





Seeing how excited my students were in being able to ask their questions directly to the Little Lunch cast as part of a unique national event with schools from all over Australia was pretty amazing.

YEAR 3 TEACHER
VICTORIA

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Look at what a little money
from the ACTF can do.

JUDY WHITTLE
PRODUCER
BOGAN ENTERTAINMENT



ABOUT US

Chairman's letter to the Ministers

Dear Ministers,

It is my pleasure to present the 2015-2016 Annual Report for the Australian Children's Television Foundation (ACTF).

Our back catalogue - 34 years of ACTF programs - has recently been digitised and ingested into a Media Asset Management system (the MAM). My home state of Western Australia made me very proud this year, when it became the first state to take advantage of the opportunity to acquire access to the entire library of ACTF programs and educational resources for all schools in Western Australia through its online portal. By the end of the year it had been joined by the Department of Education in the Northern Territory. Naturally I would love to see all other states follow suit!

Technological change has made these opportunities possible. But the fact that they happen, is testament to the quality of the content: the fact that children's dramas stand up to repeat viewing, are relatable to generations of Australian children and explore issues and themes that teachers can go on to use in the classroom many years after they first went to air on television. You can't achieve that if you don't invest in quality in the first place.



Children's drama is not cheap to make. It requires significant investment. We have the bi-partisan support of successive Australian Governments to thank for this rich legacy of programs and the international reputation Australia enjoys for children's drama. For not only has the Commonwealth supported the ACTF (with modest funding, currently sitting at \$2.86 million per year), but it has also supported Screen Australia and the ABC, two much larger organisations, to invest in Australian children's programs. Screen Australia's enabling legislation specifically mentions that it will invest in "programs of interest to children" and the ABC received a funding boost of \$67 million over three years in 2009 in order to establish its digital children's channel,

ABC3 (now re-branded as ABCME). The ACTF is concerned, however, that the Commonwealth support intended for children's content is in danger of being eroded as funds provided to Screen Australia and the ABC are re-directed away from children's programs in response to budget pressures.

Recently I was asked why it was important to invest in children's drama, when it is possible to "make something for nothing, put it up on YouTube and get a million views". Well why write a novel when you could write a jingle for a greeting card and sell just as many copies? I don't really mind whether our content is watched on the box or online, through a TV channel or an App.

But I care that it makes a contribution to our culture, contributes to a shared experience of childhood for Australian children, stands the test of time and is watched over and over again by new generations of children.

That is what high quality, carefully crafted professional programs do. And that is what public funds for children's programs should achieve.

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 for their cooperation and assistance.

I would also like to thank my fellow Board members for their contribution to the work of the ACTF, particularly Kerry Gardner, Phil Lambert, Anna King and Helen Wildash, who left the Board during the year. All four were highly valued members of the ACTF and in ordinary circumstances you would not single one out. It is appropriate, however, to acknowledge that Phil Lambert represented NSW on the Board for 12 years, during which time he truly helped shape the organisation that we are today and embodied our values and mission in his every contribution.

Finally, on behalf of the Board, I would like to thank Jenny Buckland and the entire team at the ACTF for another great year.

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

AUSTRALIAN CAPITAL TERRITORY

**The Hon Shane Rattenbury
MLA**
Minister for Education

NEW SOUTH WALES

The Hon Adrian Piccoli MP
Minister for Education
The Hon Troy Grant MP
Minister for the Arts

NORTHERN TERRITORY

Ms Eva Lawler MLA
Minister for Education
and Training

SOUTH AUSTRALIA

The Hon Susan Close MP
Minister for Education
and Child Development

TASMANIA

The Hon Jeremy Rockliff
Minister for Education
and Training

VICTORIA

The Hon Martin Foley MP
Minister for Creative
Industries

WESTERN AUSTRALIA

The Hon Peter Collier MLC
Minister for Education

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

The ACTF 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.

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 and the governments of all States and Territories (excluding Queensland for the period from 2012-2013 to 2015-2016 financial years, however funding from Queensland will recommence in the 2016-2017 financial year).

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.

Corporate Governance

The governing body of the ACTF is its Board of Directors, the members of which serve in an honorary capacity. The Board meets every three months and is responsible for determining policies, budget

allocations, major expenditures and considering recommendations from 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

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

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

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
- ★ Feyi Akindoyeni
- ★ Susan Bowden
- ★ Andrea Denholm
- ★ Catriona Hughes, AM

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

PROFILE OF DIRECTORS

IN OFFICE ON 30 JUNE 2016



**Janet Holmes à Court, AC,
Chairman**

*Appointed 1.12.1983
(Re elected 24.11.2015)*

Janet Holmes à Court is owner of the Janet Holmes à Court Collection. She is also Chairman of the Australian Children's Television Foundation and the West Australian Symphony Orchestra. She is a Board Member of the Australian National Academy of Music (ANAM), the Australian Major Performing Arts Group (AMPAG), the Chamber of Arts and Culture WA (CACWA), the Australian Urban Design Research Centre (AUDRC), the Australian Institute of Architects Foundation and the New York Philharmonic International Advisory Board, and also a member of the Centenary Trust for Women Board of Advisors. She is a science graduate from the University of Western Australia and taught science for a number of years before working more closely with family business matters. She is an Honorary Fellow Australian Academy of the Humanities and has won numerous awards recognising her contribution to the community and to business, including a Companion of the Order of Australia. Janet is an elected member of 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.



Leanne Wright

*Appointed 10.7.2012
(Re-appointed 7.7.2015
for three years)*

Leanne Wright is Director of the Learning and Teaching Branch, ACT Education Directorate. Leanne has responsibility for Curriculum, Teaching Policy and Practice, Early Years Education, Vocational Education in Schools, and the Instrumental Music Program. Leanne has been a primary school teacher and was Principal of three ACT Primary schools before being appointed to her current position within the Directorate in June 2012. Leanne represents the Australian Capital Territory on the 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 Executive Director, Learning and Business Systems in the NSW Department of Education. Cheryl is responsible for business engagement and sponsorship, digital media services, including the development of high quality resources utilising mobile and

immersive technologies to enhance teaching and learning, school policy coordination and review, international student programs in public schools, financial support services and funding to all public schools in NSW and the Assisted School Transport program. Part of this role involves developing and maintaining relationships with internal and external groups to achieve better outcomes for public education in NSW. Cheryl's career in education spans over 30 years. During this time she has worked in a variety of educational settings and has a wealth of experience in school leadership and the development of quality teaching and learning programs. Cheryl represents the New South Wales Government on the Board.



Jenny Burgess
Appointed 27.11.2013
for three years

Jenny Burgess is the Director, Equity Services in the Early Years and Schools Division of the Department of Education in Tasmania. Jenny oversees the program delivery in the Early Years, Child and Family Centres, Education and Care, English as an Additional Language and Aboriginal Education. Prior to undertaking this role, Jenny was the Manager of Strategic Policy and Planning for the department, having moved into this role after working in various areas across the agency including Learning Services, Educational Performance Services and the Tasmanian Qualifications Authority. Jenny has a Masters of Education specialising in Literacy and Numeracy. Jenny represents the Tasmanian Government on the Board.

PROFILE OF DIRECTORS

(CONTINUED)



Susan Bowden

*Appointed 5.10.2015
for three years*

Susan Bowden is the General Manager, Early Childhood Education and Care, Northern Territory Department of Education. Susan has recently taken up this role which has a strategically important place in the Northern Territory Government's education policy direction. Prior to this she 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 represents the Northern Territory Government on the Board.



Susan Cameron

*Appointed 29.6.2016
for three years*

Susan Cameron is the Executive Director, Learning Improvement in the South Australian Department of Education and Child Development (DECD) and member of the DECD Senior Executive Group (SEG). Susan is responsible for ensuring that curriculum and pedagogy are aligned to the needs of the education system. Prior to this she has been a Principal for 20 years and a Board member of the South Australian Secondary Principal Association, frequently representing SA at National Principals Meetings. As a Director in DECD, Susan led the Review, Improvement and Accountability Division state-wide. This included developing and implementing school review processes using evidence-based learning improvement practices. Susan has also redesigned the structure of the Learning Improvement Division overseeing approximately 150 people who work with preschools and schools to improve learning outcomes for every child and young person. Susan represents the South Australian Government on the Board.



Andrea Denholm

*Appointed 30.10.2013
for three years*

Andrea is an experienced producer and story editor with particular expertise in developing, financing and producing scripted content for television and online. Andrea began her career as a media lawyer and held executive roles in major international and Australian production companies before becoming an independent producer. Now a principal in leading production company Princess Pictures, Andrea has produced and executive produced numerous hours of screen content including, most recently: the groundbreaking screen opera *The Divorce*; comedy series *It's A Date* series 1 and 2; the landmark documentary series *Sporting Nation* with John Clarke; and indigenous comedy series *8MMM Aboriginal Radio*. Andrea oversees the development and production of the broad slate of narrative and documentary projects at Princess Pictures. She frequently acts as story producer or script consultant and is a mentor to a number of emerging producers. Andrea represents the Victorian Government on the Board.



Garry Hewitt
Appointed 14.6.2012
(Re appointed 15.6.2015
for three years)

Garry Hewitt currently holds the position of Executive Director in the Office of Early Childhood Development and Learning for 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

education in WA public schools. Garry's leadership in Education spans 37 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.



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, deputy chair of the Canberra Writers Festival, and on the executive 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.

