Shows That Put Australian Children First.

ANNUAL REPORT 2024 - 2025

Australian Children's Television Foundation

Left to right: Victorian Minister for Children Lizzie Blandthorn, ACTF CEO Jenny Buckland, Nina Taylor MP, Victorian Minister for Creative Industries Colin Brooks, VicScreen CEO Caroline Pitcher, Producer Joanna Werner and Series Creator Tim Bain visiting the set of *Knee High Spies*.

Contents

The ACTF

ACTF staff, left to right, top to bottom:
Paul Gartside, Francisca Hoffmann-Axthelm, Tim Hegarty, Bridget Hanna, Michael Oliverius, Bernadette O'Mahony, Andrew Jankovic, Emma Field, Li-Kim Chuah, John Tyler, Gemma Grace-Holdom, Mikhaila Mascarenhas, Ella Clarke, Lauren Thuys, Jenny Buckland, Jo Kasch, Todd Watts, Joanna Antalan-Guanlao, Kaede Miyamura, Roberta Di Vito. Absent: Aryan Aryan.

Chair's Letter to the Ministers

I am delighted to present the 2024-2025 Annual Report for the Australian Children's Television Foundation.

In the first year of our new funding arrangement with the Commonwealth Government, we were able to invest $6,156,725 in four projects (*Knee High Spies, Happy House, Whale Shark Jack*, and *Ginger and the Vegesaurs* Series 4) and make investment commitments of $4,983,462 towards another five projects that were financed for production in the following year. We also invested $1,081,536 in script development across 25 projects.

The programs we are supporting would not be made without ACTF support, which would mean barely any Australian screen content for our nation's children. Children's screen content is the most endangered screen content globally. It is not seen as a driver of new subscriptions, so it does not attract large investments or licence fees in the way that landmark drama for adult audiences does. Whilst children's content is seen as a subscription retention tool, that purpose can be achieved through re-licensing old favourites for children who might be discovering them for the first time. Opportunities for fresh, new, innovative Australian children's content are becoming harder than ever to secure. This makes each of the new shows we are supporting extra special.

This year, the ACTF Board and staff have been discussing the challenges of discoverability - how much harder it is for children and their families to find the Australian content that is being made for them in a fragmented media environment. We are considering all possible levers and engaging proactively with our partners to highlight these issues, as well as exploring the ways we might support "digital first" content for the online platforms children are turning to, in a way that is consistent with our purpose and values.

I would like to thank all Ministers for their continued support of the ACTF, but especially the Commonwealth Minister, the Hon Tony Burke MP. Without Commonwealth support, our work would not be possible. I would also like to thank the team in the Commonwealth Department of Infrastructure, Transport, Regional Development, Communications and the Arts for their engagement during the year, as well as our colleagues at VicScreen, and all the State and Territory education departments.

Finally, I would like to thank my fellow Board members and the terrific team at the ACTF for another great year. It is such a rewarding experience for all of us to be on this team.

