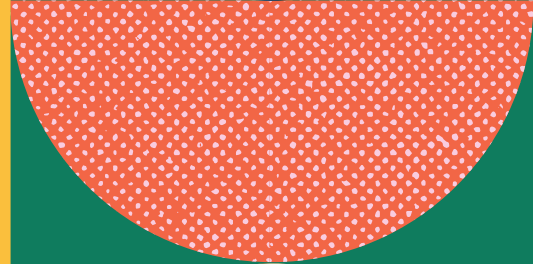


Parents' Perspectives on Australian Children's Television in the Streaming Era – 2

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A Snapshot of Parents' Perspectives on Australian Children's Television in the Streaming Era – 2

This report presents findings from surveys carried out with parents and guardians of children aged 14 years and younger. Survey topics included screen viewing practices, the role of local children's television, and valued SVOD features and functionality. 333 parents and guardians participated in the survey over a 6-week period in late August to early October 2022.



1. Parents Value Australian Content

- 83% of parents consider it important that children's television is Australian.
- "Rural" and "regional" parents were more likely to rate Australian content as "very important" than those in a "major city".



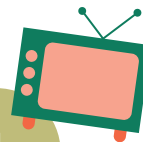
2. "Good" Australian Children's Shows/Content

- Qualities parents identify in "good" local content:
 - Relatable (47%): Australian accents, settings, and iconography
 - Positive messages (41%): Tolerance, kindness, and self-awareness, without being didactic
 - Humour (39%): Cheeky, witty, or clever (a "larrikin" sensibility)
- *Bluey*, which features these qualities, was No. 1 show with youngest (65%) and oldest (39%) children, and the content parents were most eager to co-view (60%).



3. Education and TV

- Parents believe Australian children's television pairs education with fun and does not "talk down" to children.
- 9 out of 10 parents favoured a "middle-ground" approach to the use of television in the classroom, with suggested roles for screen content including:
 - Educational support (36%)
 - Key part of curriculum (41%)
 - "Down time" (4%)



4. TV Set Still Number One but Streaming Services Dominate

- 95% of households use TV sets to watch children's shows/content.
- Top 10 most popular "channels" almost exclusively streaming services:
 - ABC – 93% (ABC Kids – 74%)
 - Netflix – 73%
 - YouTube – 66%
 - Disney+ – 56%
- SVODs without clearly demarcated "kids" sections less frequently used (e.g., Apple TV+ – 6%; Prime Video – 15%).



5. Children Choose What They Watch

- Parents allow children to choose most of what they watch.
- This freedom becomes particularly pronounced from age five.
- Younger children tend to watch "trusted" ABC.
- Older children tend to watch Netflix and YouTube and a wider variety of genres.
- 9 out of 10 parents watch at least some content with their children (usually at the weekends) with *Bluey*, *Play School*, and movies identified as co-viewing favourites.



7. Lockdown Viewing

- More than half of respondents noticed changes in their children's viewing habits during the COVID lockdowns, including:
 - More screen time (84%)
 - Change in content (26%)
 - Less parental oversight (11%)
- 61% of the parents who noticed a change in their children's viewing during lockdown said these habits continued post-lockdown.



6. Child-Favourite Genres

- According to parents, older children engage with a much greater variety of genres compared to younger children.
- Children aged 1 to 4 years were more greatly represented in Animation, Educational, and Comedy genres.
- Parents reported that content watched split along binary gender lines with boys more greatly represented in categories like Fantasy/Sci-Fi, Gaming, and Action, while girls over-indexed in Drama, Food/Cooking, and Fashion/Beauty.



8. SVOD Features and Functionality

- Parents identified the following SVOD features as important:
 - Parental settings and controls e.g., classifications (79%)
 - Content you can watch together as a family (75%)
 - Australian content (74%)
 - A separate children's section/version (67%)

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This report is peer reviewed

This research adhered to the Australian Code for the Responsible Conduct of Research and received ethics clearance from Swinburne University of Technology (Re: 20215807-6725).

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Introduction

Australian Children's Television Cultures (ACTC) is a research project based at Swinburne University of Technology, Melbourne, in collaboration with RMIT University.¹ To track and examine the screen viewing habits of Australian households with children, the ACTC team is conducting a four-year programme of audience research with Australian parents and legal guardians of children aged 14 and younger.² Audience research surveys were carried out over the same six-week period (late August to early October) in 2021 and 2022 and repeated in 2023 to capture viewing practices and interests over time. The survey topics included perceptions of what makes “good” Australian children's television, how families with children use different screen media platforms, and the importance parents and caregivers place on diverse representation. The findings from the 2021 audience research were published in the peer-reviewed report “Parents’ Perspectives on Australian Children's Television in the Streaming Era” in early 2022.³

This report provides key findings from the 2022 Parents’ Perspectives survey. This survey had 333 respondents, which is a nationally representative sample. To identify trends in screen viewing habits, the 2022 survey repeated key questions from the 2021 survey. Only 10% of this survey's respondents had previously completed the 2021 survey. Accordingly, the 2022 survey provides a mostly new data sample largely unaffected by respondents having a familiarity with the topics and questions. This different cohort of participants adds to the reliability of the many responses that were consistent across both surveys. The 2022 survey also introduced new questions on topics such as viewing habits during COVID lockdowns, the use of television in the classroom, SVOD features and functionality, and favourite genres.⁴

This research was conducted during a period of intense technological and legislative changes for the Australian children's television sector. Viewing habits have changed due to the growth of video on demand, the presence of global streaming services like Netflix, and the popularity of video-sharing platforms like TikTok and YouTube.

In 2020, the Australian Federal Government used these changing viewing habits as a rationale to remove longstanding Australian children's content quotas – which required commercial broadcasters to produce minimum amounts of Australian children's television. In a few short years the loss of these safeguards has had a significant impact on the production and broadcast of Australian children's content. The Australian Communications and Media Authority noted Australian children's content on commercial broadcasters dropped by 84% between 2019 and 2022.⁵ The findings presented in this report are designed to help guide industry stakeholders, including parents, content producers, and policy makers, as they navigate this period of uncertainty.

¹This research is funded by the Australian Children's Television Foundation (ACTF). Qualitative research consultation was provided by a strategy and insight specialist at The Human Project.
²Although the survey was open to both parents and legal guardians, the large majority (97%) of respondents were parents. Of the small number of guardians who did complete the survey, their responses were not significantly different from those of parents and these responses have therefore been included in the broader sample.
³Liam Burke, Joanna McIntyre, Jessica Balanzategui, Djoymy Baker (2022), Parents’ Perspectives on Australian Children's Television in the Streaming Era, Swinburne University of Technology. <https://doi.org/10.26185/xx0-d294>
⁴This research adhered to the Australian Code for the Responsible Conduct of Research and received ethics clearance from Swinburne University of Technology (Re: 20215807-6725).
⁵Kelly Burke, “Australian-made children's TV content found to have collapsed between 2019 and 2022,” The Guardian, August 1, 2023, <https://www.theguardian.com/culture/2023/aug/01/australian-made-childrens-tv-content-found-to-have-collapsed-between-2019-and-2022>



1. Parents Still Value Australian Content

The ACTC Parents’ Perspectives surveys have increasingly found that Australian parents consider it important that children’s television is Australian. Responses to the first Parents’ Perspectives survey (conducted in 2021) observed that 28% of parents considered it either “very” or “extremely” important that children’s television is Australian. In the 2022 survey, those who found it “very” or “extremely” important increased to 47%. When respondents who reported that it is “moderately important” children’s television is Australian are also included, this percentage rises to 83%.

To avoid response bias and gain a more accurate reflection of parents’ perspectives, in this question a Likert scale for “Australian” was embedded among five other criteria such as “fun” and “educational”. Including various options in this way made it less likely respondents would over-emphasise the extent to which they value Australian children’s content.

