		
Prepayments	<u>92,901</u>	<u>132,559</u>

NOTE 10: PLANT AND EQUIPMENT

Leasehold improvements at cost	829,504	231,595
Accumulated depreciation	(98,372)	-
	<u>731,132</u>	<u>231,595</u>
Office equipment at cost	653,332	694,442
Accumulated depreciation	(541,350)	(570,826)
	<u>111,982</u>	<u>123,616</u>
Furniture, fixtures and fittings at cost	88,526	219,171
Accumulated depreciation	(68,857)	(205,121)
	<u>19,669</u>	<u>14,050</u>
Total plant and equipment	<u>862,783</u>	<u>369,261</u>

NOTE 10: PLANT AND EQUIPMENT (CONTINUED)

	2018 \$	2017 \$
(a) Reconciliations		
Reconciliation of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year		
<i>Leasehold improvements</i>		
Opening carrying amount	231,595	7,804
Additions	597,910	231,595
Depreciation expense	(98,373)	(7,804)
Closing carrying amount	<u>731,132</u>	<u>231,595</u>
<i>Office equipment</i>		
Opening carrying amount	123,616	132,981
Additions	65,018	65,266
Disposals	-	(550)
Depreciation expense	(76,652)	(74,081)
Closing carrying amount	<u>111,982</u>	<u>123,616</u>
<i>Furniture, fixtures and fittings</i>		
Opening carrying amount	14,050	27,949
Additions	17,677	-
Depreciation expense	(12,058)	(13,899)
Closing carrying amount	<u>19,669</u>	<u>14,050</u>
<i>Total plant and equipment</i>		
Carrying amount at 1 July	369,261	168,734
Additions	680,605	296,861
Disposals	-	(550)
Depreciation expense	(187,083)	(95,784)
Carrying amount at 30 June	<u>862,783</u>	<u>369,261</u>

NOTE 11: PAYABLES

	2018 \$	2017 \$
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Current

Unsecured liabilities

Trade creditors	14,356	22,517
Sundry creditors and accruals	137,426	22,268
	<u>151,782</u>	<u>44,785</u>

Non-current

Unsecured liabilities

Lease liability	<u>183,343</u>	-
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NOTE 12: PROVISIONS

Current

Employee benefits	(a) 412,238	395,781
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Non-current

Employee benefits	(a) 12,011	8,682
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(a) Aggregate employee benefits liability

	<u>424,249</u>	<u>404,463</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	404,463	483,140
Additional amounts recognised	178,186	147,810
Amounts used	(158,400)	(226,487)
Closing balance	<u>424,249</u>	<u>404,463</u>

NOTE 13: RETAINED EARNINGS

Retained earnings at beginning of year	3,689,342	3,422,104
Net surplus attributable to members of the entity	276,582	267,238
Retained profits at the end of the financial year	<u>3,965,924</u>	<u>3,689,342</u>

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 2018 the number of members was 13 (2017:13). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$650 (2017: \$650).

NOTE 15: CAPITAL AND LEASING COMMITMENTS

	2018 \$	2017 \$
Operating lease commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable		
- not later than one year	340,942	188,534
- later than one year and not later than five years	1,487,349	1,580,758
- later than five years	472,804	950,447
	<u>2,301,095</u>	<u>2,719,739</u>
(a) Capital expenditure commitments contracted for:		
- leasehold improvements for Level 3, 145 Smith Street, Fitzroy	-	651,068
Payable		
- not later than one year	-	651,068
	<u>-</u>	<u>651,068</u>
General description of leasing arrangement:		
Future rental commitments relating to the lease of premises and car parking spaces.		

NOTE 16: CASH FLOW INFORMATION

	2018 \$	2017 \$
(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	178,803	35,965
Term deposits	2,835,269	2,095,396
Cash held for capital commitment expenditure	-	651,068
Other short-term facilities	144,286	464,977
	<u>3,159,358</u>	<u>3,248,406</u>
(b) Reconciliation of cash flow from operations with surplus/(loss)		
Surplus/(loss) from ordinary activities	276,582	267,238
Adjustments and non-cash items		
Amortisation	98,372	7,804
Depreciation	88,711	87,980
Charges to provision	19,787	(78,677)
Straight line lease liability	183,343	-
Changes in operating assets and liabilities		
(Increase)/decrease in receivables	28,862	32,824
(Increase)/decrease in prepayments and other assets	39,658	18,695
Increase/(decrease) in payables	106,995	(83,394)
(Increase)/decrease in investments	(250,753)	449,076
	<u>314,975</u>	<u>434,308</u>
Cash flows from operating activities	<u>591,557</u>	<u>701,546</u>