Yours sincerely,

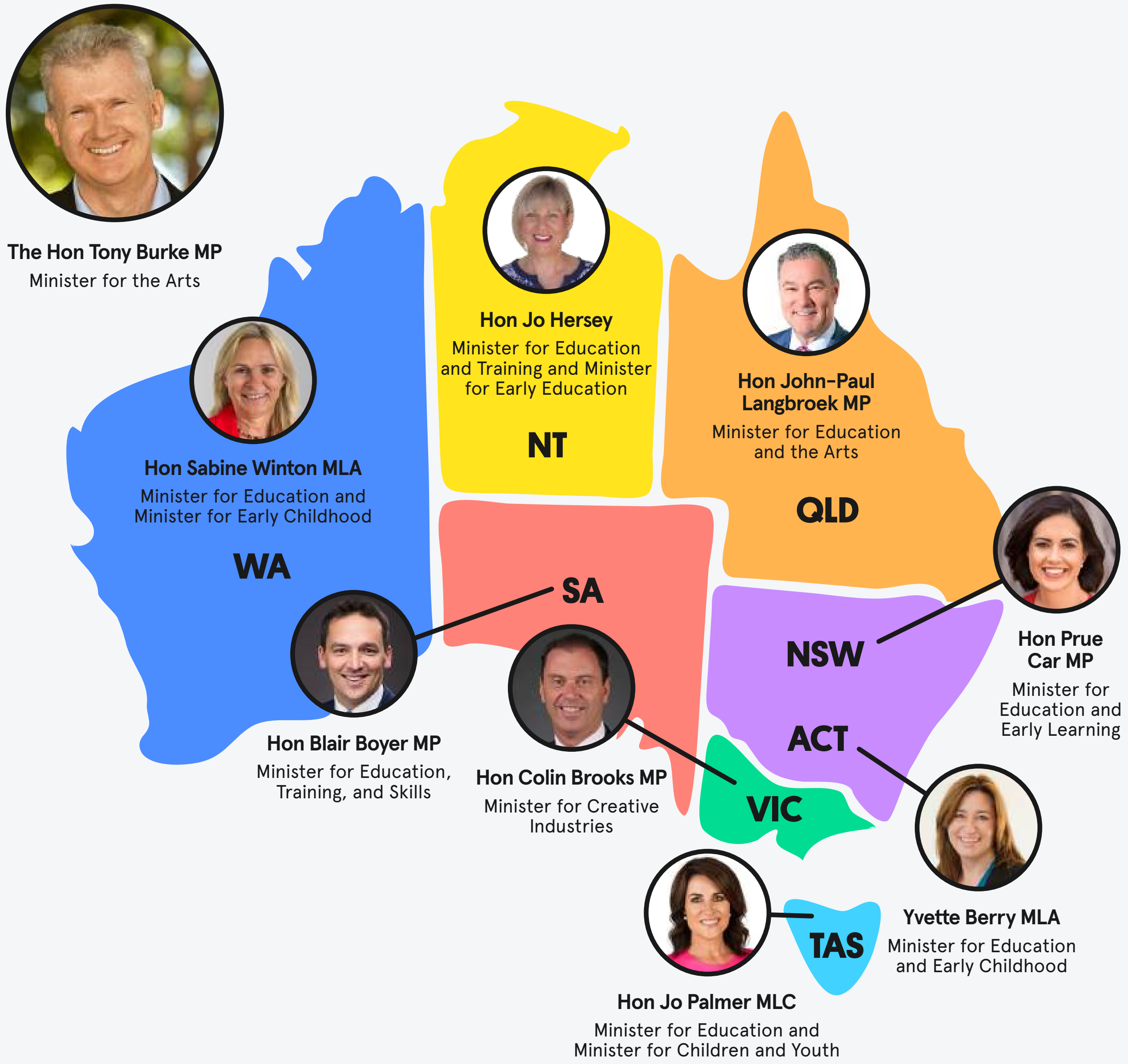
Helen Silver, AO
Chair

"The programs we are supporting would not be made without ACTF support, which would mean barely any Australian screen content for our nation's children... This makes each of the new shows we are supporting extra special."

HELEN SILVER, AO - CHAIR

Ministers Responsible for Funding the ACTF

The Australian Children's Television Foundation is funded by the Commonwealth of Australia, with contributions from each of the States and Territories.



Corporate Profile

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

We are supported by the Commonwealth Government through the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

We also receive modest contributions from the governments of all State and Territories, (through their respective Education Departments, excluding Victoria, where the ACTF receives funding through VicScreen).

Our Purpose

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

Our Values

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

Our Vision

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

The ACTF

Corporate Governance

The governing body of the ACTF is its Board of Directors, the members of which all serve in an honorary capacity.

The ACTF Board adopted a new Constitution on 1 January 2025, which changed the Board composition. Under the new Constitution, the Commonwealth Government appoints three Board members, the State of Victoria appoints one Board member with screen industry expertise, the Education Advisory Panel appoints its Chair as a Board member, and the Board itself may elect up to four independent Board members.

The Board elects the Chair and Deputy Chair from amongst its members. The current Chair and Deputy Chair are Helen Silver, AO, and Andrea Denholm.

The Board meets quarterly.

Three Committees assist the Board to fulfil its Corporate Governance responsibilities.

The Finance, Audit and Risk Management Committee maintains a relationship with the external auditors, exercising due care, diligence, and skill in relation to the reporting of financial information and overseeing the effective management of risks. The Committee reviews the ACTF annual budget, scrutinises investment decisions before they go to the full Board for approval and assists with the development and execution of ACTF funding and financing strategies. The current members of the Committee are:

- Ian Booth (Chair)
- Andrea Denholm
- Olivia Humphrey
- Simon Pryce and
- Helen Silver, AO.

The People and Culture Committee assists the Board in overseeing the ACTF's human resources strategies, including employment policies, professional development and employee engagement, remuneration, compliance with employment laws and internal culture. The current members of the Committee are:

- Helen Silver, AO (Chair)
- Andrea Denholm (Deputy Chair)
- Michelle Lim Davidson and
- Sally Scales.

The Nominations Committee assists the Board in reviewing its skills, networks, capacity, and composition, identifying skills gaps, and identifying individuals who would enhance the composition and skillset of the Board. The current members of the Committee are:

- Helen Silver, AO (Chair)
- Andrea Denholm (Deputy Chair)
- Michelle Lim Davidson and
- Sally Scales.