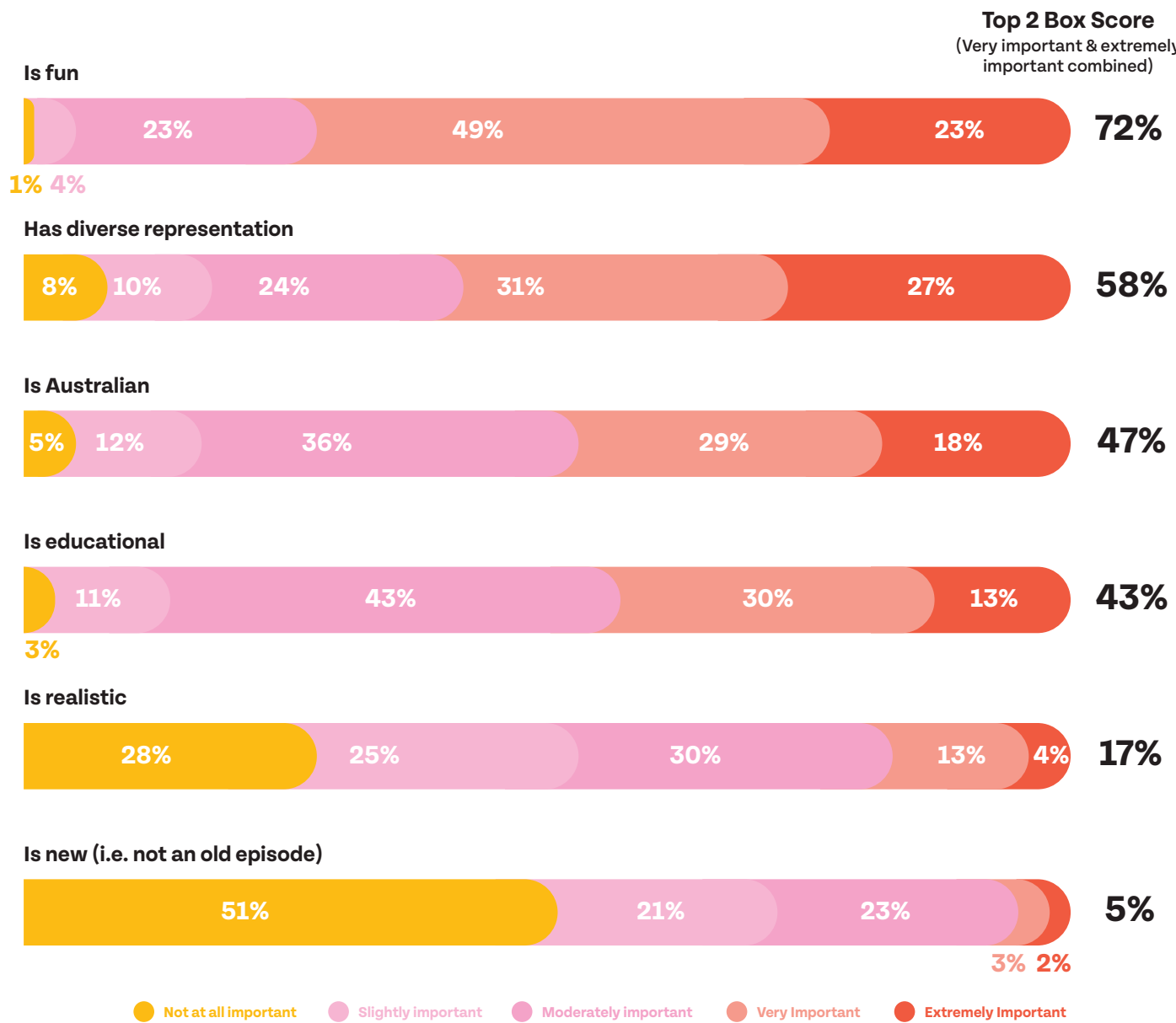


Table 1 Parents rate how important each criterion is for children’s shows/content their child(ren) watch

Open responses to the question, “What exactly makes good Australian children’s shows/content?” provided insights into this sentiment with typical responses including:

- “Great Australian content reflects our society, cultures, languages and environments. It allows kids to see their own lives reflected on screen, validating their experiences.”

Mother-of-one from Victoria
- “[Local Kids’ TV] leans into our unique heritage without alienating those who have other experiences. Teaching about what it means to be Australian without creating a firm definition. Showcasing different experiences.”

Father-of-one from New South Wales
- “Good Australian children’s content is relatable and engaging. Bluey, InBESTigators, Little Lunch have been favourites.”

Mother-of-two from Victoria

Among respondents who reported that they value Australian children’s content, those from “rural” and “regional” areas were more likely to rate Australian content as “very important” than those in a “major city.”

Thematic analysis of responses from the 17% of respondents who considered it “not important” that children’s content is “Australian” identified these five key reasons:

1. Quality of the content more important than origin (47%)
2. Exposure to different cultures is good/preferable (33%)
3. Child’s choice of content is most central (22%)
4. International family that does not feel a special affinity with Australian content (16%)
5. Negative feelings towards Australian content (13%)



Round The Twist

2. Good "Aussie" TV

Parents were asked to describe what qualities make “good Australian children’s shows/content?” Thematic analysis of responses revealed the most identified qualities were:

- 1. Relatable (47%)
- 2. Positive messages (41%)
- 3. Humour (39%)
- 4. Representation and diversity (32%)
- 5. Educational (but fun) (31%)
- 6. Quality and creativity (24%)
- 7. Family dynamics (16%)

“Relatable” was the quality most frequently identified by parents as making good Australian children’s content. In responses, “relatable” included: recognisably Australian accents, slang, settings, and iconography (e.g., Queenslander houses, local wildlife), as well as a “warts-and-all” portrayal of a daily life that was often contrasted with what were deemed to be “overly sanitised” US shows.

“Good TV reflects Australian kids’ reality, is free of American psychobabble and melodrama, is either ‘light’ or introduces heavy themes in child-appropriate ways. I am a huge fan of the Australian shows Little Lunch, Are You Tougher Than Your Ancestors?, Teenage Boss, Bluey, Mustangs, Play School and its spin- offs.”

Mother-of-two from Victoria

“[Good local kids’ TV] shows my children playing in a way that other children that they wouldn’t know would also play. That it shows places and things and animals that they would recognise, and that we would actively be able to go and experience on the weekends. Shows that have animals or experiences that are not common in Australia or that we can’t do, can lead to meltdowns and sadness when we try to explain that those things aren’t here. For example, try to explain why we can’t get snow in the winter in Australia.”

Mother-of-two from Victoria

The second most frequently identified quality of good Australian children’s content was “positive messages”, which encompassed a focus on tolerance, acceptance, sharing, kindness, and self-awareness, but without shows being too didactic.

“[Good Australian kids’ TV] shows modern Australian values – diversity, inclusivity, sharing of culture (foreign and Aboriginal & Torres Strait Islander cultures), kindness, friendship, problem solving, interaction of different generations and different family types and structures. Reflective of current day Australia.”

Mother-of-one from Victoria

InBESTigators, Little Lunch, etc are fun to watch with inclusiveness and good behaviour modelling at the edges, not in the centre.

Father-of-two from Queensland

“Humour” in “good” Australian children’s television was discussed in relation to these shows being cheeky, witty, or clever without being too self-serious, and including knowing nods to parents and caregivers who might also be watching. In keeping with the previous year’s study and other reports in the ACTC project, the humour in local children’s television was often described as having a distinctly Australian quirkiness, sometimes described as a “larrikin” sensibility.⁶ In this context, a larrikin is a generally good-hearted person with an apparent disregard for convention.

“Australian humour i.e. slightly wacky, borderline but not quite crude/cringe (Round The Twist, Bluey), Aussie accents, Australian values like Fair Play, helping your mate etc. as opposed to the US style ‘look out for No. 1’.”

Father-of-two from Queensland

“Australian humour so yes, poop jokes are fine.”

Mother-of-two from Victoria

In keeping with the 2021 survey, parents identified *Bluey* as the show most watched by youngest (65%) and oldest (39%) children. In 2022, *Bluey* was again the show parents reported they most liked to co-view with their children (60%).

See everything Bluey has done. Kindness. Community values. Biggest of all a sense of humour.

Father-of-two from Victoria

Bluey is the Emmy award-winning cartoon about a family of anthropomorphized Australian cattle dogs that has become a ratings phenomenon since it first aired on the ABC in 2018. *Bluey* follows the eponymous six-year-old Blue Heeler, her younger sister, Bingo, and their playful parents, Bandit and Chilli as a family living a distinctly Australian life.