DIRECTORS WHO RETIRED DURING THE FINANCIAL YEAR



Kerry Gardner
Appointed 2.9.2014
(Resigned 26.11.2015)

Kerry Gardner is a documentary filmmaker and philanthropist. Kerry is Chair of The Australian Institute of Art History at University of Melbourne and is co-founder of the Andync Foundation which funds social justice, arts and sustainability projects. Kerry is on the Board of Trustees of The Museum of Contemporary Art Australia, Life Patron of The Lorne Sculpture Biennale, Ambassador for The Natalie Miller Fellowship for Women in Film and the Asia Pacific Global Ambassador for The Global Fund for Women. Kerry was an elected member of the Board.



Anna King
Appointed 29.10.2012
(Retired 5.10.2015)

Anna King is currently General Manager Strategic Services in the Northern Territory Department of Education. Anna is responsible for the development and implementation of strategic projects and planning and policy frameworks. The Strategic Services area of the department is also responsible for performance and data management and intergovernmental relations. Anna has worked in education for 20 years including early childhood policy and regulations, disability, wellbeing, and international education. Anna represents the Northern Territory on a number of national education groups and represented the Northern Territory Government on the Board.



Dr Phil Lambert, PSM
Appointed 17.10.2003
(Retired 17.3.2016)

Phil Lambert was General Manager of the Australian Curriculum at the Australian Curriculum, Assessment and Reporting Authority (ACARA). Prior to this he was Regional Director, Sydney with the NSW Department of Education and Communities for nine years. Phil has led a number of major initiatives in education in NSW and Australia including the review of Aboriginal Education in NSW and the development of the Australian Curriculum. He is an Adjunct Professor at Nanjing Normal University, China, an Adjunct Professor at the University of Sydney and Deputy Chair of the 'Our Watch' Board, the national foundation to prevent violence against women and their children. Phil now runs his own education consultancy. Phil represented the New South Wales Government on the Board.



Helen Wildash
Appointed 1.2.2014
for three years
(Retired 28.6.2016)

Helen Wildash was the former Executive Director, Teaching and Learning services with the Department for Education and Child Development (DECD) in South Australia. In this role Helen provided strategic leadership of system-wide support services for preschools and schools associated with implementation of the national Early Years Learning Framework, the Australian Curriculum and the SA Certificate of Education. She was an inaugural member of the Australian Curriculum, Assessment and Reporting Authority (ACARA) Board serving from 2009 until 2015. Helen represented the South Australian Government on the Board.



ACTF STAFF

JENNY BUCKLAND
CEO

BERNADETTE
O'MAHONY
HEAD OF
DEVELOPMENT
& PRODUCTION

JOHN TYLER
HEAD OF FINANCE

ANDREW MA
LEGAL & POLICY
MANAGER

MICHAEL
OLIVERIUS
DIGITAL ASSETS
MANAGER

PETER MAGGS
HEAD OF
EDUCATION

ROBERTA
DI VITO
INTERNATIONAL
SALES MANAGER

MARGARET
GOODWIN
OFFICE
MANAGER

GLENDIA WILSON
ASSISTANT
TO CEO

RAY DALEY
TECHNICAL
SUPERVISOR

LILY PAVLOVIC
DIGITAL
COMMUNICATIONS
OFFICER &
EDUCATION
COORDINATOR

TIM HEGARTY
INTERNATIONAL
SALES MANAGER

ALISON
VAUGHAN
ACCOUNTS
CLERK

LIZ COOTE
ADMINISTRATION
ASSISTANT

HOLLY TOSI
PRODUCTION
ASSISTANT

SAM BABAK
ICT SERVICES

ALLIRA TEE
GRAPHIC
DESIGNER

A photograph of three female sprinters in starting blocks on a red track. The runner in the center is wearing a dark grey singlet and black shorts, leaning forward with her hands on the ground. The runner on the right is wearing a blue singlet and black shorts, also in a starting crouch. The runner on the left is partially visible, wearing a white singlet and black shorts. The background is a yellow wall and a gravel area.

We needed someone to
make it happen and the ACTF
really got us across the line

DARREN DALE
EXECUTIVE PRODUCER
READY FOR THIS



PRODUCTION & FUNDING



Project Development Funding

The ACTF offers funding to independent producers across Australia for the development of children's screen content projects.

Applications are assessed on several criteria: the concept's originality, the strength and expertise of the creative team and market potential. Applications are submitted to the ACTF Board each quarter for its consideration and approval.

Funding may be put towards a range of activities including scripting (preparation of storylines, script development and script workshops), creation of series bibles, set or character designs and pilot episodes. This assistance is crucial for producers to develop a project towards production.

Our development funding is accompanied by non-financial support. We provide extensive feedback on the development of project materials, as well as advice and mentoring to development funding recipients.

In 2015-2016, the ACTF made commitments to 13 different independent projects totalling \$232,206.

For the three year period from July 2013 ending June 2016, we committed \$477,687.50 to project development funding – an average amount of \$159,229.16 each year.

Project Development Investment Funding – 1 July 2015 to 30 June 2016

BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE
1 September 2015	Magpie Pictures Pty Ltd (NSW)	<i>Grace Beside Me</i>	\$20,000	Hold a development workshop and write a series bible and 13 episode outlines for the series.
	Sticky Pictures (NSW)	<i>#quirkygonebeserky!</i>	\$12,880	Hold a development workshop, write series bible including series arc and 3 episode outlines.
	Bogan Entertainment Solutions (VIC)	<i>The Jan and Rai Show</i>	\$15,000	Develop 13 episode outlines, one script and a 3 minute animated teaser.
	Bogan Entertainment Solutions (VIC)	<i>Boxwars</i>	\$15,000	Script and produce an 11 minute pilot episode, and write a series and format bible and more detailed pitch documents.

Project Development Investment Funding – 1 July 2015 to 30 June 2016 (continued)

BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE
1 September 2015	Blackfella Films (NSW) & Werner Film Productions (VIC)	<i>Ready for This - Series 2</i>	\$25,044 (\$37,619 less \$12,575 revocation)	Hold a development workshop, develop a series bible including 13 storylines and write 3 scripts for Series 2
	Bravado Productions (NSW)	<i>Heatwave (2nd Round)</i>	\$12,000	Hold a further development workshop with a new script producer and writer, and to revise and revisit the series bible and script.
24 November 2015	Beyond Screen Productions (NSW)	<i>Calypso Chew! What's up with you?</i>	\$20,765	To hold a story conference and write a pitch bible including 26 storylines and one x 12 minute episode script.
	Viskatoons (VIC)	<i>RK7 - Rainbow Kidz</i>	\$13,900	To hold a development workshop and write a series bible including storylines and further design work.
	Stella Projects (NSW)	<i>Lah Lah's Adventures - Series 2</i>	\$10,000	The development of a pitch bible and script.
	A Stark Productions (NSW)	<i>#4 Under the Floor</i>	\$6,000	Hold a development workshop and write detailed story outlines and a mini-bible.
	Werner Film Productions (VIC)	<i>The Pretenders</i>	\$10,698	Hold a development workshop and write a revised series bible, including storylines and 2 scene breakdowns.
	Air Pig Productions (NSW)	<i>Drop Dead Weird (2nd Round)</i>	\$13,000	The writing of one script, script editor and preparation of budget and schedule.
16 March 2016	Every Cloud Productions Pty Ltd (VIC)	<i>Seven Little Australians</i>	\$24,954	To hold a workshop, plotting sessions with the writers for the 4 episodes and writing of 4 scene breakdowns for the series.
	Lingo Pictures (NSW)	<i>Heatwave (4th Round)</i>	\$13,658 (\$18,456 less \$4,798 revocation)	Further round investment
	Werner Film Productions (VIC)	<i>The Pretenders (2nd Round)</i>	\$19,280.36	To hold a workshop/plotting session and write a scene breakdown for a one hour opening episode
Total			\$232,206	

Professional Development

Assisting in the professional development of both emerging and established producers is intrinsic to the development investment and production funding support that we provide.

Through our development investment we provide guidance to producers at the earliest stage of a project, a critical stage for emerging producers and those with limited experience in the children's sector.

We share with producers our many years of experience and market knowledge gained through developing and producing children's content, as well our knowledge of international markets and our connections with international broadcasters we have developed through acting as long standing distributors of Australian children's programming. This helps to ensure programs not only have value for local audiences, but also commercial potential internationally.

We act as Executive Producer on certain projects where considered appropriate, which allows us to share our expertise and knowledge on the financing of projects.

We assist producers to meet and collaborate with other producers, screen professionals, and broadcasters. We held our annual dinner at MIPCOM in October 2015 providing Australian producers with an opportunity to meet with international broadcasters in an informal environment. In attendance were representatives from TV Ontario (Canada), Netflix (USA), ARD HR (Germany) and YLE (Finland).

Distribution Advances

We invest in productions primarily via distribution advances.

This assists producers in two ways. The advance forms a key part of a project's financing, allowing a project to commence production. Once the program is completed, we provide sales and distribution assistance by marketing the program internationally.

Our extensive experience in distributing children's television assists Australian producers to find new audiences for their programs beyond their initial domestic broadcast window: into educational markets, international broadcast licences and online platforms.

For the three year period from July 2013 to June 2016 we committed \$1,785,740 in investment for children's productions.

In 2015-2016 we committed investment of \$268,740 towards three children's screen projects: the *Dance Academy* movie, *You're Skitting Me - Series 3*, and the *Little Lunch* specials.





ACTF SUPPORTED PRODUCTIONS

Little J and Big Cuz

Little J and Big Cuz is a 13 x 12 minute animation series produced by Ned Lander Media (NSW) and the Australian Council for Educational Research (ACER). The series has been commissioned by NITV for a 4-6 year old indigenous audience in the first instance, and a broader child audience as a second audience.

Five year old Little J and his 9 year old cousin Big Cuz are a couple of indigenous kids who live with their Nana and old dog, called Old Dog. They love to explore the world through the gaps in the back fence, which can lead them to anywhere in Australia. School and Nana help them understand these worlds and their culture.