In addition to the three Committees focused on Corporate Governance, **the Education Advisory Panel** assists the ACTF by advising on strategies to enhance the ACTF's engagement and reach in the education sector. Each State and Territory that contributes to the ACTF appoints one Education Advisory Panel member. The Panel's Chair is a director of the ACTF and a member of the Board, which ensures that the Board maintains the education perspective.

Our Team

2024-25 Highlights

Production and Funding

- $6,156,725 spent on productions, with a further $4,983,462 committed to projects at financing stage.
- $1,081,536 was spent on script development, going to 25 projects.
- Five ACTF-supported programs premiered during the year: *Kangaroo Beach* Series 3, *Kangaroo Beach Mountain Mystery Special, Space Nova* Series 2, *Little J & Big Cuz* Series 4 and *RUNT*.
- Five further ACTF-supported programs were in production during the year: *Tales from Outer Suburbia, Knee High Spies, Happy House, Whale Shark Jack* and *Ginger and the Vegesaurs* Series 4.
- Five further productions were financed during the year, with production to commence in the 2025-2026 financial year: *Caper Crew*, three yet-to-be announced series and one unannounced animated feature film.
- We partnered with Screen Australia to deliver the Kids IP Incubator, an initiative to empower eight creative teams to experiment, learn and develop IP for digital-first platforms like YouTube.

Awards

- The first family film from the Stan/ACTF partnership, *Windcatcher*, has had a high profile on the festival and awards circuit. The film won the 2025 BANFF World Media Festival Rockies Awards Best Live Action for Children in June 2025, as well as the MIPCOM Diversify TV Excellence Award for Representation of Diversity in Kids Programming (Older Children) in October 2024. *Windcatcher* also received the Screen Producers Australia Award for Children's Production of the Year in May 2025.
- The animated series *Tales From Outer Suburbia* was selected for the prestigious Annecy Animation Festival in France, screening the episode 'Distant Rain'.
- Other award highlights include the theatrical family feature film *RUNT*, which won the Screen Producers Australia Award for Best Feature Film Production of the Year in March 2025, and *Eddie's Lil' Homies* being named the National Winner (AU/NZ Region) for Best Animated Series at the Asian Academy Creative Awards.

International Sales

The ACTF launched four new programs to the market and secured international sales totalling $1,470,126 with 26 different broadcasters. Sales highlights included sales of *Hardball, Little Lunch, Spellbinder, Windcatcher, Built To Survive* and *The Inbestigators*. Broadcasters acquiring ACTF shows during the period include Canal+ (France), National Geographic (USA), DR TV (Denmark), Canal Futura (Brazil), Téle-Québec (Canada), Canal Panda (Spain), FNX (USA), SRK ShowTime (Bangladesh), Netflix (USA), APTN (Canada), SVT (Sweden), BYUtv (USA) and many more.

Education and Outreach

- The ACTF created a dedicated standalone education website, which launched in February 2025. Designed with teacher accessibility at its core, the platform offers curriculum-aligned content, interactive activities and practical tools that bring screen stories into the classroom in powerful and purposeful ways.
- Key achievements this year include our first curated clip collections, featuring content from multiple series exploring the topics Consent and Respectful Relationships and Civics and Citizenship, which have been viewed by educators nationwide.
- We also featured Australia's first astronaut, Katherine Bennell-Pegg, in an exclusive interview for the *Space Nova* Series 2 resource, inspiring students through real-world connections to science, space and storytelling.
- 10 new learning resources were released during the year, supporting teachers to use quality Australian programs in classrooms.
- Three virtual workshops were held for 10,890 students and teachers in 315 schools.

Character art from *Knee High Spies*.

Production & Funding

Key-Art from *Tales From Outer Suburbia*.

Production and Funding

The ACTF supports the development and production of entertaining and distinctively Australian children's screen content.

We invest in productions via distribution advance (where we invest against international sales and take on international distribution of a project), via an equity investment, or a combination of both.

In the 2024-2025 financial year, we spent:

- $6,156,725 on production investment;
- $1,081,536 on development investment; and
- $4,983,462 was committed to productions at the financing stage but was not spent by the end of the financial year.

"I think the fact that you have, in this body, the expertise in the specific market that we play in, at a time when there is no regulation... has been a lifeline that we needed for local content, and I would love to see that flourish... I think the ACTF has played a really critical role for kids' audiences, which is huge. Almost 20% of the population are kids."

BARBARA STEPHEN, FLYING BARK, FROM PRODUCERS PERSPECTIVES ON AUSTRALIAN CHILDREN'S TELEVISION IN THE STREAMING ERA (SWINBURNE/RMIT RESEARCH PROJECT)

On the set of *RUNT*.

Fun Fact:

The dog who plays Runt in the film is called Squid. She was a rescue dog prior to the filming of *RUNT*, and after filming, she found her forever home with the *RUNT* animal trainer. To film *RUNT*, Squid travelled all the way through the Nullarbor.