Textual analysis of *Bluey* reveals the qualities that parents most identified as constituting “good” Australian television – relatable, positive messages, humour – are found in the show. Further strengthening findings from the first Parents’ Perspectives report, the ongoing prominence of *Bluey* within survey responses suggests this show is not only reflective of parent preferences, but that it may now also be influencing what is considered “good” Australian children’s television.



⁶McIntyre, J., Burke, L., Baker, D., & Balanzategui, J. 2023, “Kids’ TV Memories: Audience Perspectives on the Roles and Long-term Value of Australian Children’s Television,” Swinburne University of Technology. <https://doi.org/10.26185/cchb-wf43>

3. Education and TV

In open responses to the question “What makes good Australian children’s shows/content?” three out of 10 parents identified “education” as a key quality, but many added that Australian children’s television tends to pair education with fun and does not “talk down” to children.

“Grows from the experience of kids in the world without being condescending or patronising. Demonstrates good emotional responses and relationships. Is diverse and helps broaden children’s experience. Doesn’t shy away from the reality that kids experience but shows that there are good people. Incorporates the wide variety of ‘real Australia’ without being cliched. Bluey does a great job of this, as does Little J and Big Cuz.”

Father-of-two from Tasmania

A new set of questions in the 2022 survey focused on the role of television in the classroom. In responses, parents favoured a “middle-ground” approach to the use of television in the classroom. Only one in 10 parents felt it should be used “frequently” or “never.”

Roles parents identified that television can serve in school settings included:

→ Educational support in moderation (36%)

“Some content can be great to supplement other forms of learning, but it will lose impact if relied on too much.”

Mother-of-two from Victoria

→ Key part of curriculum (41%)

“Because it can help illustrate concepts in a different way for different learning styles.”

Mother-of-one from Queensland

→ Entertain and provide “down time” (4%)

“I understand that it can be used to settle children or for down time. And some shows support learning. Eg. Numberblocks or Little J and Big Cuz.”

Mother-of-two from Victoria

Although most respondents felt occasional usage was appropriate, 40% of parents felt television should have a more frequent presence in the classroom.

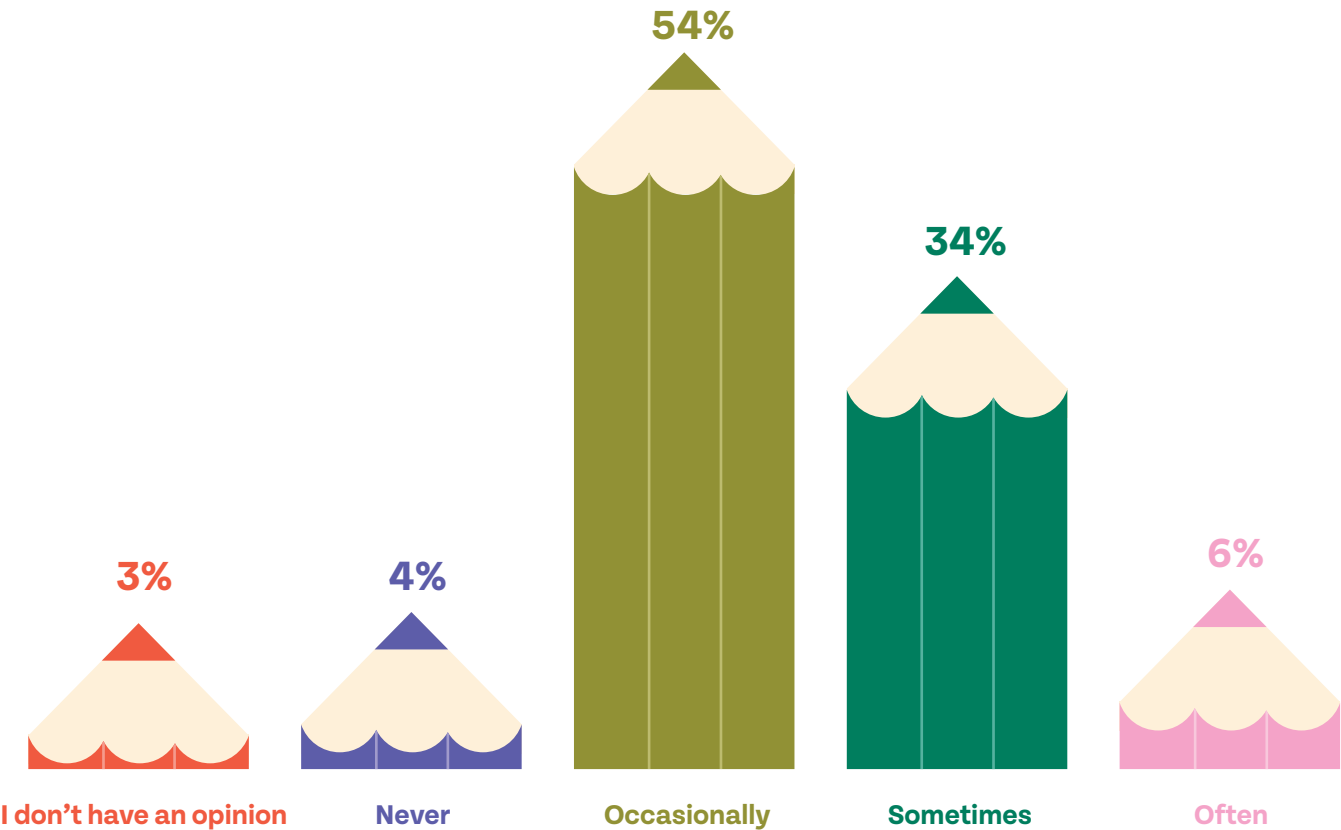


Table 2 Responses to the question: How Often Do You Think Television Should Be Used In The Classroom?

Concerns mentioned in the limited number of negative responses included:

- Children get enough screentime at home and schooltime is limited
- “Hands-on” learning is superior
- Screens are a crutch for “lazy” teachers
- School is for learning, not for “entertainment”

“Because the teacher’s job is to teach. If they are too tired to teach then the kids would benefit more from playing outdoors than sitting inside watching a screen and not interacting with one another. It drives me crazy when teachers put on the TV instead of teaching!”

Mother-of-two from Western Australia

New questions regarding viewing habits during COVID lockdowns also shed light on parents’ attitudes to the relationship between television and education. 10% of parents who noticed a change in their child’s viewing habits during COVID lockdowns stated that they watched more educational content. Parents also noted that the Australian school education system utilised screens during lockdowns, which led to a lot more screen time overall as children “needed” to engage with screens.



4. TV Set Still Number One but Streaming Services Dominate

Despite the availability of an expanding number of devices and platforms, 95% of households reported using television sets to watch children’s shows/content (up slightly from 94% in 2021). While most content is consumed via streaming services, the streaming services are typically accessed on television sets. Parents reported that older children were more likely to use computers and gaming consoles to watch children’s shows and content, and boys were more likely to use computers.

Although the television set was identified by parents as the leading device across both 2021 and 2022 surveys, the top 10 most popular “channels” are almost exclusively streaming services. The ABC is a prominent source of children’s television. 93% of parents identified that they use at least one of the ABC’s services (up from 89% in 2021), with 74% of parents selecting ABC Kids in particular. Other highly ranked services included Netflix (73%), YouTube (66%), and Disney+ (60%).

Table 3 Responses to the question: What devices do your child(ren) use to watch children’s shows/content?