The series will be made and screened on NITV in English, but also re-voiced in language working with different communities around the country.

Leah Purcell (as a writer, *Redfern Now*, *My Place*, *Ready for This*), Beck Cole (*The Circuit*) and Adrian Russell Wills (*Redfern Now*, *Boxing for Palm Island*) are writers on the series.

We provided a \$25,000 distribution advance for international rights. Screen Australia, Film Victoria, Screen Tasmania, Lotteries West, ACER and the Dusseldorp Forum have also invested in the series.

Little J and Big Cuz continues in production with delivery scheduled for early 2017.



Balloon Barnyard

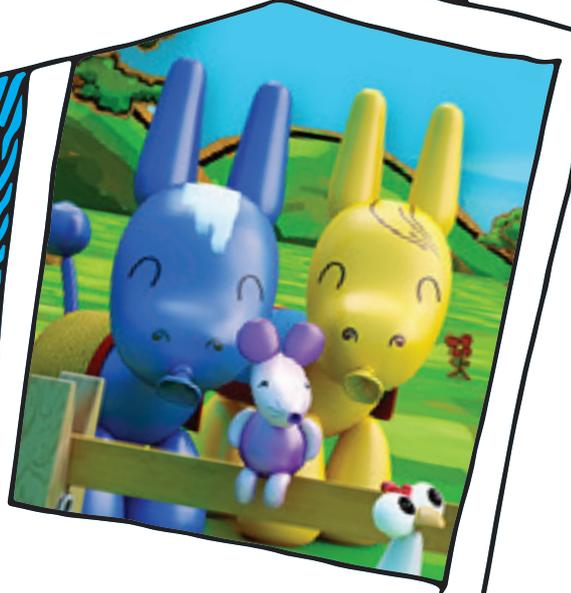
Balloon Barnyard is a bright, colourful, fun series of animated shorts for pre-schoolers being made for Disney Channel Australia & New Zealand. The series follows Phil and Streak, two balloon rescue donkeys that are new to the balloon barnyard. They are forever looking for someone to save, wrongly believing that rescue donkeys mean they have to rescue others. Unfortunately their attempts often end up with disastrous results, but always warm, entertaining and funny.

The series is made up of 26 x 7 minute shorts for an intended audience of 2-5 year olds.

The producers of *Balloon Barnyard* are emerging producers Kristen Souvils (*The Elephant Princess, H2O Just Add Water, Handball Heroes, Toasted TV*), and Nadine Bates (*Wurrawhy and Handball Heroes*) who have previously worked as assistant or associate producers on various shows.

The ACTF has invested \$150,000 in a distribution advance for the series. Screen Queensland and The Post Lounge are also investors in the series.

The series is currently in production and is scheduled for delivery in early 2017.



Nowhere Boys – The Book of Shadows

Nowhere Boys – The Book of Shadows, telemovie opened in cinemas on 1 January 2016 for a limited release, followed by a broadcast premiere on ABC 3 on 6 March 2016.

Nowhere Boys was previously produced as two series of 13 x half hour episodes by Matchbox Pictures for ABC3. The commissioning of a telemovie by the ABC completed the series arc of the story.

The television series began when four mismatched teenage boys arrive back from a school trip to discover they have returned to an alternative world where they don't exist.

The film picks up a year on from having crossed dimensions, discovered magic, and battled the Restoring Demon in their own backyards. Much loved regular cast members of the series, Dougie Baldwin (Felix), Joel Lok (Andy), Rahart Adams

(Sam) and Matt Testro (Jake) return and are joined by newcomer Angourie Rice who plays trouble-maker, Tegan.

The ACTF invested in the first two series by way of a small distribution advance of \$60,000 each, for Australian and New Zealand rights outside of those taken by the ABC. The ACTF provided an advance of \$30,000 to meet a gap in the budget.

Filmed in suburban Melbourne, *Nowhere Boys: The Book of Shadows* was produced by Beth Frey for Matchbox Pictures with the assistance of the ABC, Screen Australia and Film Victoria while NBCU acquired international distribution. The film was directed by David Caesar (*Dirty Deeds, Idiot Box, Mullet*) and written by Tony Ayres (*Glitch, The Slap, Barracuda*), Rhys Graham (*The Turning, Murundak: Songs of Freedom*) and Craig Irvin (*Nowhere Boys* series).

It's not just high-profile American television series such as *Sex and the City* and *Entourage* that can make the leap to the cinema screen. *Nowhere Boys: Book of Shadows* is a tidy movie-length conclusion to the popular ABC youth drama about four teenage boys who disappeared on a high school excursion and eventually returned home (from another dimension) with magical powers....

The basic formula of the TV series is there, with a plot that is complex enough to interest teens, but not too violent, and with all sorts of young people being represented. This film stands on its own as a production based on the franchise and it feels more complex and better produced than a regular TV episode.

THE NORTHERN STAR
14 JANUARY 2016



...The four leads get a fitting send-off (just in time: they're old enough to start playing *Nowhere Men*) that emphasises the fraternal bond, fans get a welcome finale, and newcomers to the franchise get a pleasing school holiday movie and the promise of a rebooted television series. The real magic here is how Tony Ayres smartly wove all these divergent elements together.

CRAIG MATHIESON, SYDNEY MORNING HERALD
3 JANUARY 2016

Little Lunch

Little Lunch is a 26 x 12 minute children's comedy series based on the popular primary school books of the same name by Danny Katz and Mitch Vane.

The series uses a mockumentary style to depict the funny and touching adventures that occur in 15 highly significant minutes of a child's life; that of snack time in the primary school playground.

The series premiered on ABC3 on 20 July 2015. After the first five days on air, episodes 1-5 were in the top 5 spots on the ABC3 iView charts.

The ACTF provided development funding for the project, and joined with the ABC and Film Victoria to fund a pilot episode for the series which was well received at market and by audience testing with children.

The series was commissioned by the ABC and is the first children's project by the accomplished production team of Wayne Hope and Robyn Butler of *Gristmill (VIC)* (*Upper Middle Bogan*, *The Librarians*), who directed the series and joined writer Danny Katz in scripting episodes.

We committed a distribution advance of \$625,000 for the series, which commenced pre-production in September 2014 and was completed in February 2015.

Ratings

The average audience for the series was 100,000 (total people) per episode, a 25% increase on the average audience for the slot and a 31% share of the 5-12 demographic. During its first run it was in the top 5 ABC3 programs for the month on iView, averaging 33,000 plays per episode.

Awards

Won

- ★ 2016 Prix Jeunesse International - Fiction: 7 - 10 years
- ★ 2016 Worldfest Houston Remi Awards - Children's Audience Award - Family/Children - Silver Remi
- ★ 2016 Chicago International Television Awards - Children's Series - Certificate of Merit

Nominated

- ★ 2015 AACTA Awards - Best Children's Television Series and Best Editing in TV
- ★ 2015 TELAS International Television Festival Sao Paulo - Selected for screening
- ★ 2016 TV Week Logie Awards - Most Outstanding Children's Program
- ★ 2016 Prix Jeunesse International - Children's Jury Prize - Runner Up
- ★ 2016 Banff World Media Festival Rockie Awards - Children & Youth Fiction - Finalist
- ★ 2016 Japan Prize - Audio-Visual Division: Primary Category
- ★ 2016 Chicago International Children's Film Festival

Sales

Little Lunch has been sold to Radio Telefis Eireann (Ireland), Netflix (UK, Ireland and the USA), Television Broadcasts Limited (Hong Kong), Radio Television Slovenija (Slovenia) and Sveriges Television AB (Sweden).



Winners were voted upon by 565 delegates from 65 countries who assembled at the festival in Germany this week. Entries were also dubbed and screened to 500 German children. Little Lunch was the only show in its age category to be ranked among the top three shows for both adult and child voters.

2016 PRIX JEUNESSE INTERNATIONAL

Ready for This

Ready for This is a live action teen drama series that revolves around a boarding house in Sydney where five indigenous teens receive scholarships to attend school and pursue their dreams of future careers in areas such as music and sport. For some it's the opportunity of a lifetime, for others it's a last chance. Strangers living a long way from home, the last thing they expect to find is family.

The series is a co-production between Werner Film Productions (VIC), producer of *Dance Academy* and Blackfella Films (NSW), producer of *Redfern Now* and *Mabo*.

The cast includes Aaron McGrath (*Redfern Now*, *The Doctor Blake Mysteries*), Leonie Whyman (*Redfern Now*), Madeleine Madden (*Jack Irish*, *Redfern Now*), Liam Talty (*Home*), Majeda Beatty (*X Factor* Season 6), Christian Byers (*Puberty Blues* Season 2) with Christine Anu (*Dance Academy*, *Outland*) and Lasarus Ratuere (*The Mule*, *Mabo*).

The project received three rounds of development funding from the ABC and the ACTF, and was commissioned by the ABC in May 2014. Further funding was confirmed at Screen Australia's July 2014 meeting. The ACTF committed a distribution advance of \$800,000 for worldwide rights.

The series commenced pre-production in February 2015 and was completed in September 2015. The series commenced screening on ABC3 on 5 October 2015 to great reviews.

The series was recently sold to the German public broadcaster, ZDF.