Premiered During the Year

The following programs premiered on networks and streaming platforms during the 2024-2025 financial year:

Space Nova Series 2

SLR Productions (NSW)

A new season of the award-winning animation *Space Nova* Series 2 launched on the ABC on 24 April 2025. *Space Nova* Series 2 sees the space adventuring Nova family come face-to-face with even more strange lifeforms, physics-defying phenomena and planets beyond their wildest dreams.

Space Nova Series 2 is created by SLR Productions and co-produced with Giggle Garage, with production investment from Screen Australia, ABC and the ACTF. The international distributor is ZDF Studios, excluding Australia and New Zealand, which are handled by ACTF. Post, digital and visual effects are supported by Screen NSW.

A group of South Australian children met Australian astronaut Katherine Bennell-Pegg at a special launch event at the Australian Space Discovery Centre in Adelaide. Guests could explore the exhibits and create their own rocket before viewing two episodes ahead of the new series' broadcast premiere.

The ACTF invested alongside Screen Australia, Create NSW, Giggle Garage and SLR Productions.

"I really loved watching Space Nova because it mixes exciting space adventures with cool science ideas. The story follows the Nova family as they travel through space and discover alien technology. What made it so enjoyable was how it felt like a mix of fun and learning at the same time."

EVAN, DOUBLE HELIX BLOGGER,
CSIRO PUBLISHING

Fun Fact:

Space Nova Series 2 explores technological and scientific concepts like robotics, AI, space tourism, interdimensional travel and Dyson Spheres – theoretical mega structures that are capable of harnessing the energy of stars.

Key-Art from *Space Nova* Series 2.

Still from *Little J & Big Cuz* Series 4.

Fun Fact:

Series 4 adds episodes in two new languages, Kuku Yalanji and Kalaw Kawaw Ya to the existing fifteen Australian First Nations languages – Arrernte, Pitjantjatjara, Djambarrpuyŋu, Walmajarri, Yawuru, palawa kani, Warlpiri, Torres Strait Creole, Gija, Noongar, Wiradjuri, Kunwinjku, Ngukurr (Roper) Kriol, Luritja-Pintupi and Dhuwaya.

Little J & Big Cuz Series 4

Ned Lander Media (NSW) and Media World (VIC)

A new season of the award-winning preschool animation series *Little J & Big Cuz* Series 4 premiered on NITV and ABC Kids on 8 July 2024 as part of NAIDOC Week programming. Series 4 is full of wonder and adventure as Little J, Big Cuz, Nanna and Old Dog continue to explore their culture, community and country. Drawing on stories from First Nations writers all over Australia and the voices of some of the country's most iconic actors – including Miranda Tapsell and Deborah Mailman – the series continues to offer a positive view of Indigenous Australia. The season marks 50 episodes of *Little J & Big Cuz* and welcomes two new languages, Kuku Yalanji and Kalaw Kawaw Ya, to the existing 15 Australian First Nations language versions.

The ACTF invested alongside Screen Australia, Screen Tasmania, ACER, ABC, NITV, IBA, VicScreen and Ned Lander Media.

"[The show is] about identity. It's about pride. It shows, in a way that kids understand, that their lives and experiences matter."

MIRANDA TAPSELL (VOICE OF LITTLE J)

RUNT

See Pictures (NSW)

Based on the award-winning novel of the same name by Craig Silvey, *RUNT* is the story of ten-year-old Annie and her shy dog Runt. When Annie and Runt accidentally win a dog agility competition at the local fair, Annie realises her pet's amazing ability and sets her sights on Krumpets, the prestigious UK competition, hoping to win big and save the family farm. The film was shot in Western Australia and is distributed by Studio Canal. The ACTF has educational distribution rights for Australia. *RUNT* premiered in August 2024 as part of the Melbourne International Film Festival.

The ACTF invested alongside Screen Australia, Screen West, Create NSW, Spectrum Films, and a group of private investors.

"Canine caper RUNT is the feel-good film of the year."

STEPHEN ROMEI, THE AUSTRALIAN, SEPTEMBER 2024

"This crowd-pleasing film is sweet, sentimental and a mite corny – but also delightfully well made and sometimes laugh-out-loud funny."

LUKE BUCKMASTER, THE GUARDIAN, SEPTEMBER 2024

“Directed by John Sheedy and adapted from the book of the same name by Craig Silvey, RUNT is a gentle, beautifully shot, and warmly humorous small town Australian story that will appeal to older children and young adolescents – and engage any unsuspecting parents they manage to convince to take them along in the process.”

JOHN MCALOON, THE CONVERSATION, SEPTEMBER 2024

“Echoes classic Aussie feel-good family films of the past.”