NOTE 17: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$1,032,335 (2017: 230,331) 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	
		2018 %	2017 %	2018 \$	2017 \$	2018 \$	2017 \$
Yolngu Boy Pty. Ltd.							
Principal activities: Producer of the film Balance date: 30 June 2018 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 2018 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 2018 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1

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	
		2018 %	2017 %
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:

	2018 \$	2017 \$
Financial assets		
Cash and cash equivalents	3,159,358	3,248,406
Receivables	16,646	45,508
Other financial assets	593,609	342,856
	<u>3,769,613</u>	<u>3,636,770</u>
Financial liabilities		
Creditors	151,782	44,785
	<u>151,782</u>	<u>44,785</u>

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 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, is as follows:

2018

FINANCIAL INSTRUMENTS	INTEREST BEARING \$	NON-INTEREST BEARING \$	TOTAL CARRYING AMOUNT \$	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
Financial assets					
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
Project investments – at cost	-	543,546	543,546	0.0%	
Term and specific deposits	2,835,269	-	2,835,269	2.4%	Fixed
	<u>3,208,421</u>	<u>561,192</u>	<u>3,769,613</u>		

Financial liabilities

Creditors	-	151,782	151,782	0.0%	
	<u>-</u>	<u>151,782</u>	<u>151,782</u>		

2017

Financial assets

Cash	35,965	1,000	36,965	0.1%	Floating
Trade debtors and other receivables	-	45,508	45,508	0.0%	
Deposits on call	1,116,045	-	1,116,045	1.5%	Floating
Other current investments	50,063	-	50,063	2.9%	Fixed
Project investments – at cost	-	292,793	292,793	0.0%	
Term and specific deposits	2,095,396	-	2,095,396	2.7%	Fixed
	<u>3,297,469</u>	<u>339,301</u>	<u>3,636,770</u>		

Financial liabilities

Creditors	-	44,785	44,785	0.0%	
	<u>-</u>	<u>44,785</u>	<u>44,785</u>		

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 debtor or group of debtors 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

Transactions between related parties are on normal commercial terms, conditions no more favourable than those available to other parties unless otherwise stated. Below are details of related party transactions entered during the year ended 30 June 2018:

- (i) During the year ACTF committed to investing \$24,850 in a project by Princess Pictures. Company director Andrea Denholm is a part owner and director of the Princess Pictures entity that received the development funding.

NOTE 23: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

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



Prop from Noah and Saskia displayed in the ACTF office.

NOTE 24: PARENT ENTITY DETAILS

	2018 \$	2017 \$
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Summarised presentation of the parent entity,
The Australian Children's Television Foundation, financial statements:

(a) Summarised statement of financial position

Assets

Current assets	3,268,962	3,426,530
Non-current assets	1,456,335	712,060
Total assets	<u>4,725,297</u>	<u>4,138,590</u>

Liabilities

Current liabilities	564,020	440,566
Non-current liabilities	195,354	8,682
Total liabilities	<u>759,374</u>	<u>449,248</u>
Net assets	<u>3,965,923</u>	<u>3,689,342</u>

Equity

Retained earnings	<u>3,965,923</u>	<u>3,689,342</u>
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(b) Summarised statement of surplus or loss and other comprehensive income