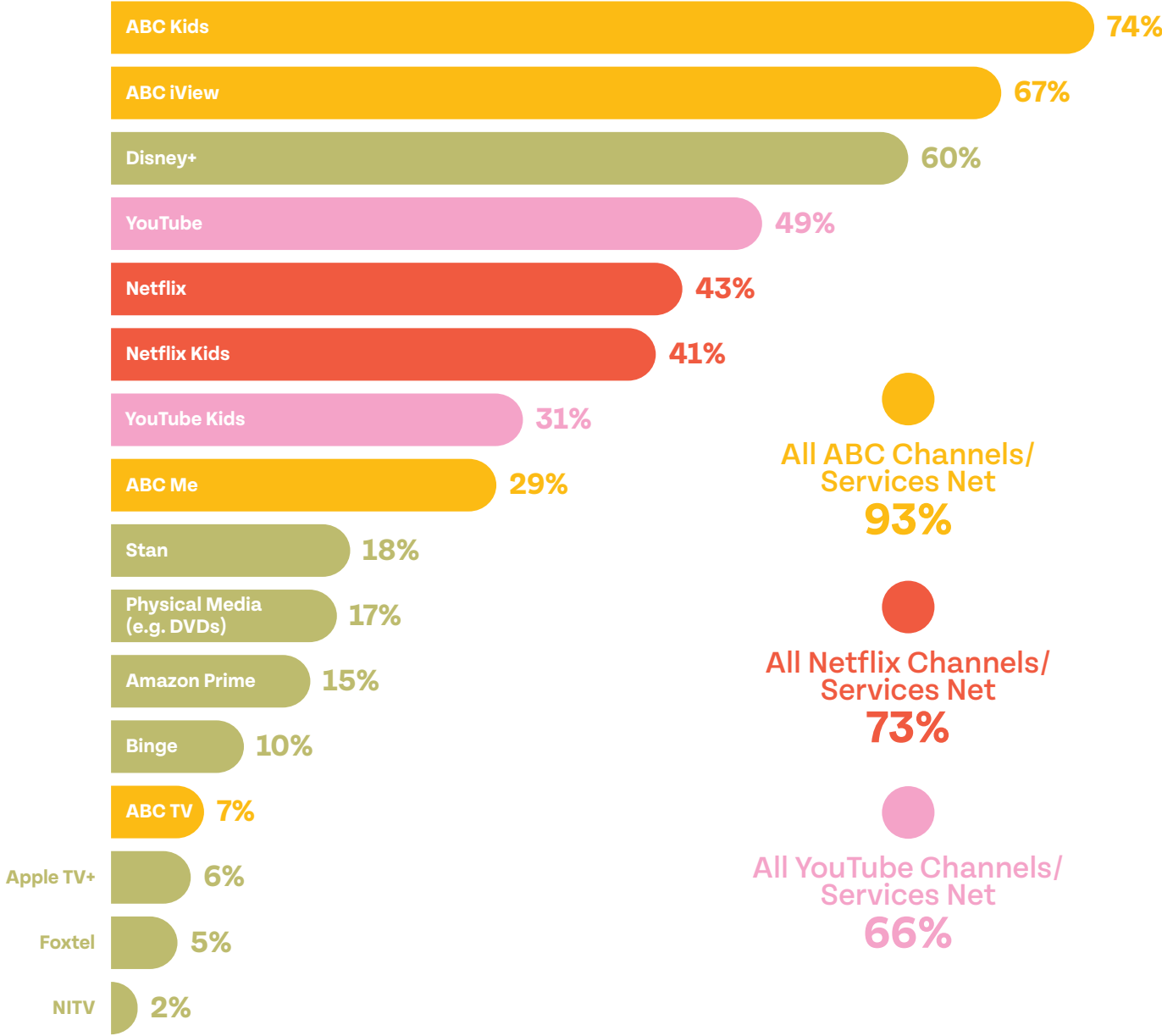
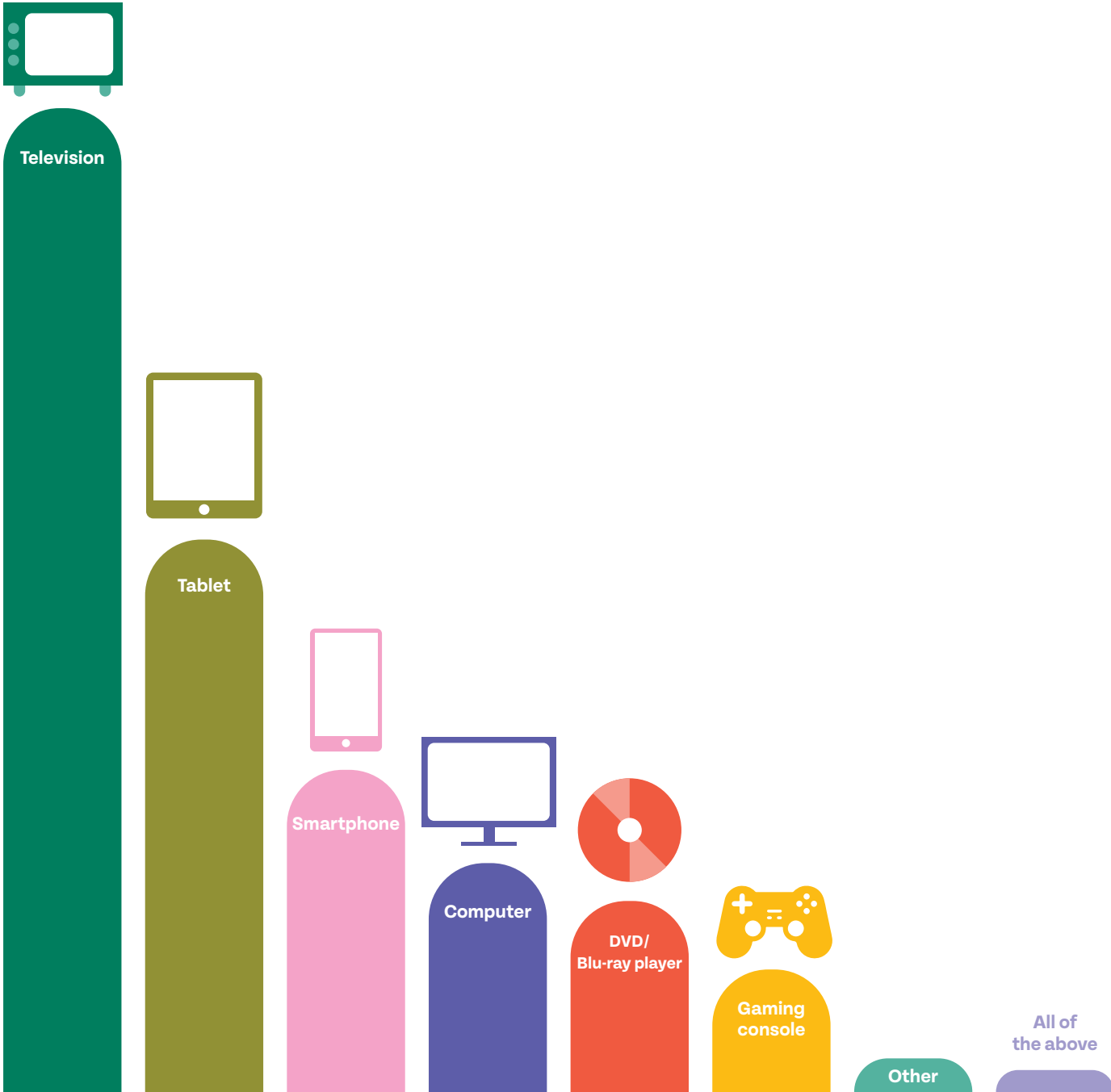


Table 4 Services parents identified that their child uses to watch children’s shows/content

As in the 2021 survey, despite “diverse representation” being a recurring feature in open responses to other questions, few parents identified NITV or NITV’s dedicated children’s programming Jarjums as a channel their children watched (2%).

SVODs without clearly demarcated “kids” sections continued to be less frequently used than those services that feature prominently placed children’s sections or have a reputation for child-friendly content. Only 15% of parents selected Prime Video as a service their children use compared to 60% for Disney+, despite Prime Video having a similar number of Australian subscribers as Disney+ at the time the survey took place.⁷

⁷MPA Report: SVOD & BVOD Platforms Share Of Total Streaming Consumption Up From 26% In 2021 To 35% In 2022 Ytd; Netflix Retains Pole Position” Media Partners Asia, September 20, 2022 https://media-partners-asia.com/AMPD/September_2022/AUSTRALIA/PR.pdf

5. Children Choose What They Watch

Most parents allow their children to choose “most” of what they watch, and this agency with viewing choices increases as children get older.