BEN O'SHEA, THE WEST AUSTRALIAN, SEPTEMBER 2024

Kangaroo Beach Series 3 and the Mountain Mystery Special

Cheeky Little Media (NSW)

Following on from two successful seasons of this beloved preschool animation, the third series of *Kangaroo Beach* premiered on 20 January 2025, after the 22-minute special, which premiered on 26 December 2024 on ABC Kids. Pounce, Gemma, Neville, and Frizzy are back for another high-energy summer, training as junior lifeguard cadets. This season, they’re joined by Spyke, a daring echidna from the bush who's ready to shake things up as the newest recruit. From beachside rescues to mountain adventures and expeditions into the wilderness, it’s a non-stop thrill ride at the stunning *Kangaroo Beach*!

The ACTF invested alongside Screen Australia, Create NSW, Surf Life Saving Australia and ABC.

“Kangaroo Beach spreads a lifesaving message around Australia and the world. With the introduction of a new character this Boxing Day special, and a storyline that ventures inland to the rivers and waterfalls, that message is as crucial as ever.”

BRIDGET MCMANUS, THE AGE, DECEMBER 2024

Fun Fact:

Icon of the Aussie screen, Deborah Mailman is the voice of Aunty Bev in Series 3 of *Kangaroo Beach*.

Still from *Kangaroo Beach* Series 3.

In Production

Happy House

Media World Pictures (VIC)

Since the dawn of the internet, when the very first cat was videoed chasing a laser, humans have loved online animal content. And now, a group of savvy and talented young animal influencers are reclaiming the ring light. From luxurious digs where they can vibe with their besties, this crack crew of creature creators are producing their own super cute content for dopamine-starved humans and trying to find their own happiness in the process. *Happy House* is comedic, fast-paced and full of heart.

As our creature crew navigate friendships, rivalries, crushes and share house rosters, they're also juggling the endless challenges of being teens in a digital age, trying to stay relevant, choosing the best filter, being 24/7 online, plus the occasional sentient mould in the fridge with a bigger social media following than them. While they collaborate on their reels, pics and posts, the *Happy House* crew are also dealing with the greatest collaboration of all – life.

The ACTF has invested $1,741,342 during the 2024–2025 financial year, which represents the full commitment for the series. Screen Australia, VicScreen, the producer and ABC are also investing.

Knee High Spies

Werner Productions (VIC)

Knee High Spies is a mixed-media preschool series from creator and writer Tim Bain. Meet pint-sized spies whose job is to protect the Hunter family from everyday crises. Whether that's a first tooth going missing before the tooth fairy is due to arrive, finding a lost toy before a long car trip, or tracking down the missing family turtle – it's just that the Hunters don't know that the family toys have a life of their own with puzzles and mysteries to solve every day. Next time you are sure you already looked for that lost toy, but when you double check again and it's there, you'll wonder if the *Knee High Spies* have been in your house too!

The ACTF has invested $2,000,000 during the 2024–2025 financial year, with a further $238,014 to be paid in the next financial year. Screen Australia, VicScreen, ABC and Werner Productions are also investing in the series.

Whale Shark Jack

Cottesloe Films (WA)/Southern Light Films (NSW)

This is the second family film in the Stan/ACTF partnership. *Whale Shark Jack* deals with change, grief and friendship. It is heart-warming, adventurous and funny and is aimed at 6- to 12-year-olds and their families. Set in the breathtaking surroundings of Western Australia's pristine Ningaloo Reef, *Whale Shark Jack* will be visually stunning and an adventure for the audience.

The ACTF invested $2,155,467 in the film during the 2024-2025 financial year, which represents the full commitment. Stan, Screen Australia, Screenwest, and a group of private investors are also investing in the film.

Fun Fact:

As well as capturing the actors swimming with real whale sharks, the film uses different-sized puppets and models to depict Jack as he grows, ranging from the size of a skateboard to the size of a small truck.

On location of *Whale Shark Jack*.

Ginger and the Vegesaurs Season 4

Cheeky Little Media (NSW)

This animated pre-school series is a fresh and unique take on the dinosaur genre. Every episode starring Ginger (a Tricarrotops) and her three Pea-Rex friends is a stand-alone mini-adventure with a focus on visual comedy. Vegetables and fruits were never so much fun!

The ACTF has invested $259,916 in the 2024-2025 financial year, which represents the full commitment for the series. Screen NSW, ABC, Cheeky Little Media and Studio 100 are also investing in the series.

Tales From Outer Suburbia

Flying Bark (NSW) and Highly Spirited (VIC)

Tales From Outer Suburbia is a surreal world, beautifully established in Shaun Tan's critically acclaimed book. Animals and machinery exist as totems and monoliths, dreams and reality conflate into a rich visual landscape, prompting the viewing audience to think philosophically about our place in the world and the world's place in us. Set amidst the backdrop of their parents' recent breakup, Klara and Pim navigate an unforgettable summer holiday filled with sorrows and marvels, triumphs and failures, but most importantly, they form an unbreakable sibling bond as they tackle the art of `growing up' in a suburban landscape.