Awards

Won

- ★ 2015 AACTA Awards – Best Children's Television Series
- ★ 2016 TV Week Logie Awards – Most Outstanding Children's Program
- ★ 2016 Australian Directors Guild Award – Esben Storm Award For Best Direction in a Children's TV Drama – Daina Reid, Episode 4
- ★ 2016 New York Festival's World's Best TV & Film Awards – Silver Medal
- ★ 2016 Worldfest Houston Remi Awards – Children's Audience Award - Silver Remi

Commended

- ★ 2016 US International Film & Video – Children's Category – Certificate for Creative Excellence

Nominated

- ★ 2016 Prix Jeunesse International - Fiction: 11 - 15 years – Finalist
- ★ 2016 Australian Directors Guild Award – Esben Storm Award For Best Direction in a Children's TV Drama – Tony Krawitz, Ep 13

Sales

Ready for This has been sold to Seychelles Broadcasting Corporation (Seychelles), Australia Plus Television (Asia), AMC Networks (Czech Republic, Hungary, Moldova, Romania, Slovakia), ZDF (Germany)

It's a stellar cast among stories told with insight, humour and realism. All of the young actors work seamlessly through the demands of their tales.

SARAH THOMAS
THE SYDNEY MORNING HERALD
1 OCTOBER 2015

This terrific series – by the multi-award winning producers of Dance Academy and Redfern Now – is snappily scripted and is very more-ish.

LYDNALL CRISP, THE AUSTRALIAN
3 OCTOBER 2015

While it might have been tempting for a show to play it slightly safe in its debut season, the narrative of Ready for This instead is marked by a particular fearlessness, introducing twists that mark it out as genuinely groundbreaking, not just in terms of Australian television, but English language programming aimed at young adults on a more global scale.

RUKMINI PANDE, WWW.POPMATTERS.COM
23 DECEMBER 2015





NEW FUNDING COMMITMENTS

Dance Academy – The Comeback – Werner Film Productions

The popular and successful *Dance Academy* series by Werner Film Productions is returning with a feature film finale, *Dance Academy – The Comeback*.

The film continues the story of Tara, Christian, Ben, Ollie, Kat and Abigail. It picks up after they have finished at the National Academy and have all gone their separate ways. After her injury Tara gave up ballet. But when she realises she can't live without it she embarks upon a bold comeback and needs her friends to help achieve her dream.

The ACTF and Screen Australia have invested in the development of the film script, which Werner Film Productions have been working on over the past few years. We have provided a distribution advance of \$25,000 for educational rights as well as an equity investment of \$150,000 in the film.

The ACTF has supported and invested in all three series of the *Dance Academy* television series, providing distribution advances against Australian/New Zealand rights outside of the ABC licensed rights, including the education rights. We have acted as Executive Producer on the series since development of the first series and continue in this role with the film.

The television series of 65 episodes has been very successful in Australia and around the world, with ZDF Enterprises distributing the series across over a hundred territories.

Studio Canal has Australian theatrical distribution rights and ZDF Enterprises have taken rest of world theatrical rights. Screen Australia, Screen NSW, Film Victoria and Soundfirm have all invested in the series.

The film takes place in Australia and the US – and was filmed mainly in Sydney with a one week shoot in New York. The film commenced pre-production in March 2016 and is scheduled for a March 2017 premiere.



DANCE ACADEMY

Little Lunch – Halloween and Christmas Specials – Gristmill

Following the success of the *Little Lunch* series, the ABC commissioned two half hour specials - a Halloween episode and a Christmas episode.

Again based on books by Danny Katz and Mitch Vane, these are written by Robyn Butler, who will also make her directorial debut. Tim Bartley (*Hamish and Andy's Gap Year*) also directs.

The series has sold well for the ACTF since its launch in October with sales to the US, Canada, UK, Ireland, Hong Kong, Slovenia and Sweden. The specials have also been pre-sold to RTE in Ireland.

We have provided a distribution advance of \$97,740 for the specials: - with both taking place in Grade 6 and featuring the same cast as the first series.

Screen Australia, Film Victoria and ABC TV have also invested in the specials, with each episode scheduled to premiere on ABCME during Halloween and Christmas 2016.



We missed the kids, we missed the school, but mostly we missed the cheese sticks. It will be great to be reunited with all of them.

ROBYN BUTLER & WAYNE HOPE



You're Skitting Me – Series 3 - Cordell Jigsaw Zapruder (NSW)

You're Skitting Me, the irreverent 26 x 12 minute sketch comedy series from Cordell Jigsaw Zapruder (NSW) returns for its third series.

The sketches are an edgy mix of great characters observing real-life, tackling the funny, the strange and the serious as well as television parodies and offbeat animations. Series 1 and 2 introduced a new cast to TV who treated audiences with Uncle Vijay, the Zombies, Viking School, the Scary Girl Guides, Boy vs Scout, Romans, Grammar Cops. Series 3 will be a new look with a new cast and brand new sketches and characters that will continue to shock and tickle the funny bones of audiences.

You're Skitting Me has been very successful for ABCME, both on its initial run as well as repeats. The ACTF provided a distribution advance on each previous series, \$240,000 on Series 1 and \$50,000 on Series 2. Both Series 1 and 2 have been sold to KiKa, Germany and RTE Ireland.

We committed a \$15,000 distribution advance for the third series, and Screen Australia and Film Victoria are also equity investors.

Shot in Melbourne, the third series will see new cast members joining some of the original cast.

We have created resources, run workshops based on the series, as well as released the series to the education market.

The series is currently in post-production with delivery scheduled for late 2016.





OTHER AWARDS

Paper Planes

Won

- ★ 2015 AACTA Awards - Best Original Feature Film Screenplay

Nominated

- ★ 2015 AACTA Awards - Best Film, Best Sound, Best Original Music Score, and Best Supporting Actress

Bushwhacked! – Series 3

Won

- ★ 2015 Chicago International Children's Film Festival - Special Jury Science Award
- ★ 2016 Chicago International Television Awards – Children's Series – Silver Plaque
- ★ 2016 Worldfest Houston Remi Awards - Best TV Series - Family/Children - Gold Remi

Commended

- ★ 2015 Asian Television Awards – Best Children's Programme – Highly Commended

Nominated/Finalist

- ★ 2015 Screen Producers Australia SPA Awards – Best Children's Television Production
- ★ 2015 TELAS International Television Festival Sao Paulo – Selected for screening
- ★ 2015 ATOM Awards – Best Children's Production
- ★ 2016 TV Week Logie Awards – Most Outstanding Children's Program

MY:24

Nominated

- ★ 2015 SPA Screen Producers Awards – Best Interactive Production

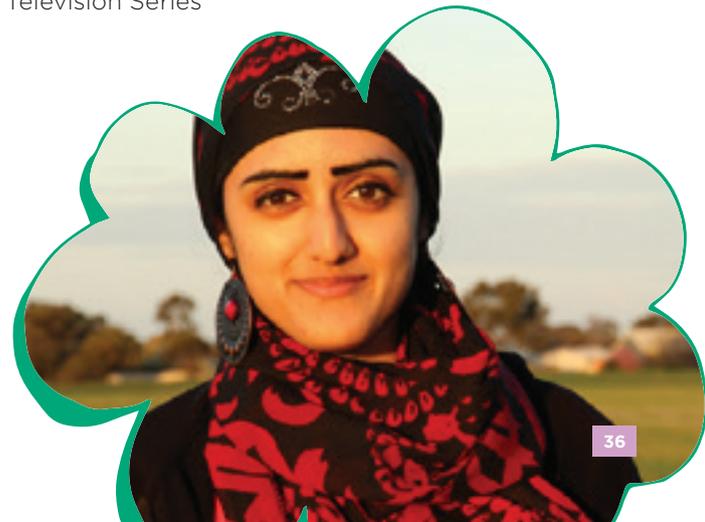
Nowhere Boys – Series 2

Won

- ★ 2016 Kidscreen Awards - Best Non-Animated or Mixed Series
- ★ 2016 International Emmy Awards - Kids Series
- ★ 2015 SPA Screen Producers Awards – Children's Television Production Of The Year

Nominated

- ★ 2015 BAFTA Children's Awards – Children's International
- ★ 2015 AACTA Awards – Best Children's Television Series





INTERNATIONAL SALES

ACTF supported titles continue to be popular with broadcasters throughout the world. The following is a selection of ACTF sales over the past year.

Bushwhacked! Series 1, 2 and 3 have been picked up by Seychelles Broadcasting Corporation (Seychelles) and Payang Group (Malaysia), while Series 1 has been licensed by the Wananchi Group (Africa) and Series 3 by TVB (Hong Kong)

Dukes of Broxstonia Series 1, 2 and 3 have been licensed by Disney Channel (Germany), and Nipponart (Germany)

Flea-bitten! has been licensed by Televisa - Blim (Latin America), who also picked up the interstitial series *Horace in Slow Motion*, *Desdemona* and *Mega Bites*

Hoopla Doopla! was picked up by VME Media (Spanish language USA) and Media Corp TV (Singapore)



Nipponart is thrilled to be bringing the *Dukes of Bröxstônia* to the European home entertainment market. We are sure kids in Europe will love the Dukes irreverent humour and punk attitude, and we look forward to making the show available to them in 2016.