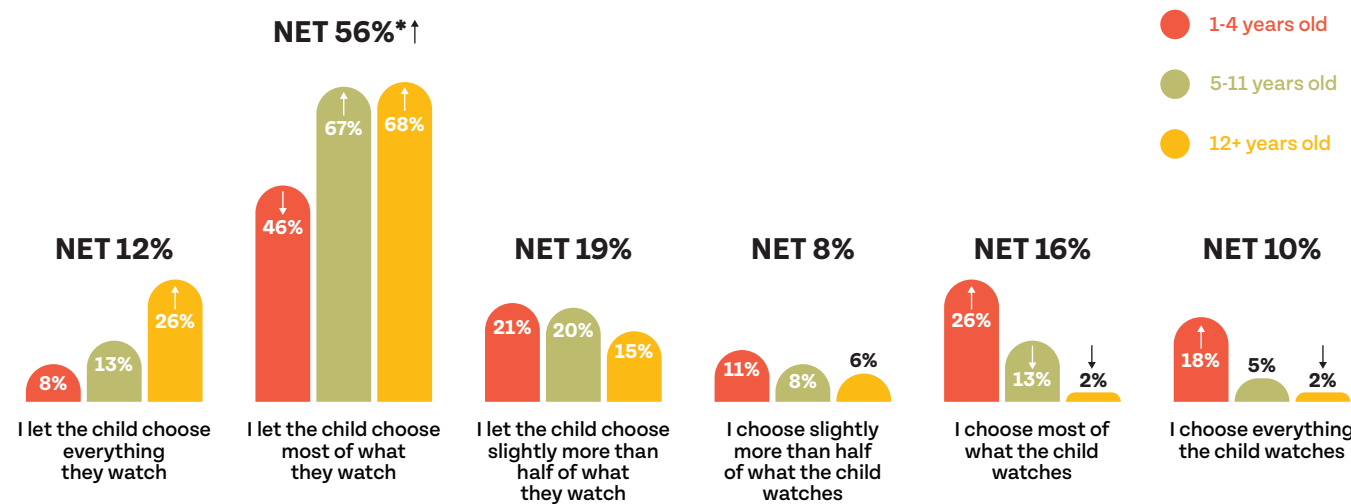


Table 5 Parent’s perspective on input their children have on what they watch. Methodology Note: totals will be greater than 100% because parents with multiple children completed the question twice (once for their youngest child and once for oldest child).

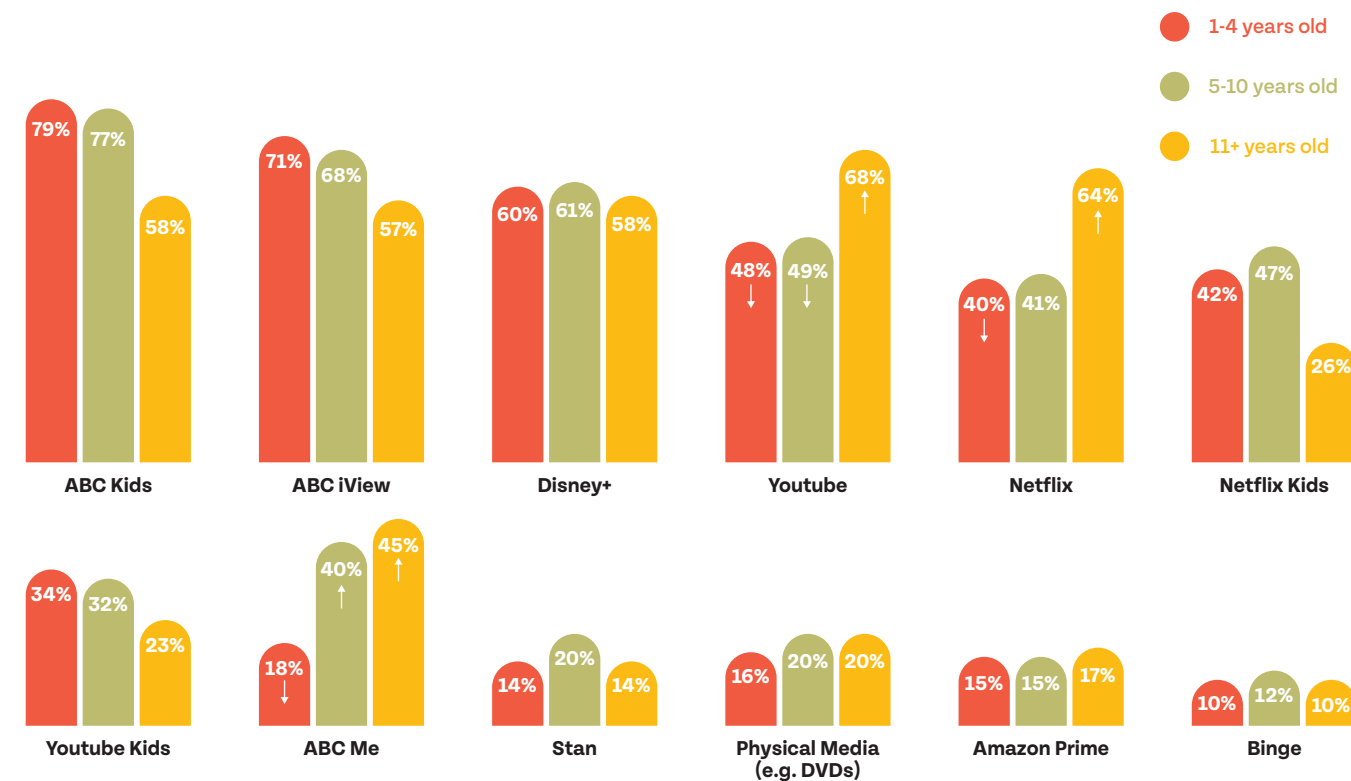


Table 6 Services that parents identify that their children use to watch children’s shows/content broken down by age range