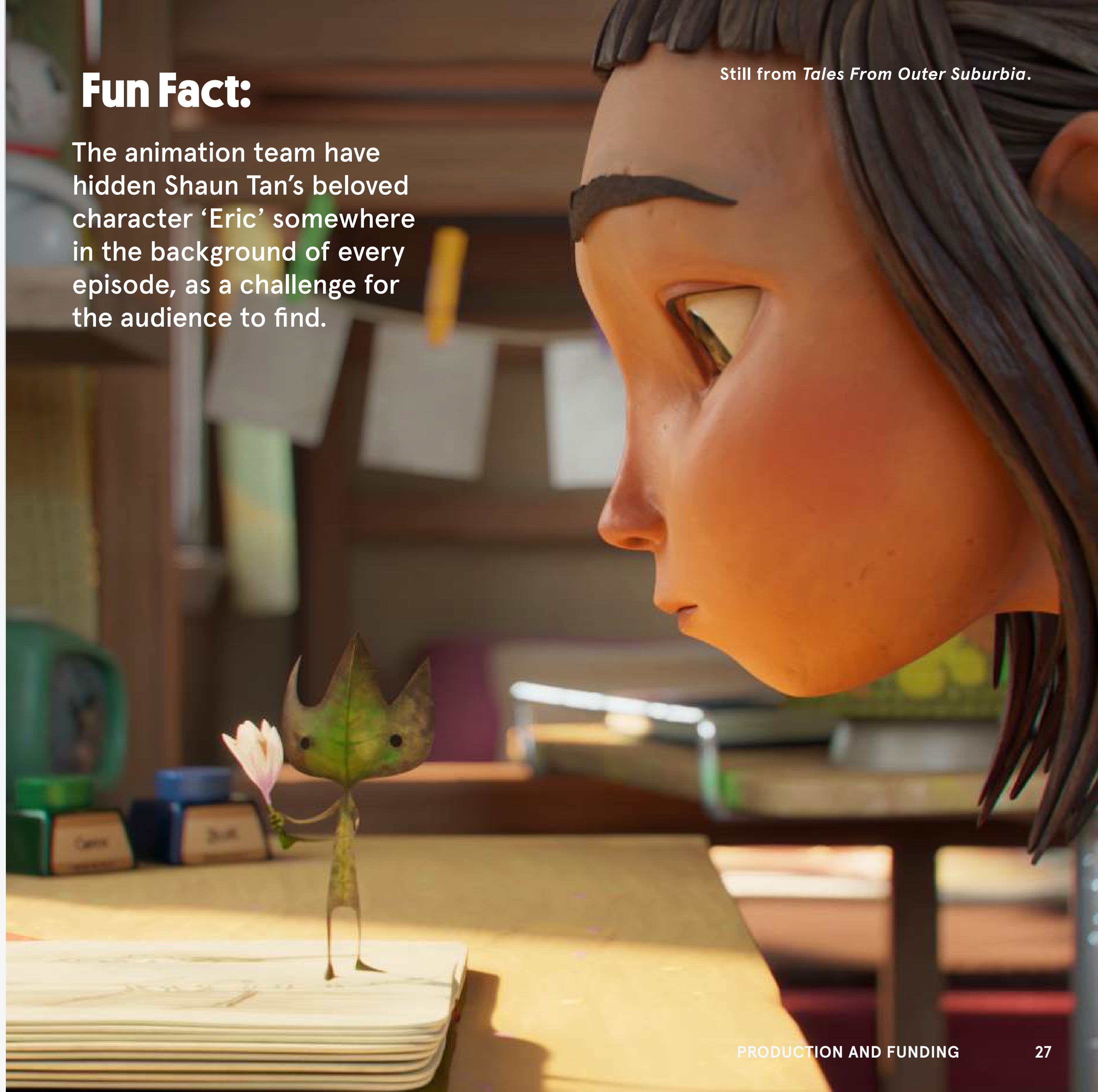
The ACTF has invested a total of $2,142,823 in the 2023-2024 financial year, which represents the full commitment to the series. BYU Television (USA), Screen Australia, Siamese, Screen NSW and the ABC are also investing in the project.

"We hope that both young and old audiences find something thrilling and thought-provoking within our strange little Australian world of cat-girls, deep sea divers, sky fish, unexpected houseguests and secret rooms. Are these not things we've all experienced at one time or another?"

SHAUN TAN,
CREATOR OF TALES FROM OUTER SUBURBIA.