CHRISTIAN VIERTTEL
HEAD OF LICENSING AND ACQUISITION,
NIPPONART

Lockie Leonard Series 1 and 2 were licensed by ARD - BR - Bayerischer Rundfunk (Germany) and SIC - Sociedade Independente de Comunicação (Angola, Mozambique)

Little Lunch has been sold to Radio Telefis Eireann (Ireland), Netflix (UK, Ireland and the USA), Television Broadcasts Limited (Hong Kong), Radio Television Slovenija (Slovenia) and Sveriges Television AB (Sweden). The *Little Lunch* specials were also presold to Radio Telefis Eireann

Mortified was licensed to SIC - Sociedade

Independente de Comunicação (Angola, Mozambique), Wananchi Group (Africa) and Swedish Educational Broadcasting Company (Sweden)

My Place Series 1 and 2 were sold to Islamic Republic of Iran Broadcasting (Iran)

MY:24 was sold to France Televisions (France) and RTP - Radiotevisão Portuguesa S.A. (Angola, Cape Verde, Guinea Bissau, Mozambique, Portugal, Sao Tome)

Ready for This has been sold to Seychelles Broadcasting Corporation (Seychelles), Australia Plus Television (Asia), AMC Networks (Czech Republic, Hungary, Moldova, Romania, Slovakia), ZDF (Germany)

Worst Year of My Life, Again! was licensed by Netflix (Netflix - Latin America, and Netflix - Canada, USA), SIC - Sociedade Independente de Comunicação S.A. (Angola, Mozambique), Wananchi Group (Africa), AMC Networks International Central Europe (Czech Republic, Hungary, Moldova, Romania, Slovakia)

You're Skitting Me Series 1 and 2 were picked up by RTE - Radio Telefis Eireann Ireland





By preparing young people to understand and participate actively in the media surrounding them, we are teaching them to critically understand and evaluate what they are exposed to, rather than being passive viewers.

THE HON PETER COLLIER MLC
WA MINISTER FOR EDUCATION



EDUCATION



OVERVIEW

ACTF supported productions depict a world that Australian child audiences know and love, with a uniquely Australian viewpoint and accent that Australian children can relate to. As a result they represent a unique and valuable source material for developing quality educational materials.

Our funding of children's content, and our educational expertise, mean that we are uniquely positioned across the screen production industry and the education sector to develop these educational resources, that exploit the opportunities created via digital and online learning.

Engaging and interactive, these resources are informed by the latest developments in curriculum, teaching and assessment initiatives relevant to Australian educators and students.

We also distribute children's television programs to schools and across the education sector. Our aim is to promote and assist in the use of high quality Australian screen content in the classroom.

ACTF programs and educational resources are widely available through a range of platforms: via the ACTF Shop, on dedicated websites for particular resources, the ACTF online Learning Centre, on DVD-Rom as well as online streaming services such as *ClickView* and *Kanopy* and direct to schools via arrangements with education departments.

We engage extensively with the education community through our Webinars and Virtual Excursions. The Education Team presents widely at conferences, presenting and conducting workshops on educational practice in the digital environment.

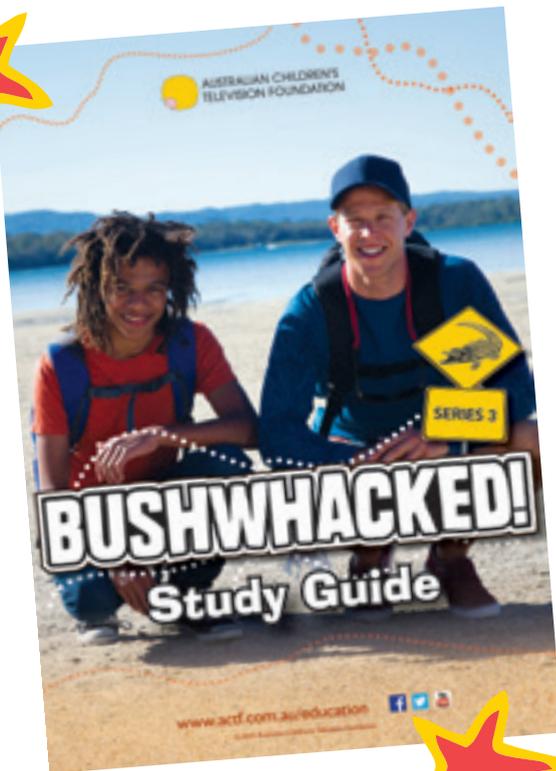




EDUCATIONAL RESOURCES

Bushwhacked! – Series 3 Study Guide

The *Bushwhacked!* - Series 3 Study Guide provides teachers with discussion topics and activities that can be used in conjunction with the television series, within middle-primary to middle-secondary classrooms. This free resource is available for download from The Learning Centre.



Little Lunch Tablet App

Designed to engage classrooms with student focused learning that integrates new technologies, the *Little Lunch App* supports students to create, deliver and share their own 'little lunch' inspired episode, using their tablet device.

The app was rolled out via a 'soft launch' in November to the App Store (iOS) in late 2015 and Google Play (Android) in July 2016.

The ACTF is working to develop support resources with Apple Distinguished Educators around *Little Lunch* that can be featured within the new iTunes U account. We have also run virtual workshops with Apple Distinguished Educators, and several professional learning webinars to generate further awareness of and expertise in using the App and assist teachers with using the App.

The ACTF Education Team has been liaising with each State and Territory Education Department, Catholic Education Offices and subject associations to ensure broad awareness and promotion of the free App to schools.

Little Lunch Multi-Touch Book

The *Little Lunch Multi-Touch Teacher's Guide* is designed to provide classroom teachers with a step-by-step guide to using the *Little Lunch App*.

The Teacher's Guide steps users through each stage of the App - highlighting the relevant curriculum links and providing additional screen-based activities that can be used with students to develop the skills and knowledge they require to be effective 'Little Lunch' storytellers.

The Teacher's Guide also features an episode guide with the original series trailer and all 26 episode synopses, matched with relevant themes and topics for appropriate classroom use. It comes as both an iBook and a downloadable PDF available from the ACTF Learning Centre.

Ready for This – Study Guide

The *Ready for This study guide* was released in late December 2015. It was written in association with the Australian Teachers of Media (ATOM), supports teachers with classroom activities linked to English, The Arts (Media) and Humanities and Health and Physical Education (HPE), with the Cross-Curriculum Priority of Aboriginal and Torres Strait Islander histories and cultures. The guide is available from the ACTF Learning Centre.

Hoopla Doopla! – English and Chinese Language Resource

The resource has been developed in partnership with the Asia Education Foundation (AEF) for lower-primary (F-2) Chinese language teachers. It features English and Mandarin language version episodes of the *Hoopla Doopla!* TV series.

The extensive range of activities in the Resource Package are based on the Engage, Explore, Reflect, Inquiry Model and are aligned to the Australian curriculum. Primary F-2 teachers and students will be given opportunities to engage with the Chinese language – Second Language Learner Pathway to improve language learning outcomes and to develop Intercultural understanding.

The resource went live in January 2016.





EDUCATION MEETS

ACTF's Education Meets connect teachers across Australia with a community of educators sharing developments in digital learning technologies.

We run our Education Meets via webinars, utilising online video conference technology to connect a community of educators from across Australia, irrespective of their location: metropolitan, regional and rural, or their teaching level: primary, secondary, tertiary.

Our community is open to all educators with an interest in learning and sharing ideas about digital learning technologies, and provides teachers and students with opportunities to connect with the production industry, cultural organisations, and professional teachers associations that would otherwise be unavailable to them. Our community also informs the work that we do.



We held the following meets in the past year.

Paper Planes in the Classroom – Robert Connolly – 27 July 2015

Guest presenter Robert Connolly shared his experience in getting an Australian children's film off the ground, telling the story of how this film came to life, and providing teachers with the opportunity to engage in a live Q&A discussion.



Little Lunch Cast Q & A Webinar

On 23 March 2016 a free webinar was run for primary schools allowing Years 3-6 students to submit and ask questions of the *Little Lunch* cast. Schools from Victoria, Tasmania, South Australia, New South Wales, Queensland, Australian Capital Territory and the Northern Territory participated, featuring 520 students across 16 schools.

A separate webinar was run for primary schools and School of the Air students throughout Western Australia. Nineteen schools and over 550 students participated in the live event.

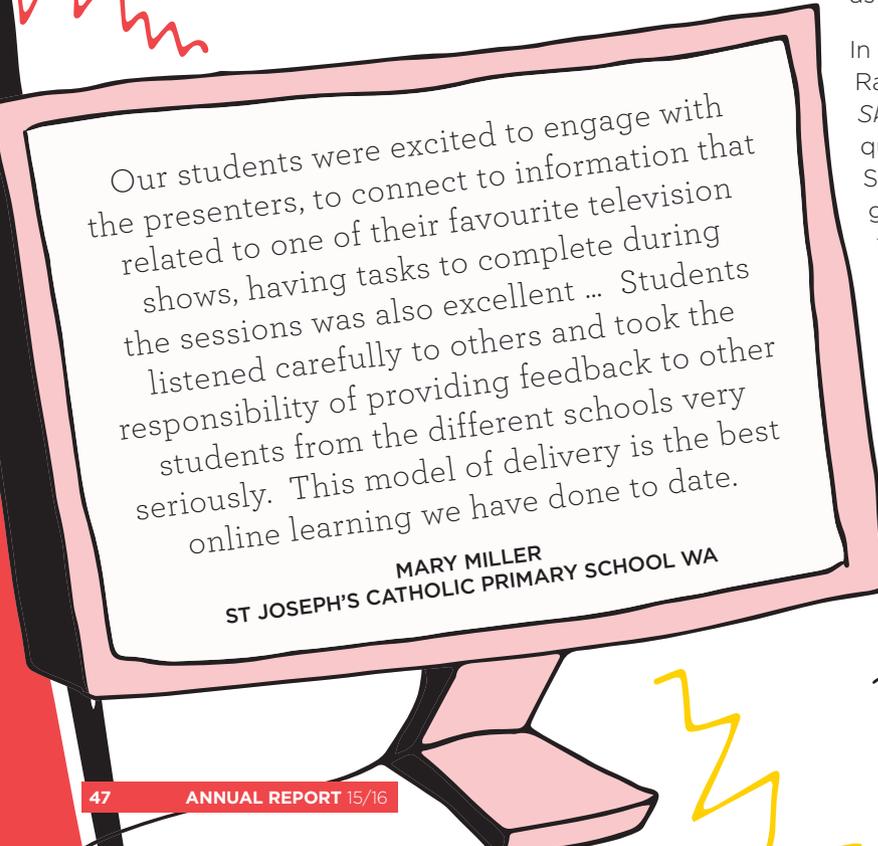
The webinar was recorded and made available on the ACTF YouTube Channel in May 2016 for those schools unable to participate live. As of September 2016 there had been over 59,000 views of the webinar on YouTube.