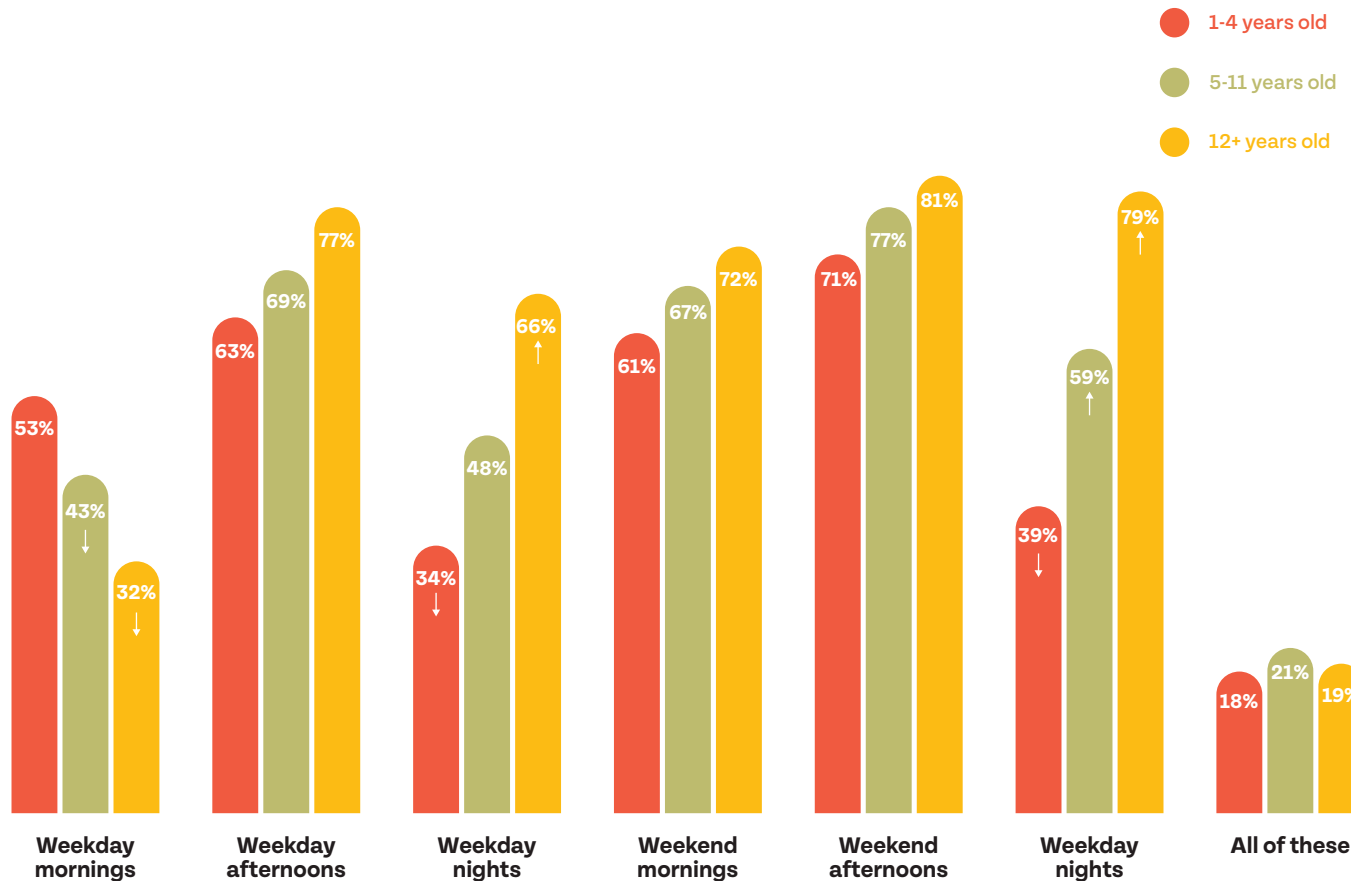


Table 7 Parents’ perspectives on when their children are watching broken down by age range

The ABC’s strategy of differentiated channels and platforms for specific age groups appears to be reaching its intended audiences, with greater representation for different age ranges across the ABC’s services. ABC Kids and iView trended towards younger children, while Netflix, YouTube, and ABC Me trended towards older children.

Family co-viewing is a common practice with nine out of 10 parents watching at least “some” content with their children. Co-viewing most often takes place at the weekend. Brown and Babington note how due to children’s films being viewed and often selected by parents many children’s films have adopted an “Undifferentiated address, where child and adult audiences are addressed as a single entity” often through humour.⁸ Thus, it should be unsurprising that in identifying what makes “good Australian children’s shows/content?” many parents highlighted that humorous local content appeals to both children and parents.

“Original content that highlights Australian culture (whatever that may be), using humour and dialogue that appeals to both children and adults. Genie From Down Under and Round The Twist are stand out examples.”

Mother-of-one from Tasmania

“It has Australian humour in it and is enjoyable for adults to watch as well with kids.”

Mother-of-one from South Australia

“Shows that have an easy to follow story line, hidden messages for children and parents, for example Bluey is great for kids but also great for adults too.”

Mother-of-one from Victoria

⁸Brown, N., & Babington, B. 2015, “Introduction: Children’s Films and Family Films,” in Family Films in Global Cinema: The World Beyond Disney. United Kingdom: I.B. Tauris, pp. 8-10.

6. Child-Favourite Genres

As new viewing platforms and habits impact traditional children’s content categories, a new question was added to the 2022 survey that asked parents, “What types/genres of content does your child tend to watch/enjoy?” Parents could make as many selections as they wished from over 20 categories. Categories ranged from traditional genres such as “Comedy” and “Action” to popular online categories like “Reaction videos” and “Compilation/countdown”. Parents were also given the option to add “Other” types of content not listed, with Arts and Crafts, History Documentaries, and Dance, the categories most identified as “Other”.

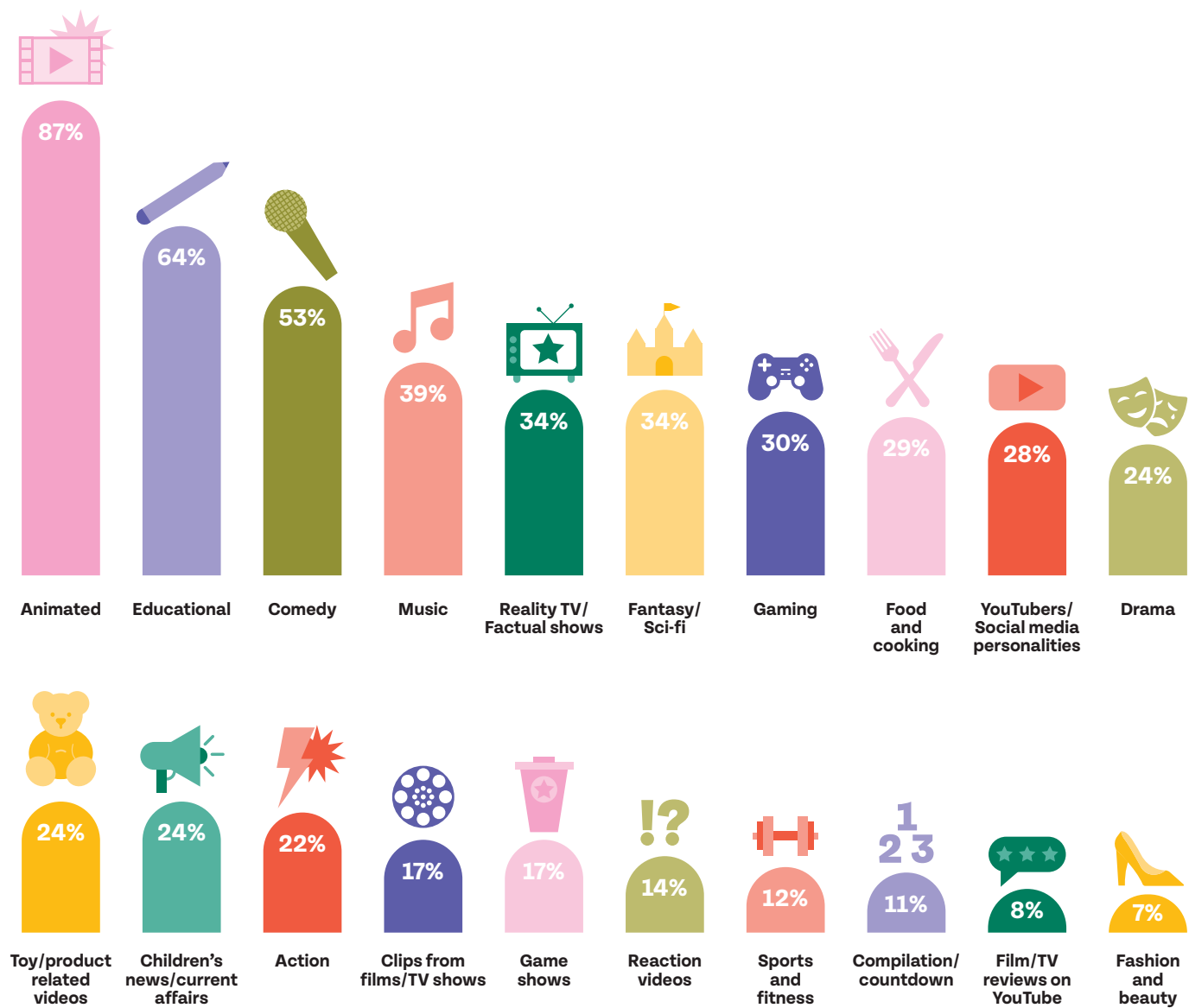


Table 8 “Types/genres of content” parents identified that their children enjoy.

According to parents, older children engaged with a much greater variety of genres compared to younger children. Children aged 1 to 4 years were more greatly represented in Animation, Educational, and Comedy genres compared to older children, and were less represented in almost all other genres.

Parents reported that content tends to be split along traditional binary gender lines with boys more greatly represented in categories like Fantasy/Sci-Fi, Gaming, YouTubers, Action, Reaction Videos, Sports, and Film /TV reviews, while girls over-indexed in Drama, Food/Cooking, and Fashion/Beauty. “Educational” was rated as the second most popular genre, which could suggest a parent bias or embellishment.



7. Lockdown Viewing

More than half of respondents noticed changes in their children’s viewing habits during the COVID lockdowns. These changes included:

- More screen time (84%)
- Change in content (26%)
- Less parental oversight (11%)

“My child also accessed more educational children’s content than she usually would, because it supplemented home learning and/or was recommended by the school. This was usually on YouTube (whereas we don’t typically watch YouTube). The content recommended by the school included Joe Wicks exercise routines, Cosmic Kids yoga, GoNoodle, Kidz Bop Kids. My husband was also home during lockdown, so he was more involved in choosing and watching content with my child (whereas he usually wouldn’t be involved.)”