"Grandma is amazing. She's courageous and adventurous, she's quite chaotic, she's a bit bonkers. What drew me to the character, and the whole project, is it's quite possibly the strangest thing I've ever read! It's very surreal – you understand it on a visceral level but you also don't understand it, so you're drawn in to try and make sense of slightly surreal things."

DAWN FRENCH,
BRITISH ACTRESS AND COMEDIAN,
VOICE ACTING GRANDMA IN
TALES FROM OUTER SUBURBIA.



Still from *Tales From Outer Suburbia*.

Fun Fact:

The animation team have hidden Shaun Tan's beloved character 'Eric' somewhere in the background of every episode, as a challenge for the audience to find.

At Financing Stage

Zac Power

Cheeky Little Media (NSW) and Flying Bark (NSW)

The ACTF committed to investing $500,000 in the 2023-2024 financial year and a further $330,000 in 2024-2025 in this feature film. These amounts will be spent in the next financial year.

Caper Crew

Easy Tiger (NSW)

In this live-action series, Amelia and Kai Delaney's mysterious grandma, Queenie, arrives, announcing she's staying with the family. She's rarely seen, turning their lives upside down with her mischievous ways. With its heightened small-town world of quirky characters, real-time magic, confidence tricks and relatable lead characters, *Caper Crew* has the potential to appeal to a wide audience globally. The ACTF committed to investing $1,650,000 in *Caper Crew*.

Television Series

Wooden Horse (NSW)

The ACTF has committed to investing $200,000 in this as-yet-unannounced series.

Television Series

Ned Lander Media (NSW) and Ramu Productions (WA)

The ACTF has committed to an investment of $430,000 in an as-yet-announced series.

Television Series

Gristmill (VIC)

The ACTF has committed to an investment of $1,635,448 in an as-yet-unannounced series.

Knee High Spies

Werner Productions (VIC)

The ACTF made a further commitment of $238,014 in the series.

On set with *Knee High Spies*.

At Development Stage

Project Development Investment Funding (1 July 2024 to 30 June 2025)

APPLICANT	PROJECT	AMOUNT INVESTED	PURPOSE
Pirate Size Productions (VIC)	*Anna Antarctica*	$37,248	For a workshop and bible revision.
Odd Tale Productions Pty Ltd (NT)	*Australi*	$7,000	Towards an animated proof-of-concept teaser.
Easy Tiger (NSW)	*Caper Crew*	$93,965	For a workshop, and bible revision and scripts.
SLR Productions (NSW)	*Chicken Divas*	$9,995	For script development, animations teaser and a music strategy.
Eddie's Lil' Homies Productions Pty Ltd (VIC/SA)	*Eddie's Lil' Homies* – Series 2	$60,411	Towards script development and workshops.
Yoowarni Productions Pty Ltd (NSW)	*Galooroo*	$35,000	For a workshop, series bible and script development.
Cheeky Litttle Media (NSW)	*Ginger and the Vegesaurs* – Series 4	$89,230	To continue development of character designs, environment deck and storyboarding.
Media World Pictures (VIC)	*Happy House*	$60,000	Towards scripting.
Mischief Media (NSW)	*Joy the Musical*	$6,000	Towards scripting, additional songs, production budget and shooting schedule.
Werner Film Productions (VIC)	*Knee High Spies*	$266,615	Towards scripting and further development of the puppets and design elements.
Werner Film Productions (VIC)	*Knee High Spies*	$6,000	Towards a development workshop and script development.
Hey Lemonade (NSW)	*Lenny*	$6,000	To create a demo animatic episode.
Gristmill (VIC)	*Lightning Primary*	$18,500	Towards a workshop and scripting.
Ned Lander Media (NSW)	*Little J & Big Cuz*	$10,000	Towards story workshops, scripting and production documents.
Gristmill (VIC)	*Next Generation*	$30,000	Towards script development.
Tahlee Productions (NSW)	*Netball*	$5,000	For a workshop, a bible and a pilot script.
Drama Queen (NSW)	*Quincy Quivers*	$49,967	Towards workshops, plotting, mini bible, scripting, character and world design and animation test.

See Pictures Pty Ltd (WA)	*Runt* (Series)	$22,816	For a workshop, bible and script development.
Fremantle Media (NSW)	*Saltwater Warriors*	$82,531	For a cultural immersion, workshop and revised bible and storylines.
Werner Film Productions (VIC)	*Silver Beach*	$71,755	Towards a workshop and scripting.
Moody Street Kids (VIC)	*Scram!*	$18,000	Towards script development.
Gary Eck (NSW)	*Scribbly and Doodles*	$19,000	Towards proof-of-concept animation.
Adam Bigum (VIC)	*The Fix-it Club*	$21,750	For a workshop, an updated pitch bible and sample scripts.
Windmill Pictures (SA)	*The Great Kon*	$11,600	Towards a treatment.
Goalpost Pictures (NSW)	*Which Way*	$43,153	Towards a workshop, updated pitch deck, revision of existing scripts, and additional script development.
Total		**$1,081,536**	

Development sketches of Klara for *Tales From Outer Suburbia*.