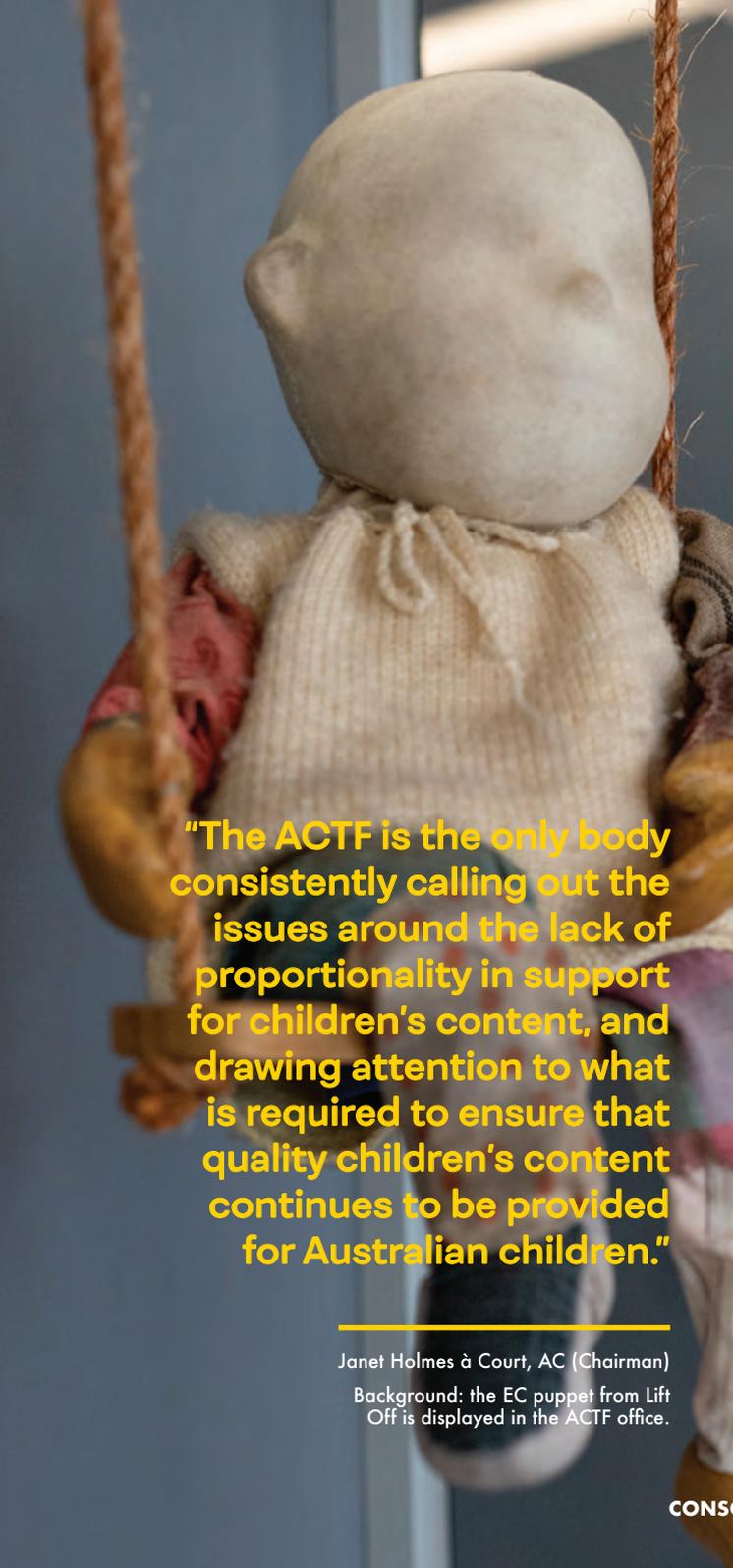
Surplus/(loss) for the year	276,582	267,238
Other comprehensive income for the year	-	-
Total comprehensive income for the year	<u>276,582</u>	<u>267,238</u>

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



"The ACTF is the only body consistently calling out the issues around the lack of proportionality in support for children's content, and drawing attention to what is required to ensure that quality children's content continues to be provided for Australian children."

Janet Holmes à Court, AC (Chairman)

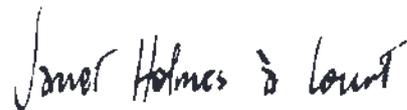
Background: the EC puppet from Lift Off is displayed in the ACTF office.

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*.



Director: Janet Holmes à Court, AC



Director: Andrea Denholm

Date: 11 September 2018

Independent Auditor's Report

TO THE MEMBERS OF THE AUSTRALIA CHILDREN'S TELEVISION FOUNDATION CONSOL

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 2018, 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 2018 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.



Background: Luke Wigley (Mecca Medialight), shares one of the ACTF's coworking spaces.



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 Directors' Report which was obtained as at the date of our audit report, and any additional other information included in the Group's annual report for the year ended 30 June 2018, 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.

In connection with our audit of the financial report, our responsibility is to read the other information identified above 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.

Independent Auditor's Report (Continued)

TO THE MEMBERS OF THE AUSTRALIA CHILDREN'S TELEVISION FOUNDATION CONSOL

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.

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.

Background: ACTF staff hold a meeting in the Wakadoo Café.

Back cover: Ella Barton (Production Assistant) sits at the ACTF Reception, where the iconic smiling logo is displayed.



- 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.

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: 11 September 2018

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