Mother from Western Australia

Perhaps unsurprisingly, parents in states and territories that experienced longer lockdowns were more greatly represented in responses to this question. The state of Victoria had the greatest number of days in lockdown of any Australian state and 57% of Victorian parents noticed a change in their children’s viewing habits during lockdowns. By contrast, in Queensland, which had significantly fewer days in lockdown than Victoria, only 41% of parents noticed a change in their child’s viewing habits during lockdown. Many parents described a greater use of YouTube during lockdown to access videos about exercise and other activities, as well as educational resources sometimes recommended by schools.

“Before online learning during lockdowns [we] would watch shows via TV - ABC for Kids and Netflix. Suddenly after lockdown online learning they started watching YouTube videos of people playing games almost exclusively. We didn’t introduce YouTube to them, the schools used it for some content and I guess the algorithms took it from there. Now I have two kids that only watch YouTube and the stuff is rubbish.”

Father from Victoria

“We went from near zero screen time pre lockdown to too much screen time during when daycare was not available to slowly winding back post lockdown but we are stuck with a higher than preferred amount of screen time now.”

Father from Queensland

This research found that 61% of the parents that noticed a change in their children’s viewing during lockdown said these habits continued post-lockdown.

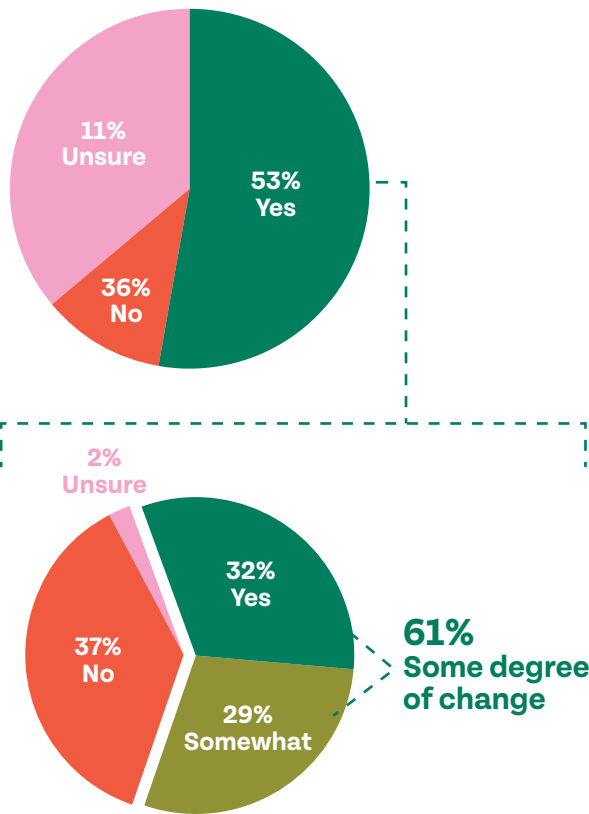
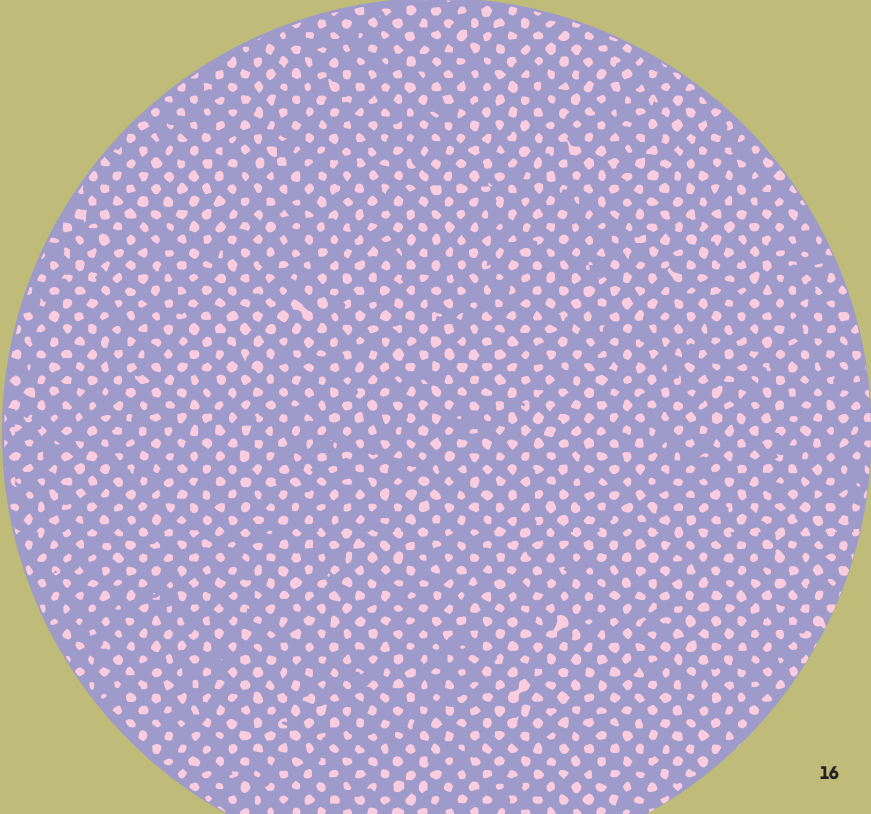


Table 9 Over half of parents noticed changes in their child’s viewing habits during lockdown and, of these parents, almost two thirds reported changes remaining after lockdown.



8. SVOD Features and Functionality

To better chart the impacts of the changing television landscape on children’s viewing practices, the 2022 study included additional questions about what features and functionality parents value in streaming services. The responses to these questions aligned with other findings within this project, and wider audience trends and interests.⁹

Parents identified the following SVOD features as either “moderately,” “very,” or “extremely” important:

Parental settings and controls e.g., classifications (79%)

Concerns over the safety of online platforms identified in the first Parents’ Report persist, with respondents describing that the ABC and its related services are trusted and reliable.

Content you can watch together as a family (75%)

As evident in Section 5, co-viewing is a common practice with nine out of 10 parents watching at least some content with their children. Parents are eager for content they can watch with their family, which may partly explain the popularity of services like Disney+ with parents as opposed to more adult skewing SVODs such as Prime Video and Apple TV+.

Australian content (74%)

In keeping with the importance parents placed on Australian children’s content (see: Section 1), parents reiterated the value of Australian content on streaming services. This result supports calls for Australian content to be more prominent on streaming services and on smart televisions, including the ACTC’s 2024 policy submission.¹⁰

A separate children’s section/version (67%)

Supporting the finding from the first Parents’ Report that parents favour streaming services with a clearly demarcated children’s section, parents identified a separate children’s section/version as an important feature of streaming services. Like preferences for content that can be watched as a family, the importance placed on a demarcated kids’ section may have contributed to the popularity of services that have a reputation for being child-friendly with parents (e.g., ABC Kids and Disney+).