VIRTUAL EXCURSIONS

Virtual Excursions provide students with unique opportunities to make connections with program talent – producers, writers, directors or cast – to discuss and consider the creation process, via a webinar experience without having to leave their school.

They are particularly popular with remote and regional schools, who are able to attend events that are not easily available to them.



Our students were excited to engage with the presenters, to connect to information that related to one of their favourite television shows, having tasks to complete during the sessions was also excellent ... Students listened carefully to others and took the responsibility of providing feedback to other students from the different schools very seriously. This model of delivery is the best online learning we have done to date.

MARY MILLER
ST JOSEPH'S CATHOLIC PRIMARY SCHOOL WA

Script Writing Workshops for Students – August 2015, June and August 2016

Students from around Australia joined this three-part online workshop to develop their skills as sketch comedy scriptwriters. Workshops were open to class groups aged 11-13 years and provided students with the opportunity to connect with other students from around Australia while honing their skills as entertainment writers.

In session two, they were joined by Ray Matsen, head writer of *You're Skitting Me*, who answered their questions about scriptwriting. Students and teachers were also given a demonstration of how to use the *Sketch-O-Matic* to record their ideas and write their sketch comedy scripts.

These workshops were delivered in partnership with Australian Centre for the Moving Image, using their studio space and technicians.

Further workshops took place in June 2016 and are scheduled for August 2016.

Paper Planes Q&A for Students – 2 sessions, 6 August 2015

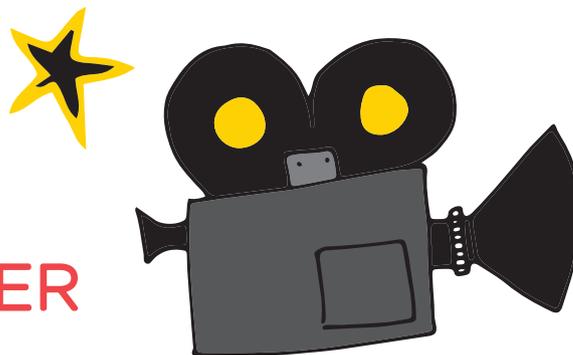
This online Q&A session with director Robert Connolly, and actors Ed Oxenbould and Peter Rowsthorn, provided students with an opportunity to find out everything they have ever wanted to know in relation to how the *Paper Planes* movie came to be made, from the initial idea, to hiring of the cast and crew.

Explore Flight Science in the Classroom – 2 sessions , 21 August 2015

The true inspiration behind the film *Paper Planes*, THE PAPER PILOTS, James and Dylan were guest presenters at this interactive session for students, exploring the science of making and flying paper planes.



DEPARTMENTS OF EDUCATION/TEACHER ASSOCIATIONS



Western Australian Department of Education

The Hon Peter Collier MLC, WA Minister for Education, was at West Leederville Primary School with ACTF Chair, Janet Holmes à Court, to announce the WA Department's license of the ACTF's entire catalogue of children's television series and educational resources for use in government schools throughout WA.

The agreement consolidates the close relationship the ACTF has shared with the WA Department for over 30 years. The resources will include ACTF television programs in digital format, Study Guides, Teacher Resources and Apps for students to create their own digital content. The ACTF's digital resources will be delivered to all WA Department primary and secondary schools via the Department's 'Connect' portal.

As Minister Collier observed at the launch, By preparing young people to understand and participate actively in the media surrounding them, we are teaching them to critically understand and evaluate what they are exposed to, rather than being passive viewers.

The ACTF Education Team is continuing to work in partnership with the E-Schooling Services Team, Literacy & Numeracy Support Branch and the Learning Area Support Team to rollout the ACTF Digital Resources to Western Australian schools via the Connect portal. The ACTF will continue to work with relevant curriculum areas to facilitate teacher awareness and uptake of the ACTF resources. The ACTF Education Team holds regular virtual meetings with relevant WA Department staff as part of the partnership.

Trop Jr

The ACTF was the major sponsor of the re-scheduled 9th Trop Jr held in Sydney's Centennial Parklands on Valentine's Day afternoon 14 February 2016 (originally scheduled to be held in December 2015).

Trop Jr offers students an opportunity to try their hand at filmmaking, network with other likeminded kids and ultimately to get their film on the big screen. For teachers, Trop Jr offers a library of student made films to use in the classroom to inspire and entertain their students.

Winner of this year's Trop Jr was Yianni Rowland's short film *Chess People*, a poignant animated film about two boys protesting against war, in a chess world. Yianni, from Northcote High School in Victoria, competed against 14 other young finalists aged Under 15.

The ACTF's support of Trop Jr provides children with a platform to showcase their creativity and talent, and to contribute their own stories "for kids, by kids".









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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 2016 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
- ★ Feyi Akindoyeni (Appointed 21 January 2016)
- ★ Cheryl Best (Appointed 21 June 2016)
- ★ Susan Bowden (Appointed 5 October 2015)
- ★ Jenny Burgess
- ★ Susan Cameron (Appointed 29 June 2016)
- ★ Andrea Denholm
- ★ Garry Hewitt
- ★ Catriona Hughes (Retired 10 September 2015, Re-appointed 21 January 2016)
- ★ Daryl Karp (Appointed 21 January 2016)
- ★ Leanne Wright

Directors who retired during the year

- ★ Kerry Gardner (Resigned 26 November 2015)
- ★ Anna King (Retired 5 October 2015)
- ★ Phil Lambert (Retired 17 March 2016)
- ★ Helen Wildash (Retired 28 June 2016)

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

Results

The loss of the economic entity for the year amounted to \$676,640.

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.

Principal activities (continued)

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 SUB 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	3	-	-	3	3	4	4
Feyi Akindoyeni	2	1	-	-	3	2	-	-
Cheryl Best	-	-	-	-	-	-	-	-
Susan Bowden	3	3	-	-	3	1	-	-
Jenny Burgess	4	2	-	-	-	-	-	-
Susan Cameron	-	-	-	-	-	-	-	-
Andrea Denholm	4	4	2	2	3	3	-	-
Garry Hewitt	4	4	-	-	-	-	4	4
Catriona Hughes	3	3	-	-	3	3	1	1
Daryl Karp	2	2	-	-	-	-	-	-
Leanne Wright	4	4	-	-	-	-	-	-
Kerry Gardner	2	2	-	-	-	-	-	-
Anna King	1	1	1	1	-	-	-	-
Phil Lambert	3	3	2	2	-	-	-	-
Helen Wildash	4	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 2016 the number of members was 11. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$550.

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 2015-2018 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: Catriona Hughes, AM

Date: 6 September 2016

AUDITOR'S INDEPENDENCE DECLARATION



TO THE DIRECTORS OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

In relation to the independent audit for the year ended 30 June 2016, to the best of my knowledge and belief there have been:

- (i) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*; and
- (ii) no contraventions of any applicable code of professional conduct.

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: 6 September 2016

An independent Victorian Partnership ABN 27 975 255 196
Level 19, 15 William Street, Melbourne VIC 3000
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CONSOLIDATED STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2016

	NOTE	2016 \$	2015 \$
Revenue and other income			
Sales revenue	4	373,173	355,945
Other income	4	4,011,607	4,152,079
	4	4,384,780	4,508,024
Less: expenses			
International distribution		(617,561)	(590,415)
Project and industry development		(573,489)	(632,249)
Administrative expenses		(1,470,918)	(1,371,968)
Publications and communication		(492,782)	(423,916)
Education unit		(470,979)	(499,415)
Production costs write off		(1,390,033)	(1,522,330)
Digital implementation		(45,658)	(313,042)
		(5,061,420)	(5,353,335)
Loss		(676,640)	(845,311)
Other comprehensive income for the year		-	-
Total comprehensive income		(676,640)	(845,311)

The accompanying notes form part of these financial statements.

The Australian Children's Television Foundation and Controlled Entity | ABN 93 005 986 952

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2016

	NOTE	2016 \$	2015 \$
Current assets			
Cash	6	2,843,171	2,648,224
Trade receivables	7	78,332	357,700
Other financial assets	9	50,063	50,063
Other assets	8	151,254	141,579
Total current assets		3,122,820	3,197,566
Non-current assets			
Other financial assets	9	741,869	1,467,221
Plant and equipment	10	168,734	243,669
Total non-current assets		910,603	1,710,890
Total assets		4,033,423	4,908,456
Current liabilities			
Payables	11	128,179	347,419
Provisions	12	466,723	448,518
Total current liabilities		594,902	795,937
Non-current liabilities			
Provisions	12	16,417	13,775
Total non-current liabilities		16,417	13,775
Total liabilities		611,319	809,712
Net assets		3,422,104	4,098,744
Members' funds			
Retained earnings	13	3,422,104	4,098,744
Total members' funds		3,422,104	4,098,744

The accompanying notes form part of these financial statements.

CONSOLIDATED STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2016

	CONTRIBUTED EQUITY \$	RETAINED EARNINGS \$	TOTAL EQUITY \$
Consolidated			
Balance as at 1 July 2014	-	4,944,055	4,944,055
Loss for the year	-	(845,311)	(845,311)
Total comprehensive income for the year	-	(845,311)	(845,311)
Balance as at 30 June 2015	-	4,098,744	4,098,744
Balance as at 1 July 2015	-	4,098,744	4,098,744
Loss for the year	-	(676,640)	(676,640)
Total comprehensive income for the year	-	(676,640)	(676,640)
Balance as at 30 June 2016	-	3,422,104	3,422,104

The accompanying notes form part of these financial statements.

The Australian Children's Television Foundation and Controlled Entity | ABN 93 005 986 952

CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2016

	NOTE	2016 \$	2015 \$
Cash flow from operating activities			
Receipts from customers		1,471,129	1,248,435
Government grants received		3,752,183	3,810,510
Payments to suppliers and employees, including project investments		(5,045,834)	(5,683,931)
Interest received		64,254	85,112
Net cash provided by / (used in) operating activities	16(b)	241,732	(539,874)
Cash flow from investing activities			
Proceeds from sale of property, plant and equipment		1,500	-
Payment for plant and equipment		(48,285)	(142,810)
Net cash used in investing activities		(46,785)	(142,810)
Reconciliation of cash			
Cash at beginning of the financial year		2,648,224	3,330,908
Net increase/(decrease) in cash held		194,947	(682,684)
Cash at end of financial year	16(a)	2,843,171	2,648,224

The accompanying notes form part of these financial statements.

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2016

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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

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

The financial report is for 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 following is a summary of the material 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.

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(c) Comparatives

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

(d) 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).

(e) 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 ready 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
Resource Library at cost	100%	Straight line

(f) 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 have maturity dates that approximate the terms of the obligations. 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.

(g) 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.

(h) 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.

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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.

(i) 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.

(j) 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*.

(k) 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.

(l) Investments

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

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

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

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

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

NOTE 2: ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE

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

AASB 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 and AASB 2016-3: Amendments to Australian Accounting Standards - Clarifications to AASB 15 (applicable for annual reporting periods commencing on or after 1 January 2018).

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.

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.

NOTE 3: OPERATING PROFIT

	2016 \$	2015 \$
Profit has been determined after:		
Depreciation		
- office furniture and equipment	95,816	60,404
- furniture and fittings	14,785	14,252
	<u>110,601</u>	<u>74,656</u>
Amortisation of non-current assets		
- leasehold improvements	11,119	11,131
Rental expense on operating leases		
- minimum lease payments	384,570	368,107
Employee benefits:		
- Short term benefits	1,688,358	1,659,172
- Other employee benefits	152,381	195,426
	<u>1,840,739</u>	<u>1,854,598</u>

NOTE 4: REVENUE AND OTHER INCOME

	2016 \$	2015 \$
Sale of goods	373,173	355,945
Other revenue		
Rental income	32,407	22,918
Interest income	64,254	85,112
Grants received	3,411,075	3,464,100
Project investment recoupment	380,846	238,787
Other revenue	123,025	341,162
	<u>4,384,780</u>	<u>4,508,024</u>

NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION

	2016 \$	2015 \$
Compensation received by key management personnel of the economic entity		
- short-term employee benefits	-	-
- post employment benefits	-	-
- other long-term benefits	-	-
- termination benefits	-	-
- share-based payments	-	-
	-	-

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

NAME

APPOINTMENT / RESIGNATION DETAILS

Janet Holmes à Court, AC	
Feyi Akindoyeni	(Appointed 21 January 2016)
Cheryl Best	(Appointed 21 June 2016)
Susan Bowden	(Appointed 5 October 2015)
Jenny Burgess	
Susan Cameron	(Appointed 29 June 2016)
Andrea Denholm	
Garry Hewitt	
Catriona Hughes	(Retired 10 September 2015, Re-appointed 21 January 2016)
Daryl Karp	(Appointed 21 January 2016)
Leanne Wright	
Kerry Gardner	(Resigned 26 November 2015)
Anna King	(Retired 5 October 2015)
Phil Lambert	(Retired 17 March 2016)
Helen Wildash	(Retired 28 June 2016)

NOTE 6: CASH AND CASH EQUIVALENTS

	2016 \$	2015 \$
Cash on hand	1,000	1,000
Cash at bank	28,301	20,596
Term deposits	1,803,986	1,528,638
Deposits at call	1,009,884	1,097,990
	<u>2,843,171</u>	<u>2,648,224</u>

NOTE 7: RECEIVABLES

	2016 \$	2015 \$
CURRENT		
Trade debtors	66,914	334,253
Other receivables	11,418	23,447
	<u>78,332</u>	<u>357,700</u>

Aged analysis

Trade receivables ageing analysis at 30 June is:

	GROSS 2016 \$	IMPAIRMENT 2016 \$	GROSS 2015 \$	IMPAIRMENT 2015 \$
Not past due	66,271	-	333,809	-
Past due 31-60 days	208	-	295	-
Past due 61-90 days	435	-	150	-
	<u>66,914</u>	<u>-</u>	<u>334,254</u>	<u>-</u>

NOTE 8: OTHER ASSETS

	2016 \$	2015 \$
CURRENT		
Other current assets	<u>151,254</u>	<u>141,579</u>

NOTE 9: OTHER FINANCIAL ASSETS

	2016 \$	2015 \$
CURRENT		
<i>Marketing and production accounts</i>		
Other investments	50,063	50,063
Project commitments	693,033	669,058
Less amounts held on behalf of investors	(693,033)	(669,058)
	<u>50,063</u>	<u>50,063</u>
NON CURRENT		
Project investments - at cost	<u>741,869</u>	<u>1,467,221</u>

NOTE 10: PLANT AND EQUIPMENT

	2016 \$	2015 \$
Leasehold improvements at cost	372,650	372,650
Accumulated depreciation	(364,846)	(353,727)
	<u>7,804</u>	<u>18,923</u>
Office equipment at cost	642,987	630,885
Accumulated depreciation	(510,006)	(444,358)
	<u>132,981</u>	<u>186,527</u>
Furniture, fixtures and fittings at cost	219,171	214,656
Accumulated depreciation	(191,222)	(176,437)
	<u>27,949</u>	<u>38,219</u>
Resource Library at cost	99,730	99,730
Accumulated depreciation	(99,730)	(99,730)
	<u>-</u>	<u>-</u>
Total plant and equipment	<u>168,734</u>	<u>243,669</u>

NOTE 10: PLANT AND EQUIPMENT (CONTINUED)

2016
\$

2015
\$

(a) Reconciliations

Reconciliation of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year

Leasehold improvements

Opening carrying amount	18,923	30,054
Depreciation expense	(11,119)	(11,131)
Closing carrying amount	7,804	18,923

Office equipment

Opening carrying amount	186,527	105,541
Additions	43,770	141,390
Disposals	(1,500)	-
Depreciation expense	(95,816)	(60,404)
Closing carrying amount	132,981	186,527

Furniture, fixtures and fittings

Opening carrying amount	38,219	51,051
Additions	4,515	1,420
Depreciation expense	(14,785)	(14,252)
Closing carrying amount	27,949	38,219

Resource library

Opening carrying amount	-	-
Closing carrying amount	-	-

Total plant and equipment

Carrying amount at 1 July	243,669	186,646
Additions	48,285	142,810
Disposals	(1,500)	-
Depreciation expense	(121,720)	(85,787)
Carrying amount at 30 June	168,734	243,669

NOTE 11: PAYABLES

	2016 \$	2015 \$
CURRENT		
<i>Unsecured liabilities</i>		
Trade creditors	11,853	148,227
Sundry creditors and accruals	116,326	199,192
	<u>128,179</u>	<u>347,419</u>

NOTE 12: PROVISIONS

	2016 \$	2015 \$
CURRENT		
Employee benefits	(a) <u>466,723</u>	<u>448,518</u>
NON CURRENT		
Employee benefits	(a) <u>16,417</u>	<u>13,775</u>
(a) Aggregate employee benefits liability	483,140	462,293

(b) Reconciliations

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

<i>Employee benefits</i>		
Opening balance	462,293	447,323
Additional amounts recognised	190,256	193,435
Amounts used	(169,409)	(178,465)
Closing balance	<u>483,140</u>	<u>462,293</u>

NOTE 13: RETAINED EARNINGS

	2016 \$	2015 \$
Retained earnings at beginning of year	4,098,744	4,944,055
Net loss attributable to members of the entity	(676,640)	(845,311)
Retained profits at the end of the financial year	<u>3,422,104</u>	<u>4,098,744</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 2016 the number of members was 11 (2015:10). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$550.

NOTE 15: CAPITAL AND LEASING COMMITMENTS

	2016 \$	2015 \$
Operating lease commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable		
- not later than one year	461,829	444,066
- later than one year and not later than five years	77,468	539,297
	<u>539,297</u>	<u>983,363</u>

General description of leasing arrangement:

Future rental commitments relating to the lease of premises and car parking spaces.

NOTE 16: CASH FLOW INFORMATION

2016
\$

2015
\$

(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	28,301	20,596
Term deposits	1,803,986	1,528,638
Other short term facilities	1,009,884	1,097,990
	<u>2,843,171</u>	<u>2,648,224</u>

(b) Reconciliation of cash flow from operations with profit after income tax

Loss from ordinary activities after income tax	(676,640)	(845,311)
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Adjustments and non cash items

Amortisation	11,119	11,131
Depreciation	110,601	74,656
Charges to provision	20,847	14,970

Changes in assets and liabilities

(Increase) / decrease in receivables	279,368	(276,761)
(Increase) / decrease in prepayments and other assets	(9,675)	(390)
Increase / (decrease) in payables	(219,240)	3,712
(Increase) / decrease in investments	725,352	478,119
	<u>918,372</u>	<u>305,437</u>
Cash flows from operating activities	<u>241,732</u>	<u>(539,874)</u>

NOTE 17: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$186,934 (2015: \$546,787) are to be funded from existing cash reserves.