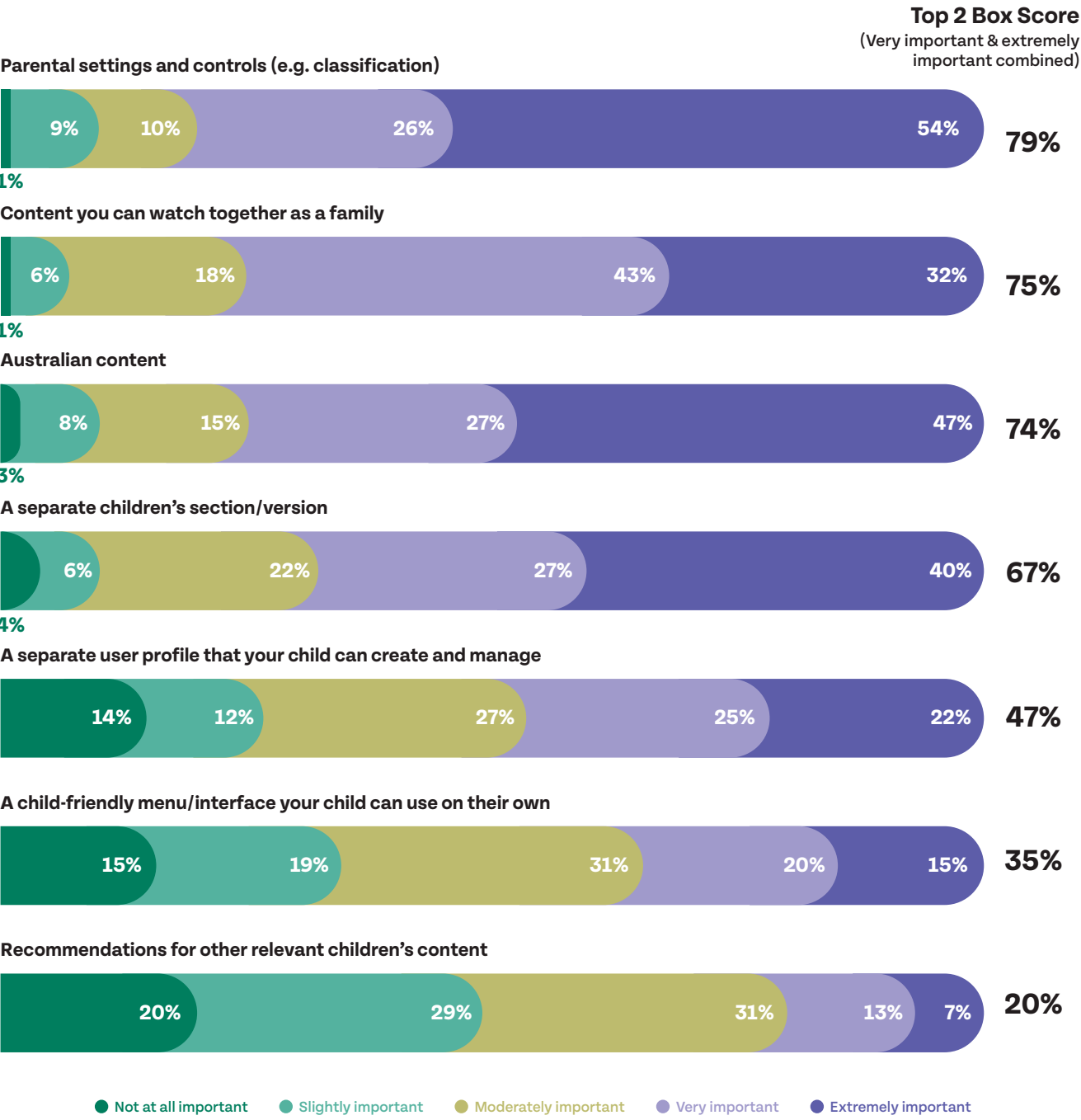


Table 10 Parent responses to the importance of different features and functionality on streaming services

This research establishes that in an often-fragmented streaming landscape, parents value clearly demarcated Australian children’s content that is safely organised in a dedicated online platform. This finding also resonates with the larger project’s Children’s Perspectives study, in which child participants aged 7–9 and their parents expressed concerns about the difficulties of finding Australian and age-appropriate content on streaming platforms.¹¹

This research also supports the provisions in the Communications Legislation Amendment (Prominence and Anti-Siphoning) Bill 2023 to amend the Broadcasting Services Act 1992 (BSA) to introduce a Prominence Framework to safeguard the availability of free-to-air TV services on internet-connected televisions and increase the discoverability of Australian content. These findings also underscore recent calls by industry stakeholders, including the Australian Children’s Television Foundation, for a Children’s Content App that would be given prominence on regulated TV devices.¹²

⁹McIntyre, J., Burke, L., Baker, D., & Balanzategui, J. 2023, “Kids’ TV Memories: Audience Perspectives on the Roles and Long-term Value of Australian Children’s Television,” Swinburne University of Technology. <https://doi.org/10.26185/cchb-wf43>; Balanzategui, J., Baker, J., Clift, G., Burke, L., & McIntyre, J. 2024, “Australian Children’s Streaming Video Platform Habits, Fluencies, and Literacies”. Swinburne University of Technology and RMIT University. DOI 10.60836/p6re-bv50

¹⁰Burke, L., McIntyre, J., Balanzategui, J. & Baker, D. 2024, “Submission to the Senate Inquiry into the Communications Legislation Amendment (Prominence and Antisiphoning) Bill 2023”, Australian Children’s Television Cultures. <https://drive.google.com/file/d/1KDwAWQ8FnealTRY267Qxnl3KJfneVoT6/view>

¹¹Balanzategui, J., Baker, J., Clift, G., Burke, L., & McIntyre, J. 2024, “Australian Children’s Streaming Video Platform Habits, Fluencies, and Literacies”. Swinburne University of Technology and RMIT University. DOI 10.60836/p6re-bv50

¹²“Prominence Framework for Connected Television Devices Proposals Paper Incorporating a new proposal for an Australian Children’s Content App”, ACTF, February, 2023 https://actf.com.au/assets/uploads/2023-02/actf_discoverability_submission_fa.pdf



Conclusion

Our nationwide 2022 Parents Survey built on our 2021 study, providing further evidence-based insights into how audiences value and find Australian children's content in the streaming era, and identified parents are placing a growing importance on local content. The 2022 Parents Survey also expanded upon this earlier research by developing new understandings of the lasting impacts of lockdown viewing habits, parents' perspectives on television in the classroom, and the SVOD features and functionalities that are most important to families. This research is designed to aid the long-term strategy and resource management of stakeholders in the children's television sector, including those involved with production, education, and policy. This research will continue in 2023 and 2024. At the end of this four-year project, this audience research will provide a detailed longitudinal picture of Australian parents' perspectives on children's television in the streaming era.



Crazy Fun Park

About the Authors

Liam Burke is Associate Professor and discipline leader of Cinema and Screen Studies at Swinburne University of Technology, Australia, where he is also a member of the Centre for Transformative Media Technologies. Liam has published widely on comic books, animation, adaptation, transmedia storytelling, and media and national identity. His books include *The Comic Book Film Adaptation*, *Superhero Movies*, and the edited collections *Fan Phenomena Batman*, *The Superhero Symbol*, and *Superheroes Beyond*. Prior to entering academia Liam worked for several arts organisations including the Irish Film & Television Academy (IFTA).

Joanna McIntyre is a Senior Lecturer in Media Studies and the Course Director of the Bachelor of Media and Communication at Swinburne University of Technology, Australia. Joanna has published widely on the topics of Australian screen history, Australian screen cultures, gender, celebrity, queer and trans representation, and Australian "national identities." Her research interests include children's media and its intersections with issues of gender, celebrity, and identity. Joanna has published in leading international journals in her field, including *Journal of Children and Media*, *Feminist Media Studies*, *Celebrity Studies Journal*, and *The European Journal of Cultural Studies*. Her edited collections include *Gender and Australian Celebrity Culture* (Routledge, 2021) and *The Routledge Companion to Gender and Celebrity* (Routledge, 2025). Her news articles in *The Conversation* have over 1.4 million readers.

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Authors and Institutions



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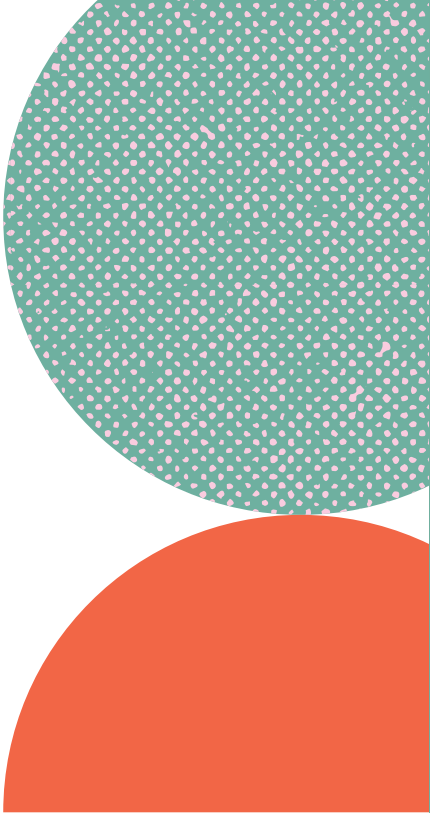


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