NOTE 18: 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	
		2016 %	2015 %
A.C.T.F Productions Limited	Australia	100	100

NOTE 19: 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	
		2016 %	2015 %	2016 \$	2015 \$	2016 \$	2015 \$
Yolngu Boy Pty. Ltd.	Ordinary shares	50	50	1	1	1	1

Principal activities:
Producer of the film

Balance date: 30 June 2016

Country of incorporation: Australia

NOTE 19: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES (CONTINUED)

Entity	EQUITY INSTRUMENT	OWNERSHIP INTEREST		CARRYING AMOUNT OF INVESTMENT		MAXIMUM EXPOSURE TO LOSS	
		2016 %	2015 %	2016 \$	2015 \$	2016 \$	2015 \$
Mortified Pty. Ltd.	Ordinary shares	50	50	1	1	1	1
Principal activities: Producer of series Mortified							
Balance date: 30 June 2016							
Country of incorporation: Australia							
Specky Productions Pty. Ltd.	Ordinary shares	-	50	-	100	-	100
Principal activities: Producer of series Specky Magee							
Balance date: 30 June 2016							
Country of incorporation: Australia							
Specky Productions Pty. Ltd. was wound up and deregistered on 10 September 2015.							
Worst Year Productions Pty. Ltd.	Ordinary shares	50	50	1	1	1	1
Principal activities: Producer of series Worst Year of My Life, Again							
Balance date: 30 June 2016							
Country of incorporation: Australia							

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 a variety of financial risks comprising:

- (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:

	2016 \$	2015 \$
FINANCIAL ASSETS		
Cash and cash equivalents	2,843,171	2,648,224
Receivables	78,332	357,700
Other financial assets	791,932	1,517,284
	3,713,435	4,523,208
FINANCIAL LIABILITIES		
Creditors	128,179	347,419
	128,179	347,419

(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:

NOTE 21: FINANCIAL RISK MANAGEMENT (CONTINUED)

(a) Interest rate risk (Continued)

2016 Financial instruments	INTEREST BEARING \$	NON- INTEREST BEARING \$	TOTAL CARRYING AMOUNT \$	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
<i>Financial assets</i>					
Cash	28,301	1,000	29,301	0.1%	Floating
Trade debtors and other receivables	-	78,332	78,332	0.0%	
Deposits on call	1,009,884	-	1,009,884	1.8%	Floating
Other current investments	50,063	-	50,063	2.9%	Fixed
Project investments - at cost	-	741,869	741,869	0.0%	
Term and specific deposits	1,803,986	-	1,803,986	3.7%	Fixed
	<u>2,892,234</u>	<u>821,201</u>	<u>3,713,435</u>		
<i>Financial liabilities</i>					
Creditors	-	128,179	128,179	0.0%	
2015					
<i>Financial assets</i>					
Cash	20,596	1,000	21,596	0.1%	Floating
Trade debtors and other receivables	-	357,700	357,700	0.0%	
Deposits on call	1,097,990	-	1,097,990	2.1%	Floating
Other current investments	50,063	-	50,063	3.5%	Fixed
Project investments - at cost	-	1,467,221	1,467,221	0.0%	
Term and specific deposits	1,528,638	-	1,528,638	2.7%	Fixed
	<u>2,697,287</u>	<u>1,825,921</u>	<u>4,523,208</u>		
<i>Financial liabilities</i>					
Creditors	-	347,149	347,149	0.0%	

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

NOTE 21: FINANCIAL RISK MANAGEMENT (CONTINUED)

(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

In the prior year, The Australian Children's Television Foundation (ACTF) approved development funding of \$12,300 for *Billie B Brown*. The producer of this project is Princess Pictures Holdings Pty Ltd, a company in which Andrea Denholm holds an interest and is a director. The Project Development Investment Agreement is on commercial terms and conditions. During the year, the final commitment of \$6,150 was paid. As the development stage that the ACTF funded was completed during the year, the investment of \$12,300 has been written off in accordance with normal practice.

NOTE 23: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

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

NOTE 24: PARENT ENTITY DETAILS

2016
\$

2015
\$

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

(a) Summarised statement of financial position

Assets

Current assets	3,072,814	3,147,560
Non-current assets	960,609	1,760,896
Total assets	4,033,423	4,908,456

Liabilities

Current liabilities	594,902	795,937
Non-current liabilities	16,417	13,775
Total liabilities	611,319	809,712
Net assets	3,422,104	4,098,744

Equity

Retained earnings	3,422,104	4,098,744
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(b) Summarised statement of profit or loss and other comprehensive income

Loss for the year	(676,640)	(845,311)
Other comprehensive income for the year	-	-
Total comprehensive income for the year	(676,640)	(845,311)

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



DIRECTORS' DECLARATION

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 58-82, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*: and
 - (a) comply with Accounting Standards in Australia and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
 - (b) give a true and fair view of the financial position of the consolidated entity as at 30 June 2016 and its performance for the year ended on that date.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



Janet Holmes à Court, AC
Director



Catriona Hughes, AM
Director

Date: 6 September 2016

INDEPENDENT AUDITOR'S REPORT



TO THE MEMBERS OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

We have audited the accompanying financial report of The Australian Children's Television Foundation and controlled entity, which comprises the consolidated statement of financial position as at 30 June 2016, 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, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration of the consolidated entity comprising the company and the entity it controlled at the year's end or from time to time during the financial year.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report that gives a true and fair view in order to design audit procedures

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INDEPENDENT AUDITOR'S REPORT (CONTINUED)



that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Opinion

In our opinion, the financial report of The Australian Children's Television Foundation and controlled entity is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the consolidated entity's financial position as at 30 June 2016 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

K L BYRNE
Partner

PITCHER PARTNERS
Melbourne

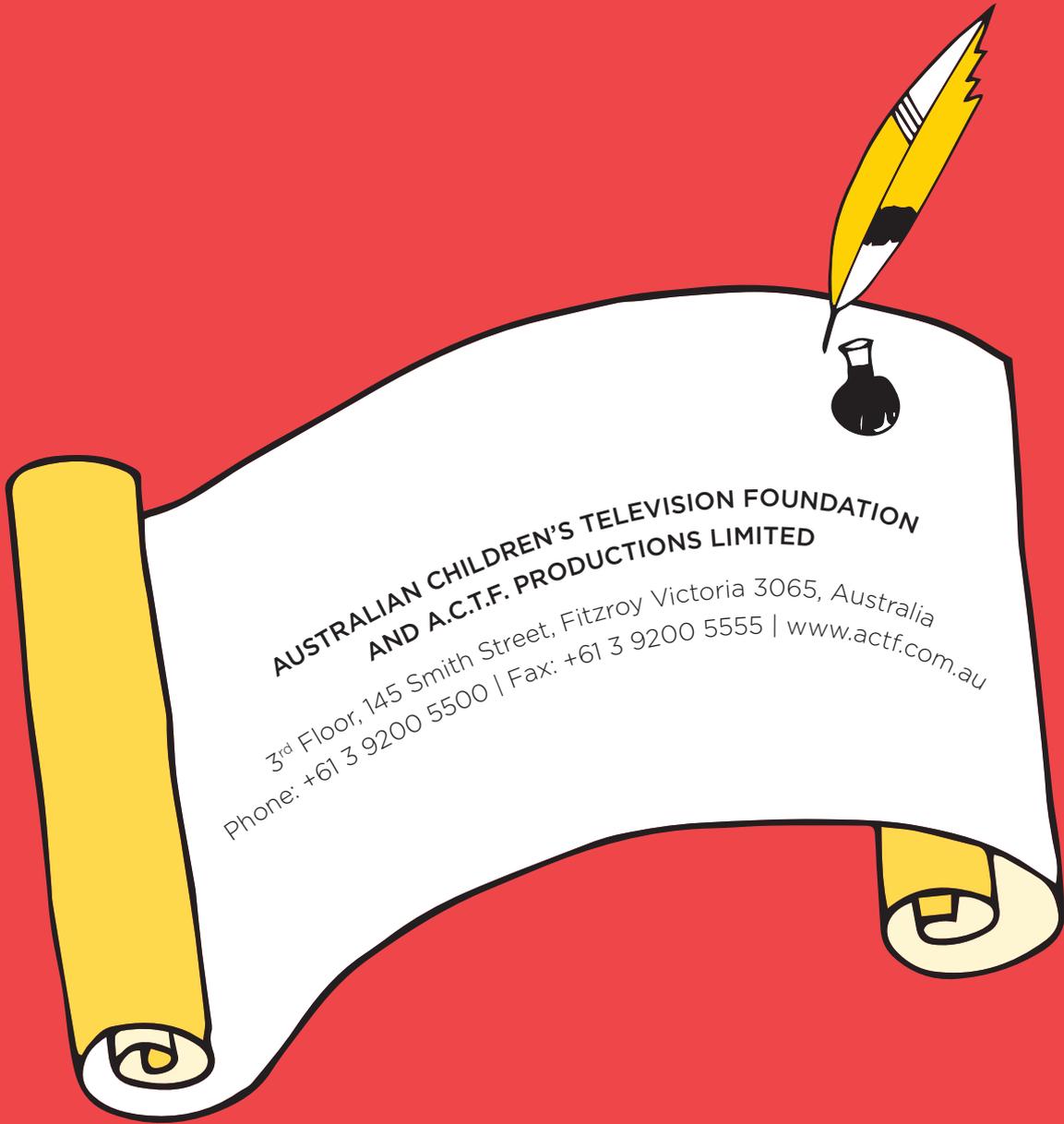
Date: 6 September 2016

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THE END.



**AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION
AND A.C.T.F. PRODUCTIONS LIMITED**

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