Screen Australia and ACTF Kids IP Incubator

Eight teams were selected to participate in the Kids IP Incubator, a partnership with Screen Australia. Following a competitive selection process, a mix of experienced and emerging creative teams was selected for a three-month program that ran between March and May 2025. Digital Content Strategist Nico Lockhart was brought over from the UK to lead an in-person three-day workshop, which was followed by online modules from a range of experts.

This initiative recognises that Australian children have more content available to them than ever before across multiple platforms and screens, but new platforms require different development, production, and distribution models. Each team that participated was given $20,000 to develop their project alongside and in line with the learning and discovery that took place across the program.

Projects selected for the initiative are:

- **Bookstore Duck:** Angus Woodiwiss, Celine Goetz, Patrick Egerton and Sophie Knoblanche
- **Moving Out – The Mini Series:** David Smith and Bill Northcott
- **My Brother the Monkey King:** Nicholas Lin and Aven Yap
- **Pit-Pats:** Darcy Prendergast and Josie Mackerras
- **Proudfoot and Friends:** Lucas Proudfoot, Ellenor Cox, John Armstrong, Mikalya Nicol, Georgie Bauman, Freddy Komp, Tim Shultz, Jenny Hanslow, Lauren Woods and Douglas Watkin
- **The Void Diner:** Monique Mulcahy, Millie Holten and Caitlyn Staples
- **Weird Warden:** Nicole Delprado and Grace Rein
- **Woolings:** Liam O'Leary and Amanda Spagnolo

"What I love about this partnership with Screen Australia is that we're encouraging the teams involved to experiment in a collaborative environment where we all learn and lift each other up."

JENNY BUCKLAND, ACTF CEO

The eight teams selected to take part in the Kids IP Incubator Initiative.

Awards

During the 2024-2025 financial year, ACTF-supported programs received the following awards:

Windcatcher

The first family film from the Stan/ACTF partnership, *Windcatcher*, has had a high profile on the festival and awards circuit. The film won the following:

- 2025 BANFF World Media Festival Rockies Awards Best Live Action for Children (Canada)
- 2025 MIPCOM Diversify TV Excellence Award for Representation of Diversity in Kids Programming (Older Children) (France)
- 2025 Screen Producers Australia Award for Children's Production of the Year (AUS)
- 2024 Children's Cinema Award for Best Feature Film (for Audience 12 Years and Under) (Netherlands)
- 2024 Asian Academy Creative Award National Winner (AU/NZ Region) for Best TV Movie/ Anthology Episode/Single Drama and Best Children's Program (Singapore)
- 2024 Casting Guild of Australia Awards: Best Casting in a Feature Film – Nathan Lloyd (AUS)

The film was also named a finalist at the C21 International Drama Awards for Best TV Movie and was nominated for a Kidscreen Award for Best Inclusivity (Kids 6-10 Years) and Venice TV Award for Children and Youth Program. Writer Boyd Quakawoot was also nominated for the 2025 AWGIE Award for Best Feature Script.

On the festival circuit, *Windcatcher* was selected for:

- Mill Valley Film Festival 2024 (USA)
- Filem'On International Film Festival for Young Audiences 2024 (Belgium)
- London Australian Film Festival 2024 (UK)
- Rotorua Indigenous Film Festival 2024 (NZ)
- Australian Film Festival Singapore 2025 (Singapore)
- San Francisco International Film Festival – Schools' Program 2025 (USA)
- Habitat International Film Festival 2025 (India)
- Vision Splendid 2025 (AUS)
- Jamba Nyinayi Festival 2025 (AUS)
- Birrarangga Film Festival 2024 and 2025 (AUS)

"Indigenous Australian director Tanith Glynn-Maloney's first feature is an inspirational celebration of the bonds that tie us to our family, our friends, and our heritage."

K. D. DAVIS,
MILL VALLEY FILM FESTIVAL PROGRAMMER

Windcatcher producer Meg O'Connell at the 2025 SPA Awards.

Tales From Outer Suburbia

Beginning its festival and awards journey early, on the festival circuit, the upcoming animated series *Tales From Outer Suburbia* was selected for:

- Annecy Animation Festival 2025 (France)
- CinefestOZ 2025 (AUS)

RUNT

Theatrical family feature film *RUNT* won the 2025 Screen Producer Australia Award for Best Feature Film Production of the Year (AUS).

The film was nominated for four AACTA Awards, including Best Film, Best Original Song ('Side By Side' by Paul Kelly), Best Casting in a Film (Kirsty McGregor and Annie Murtaugh), and Best Costume Design in a Film (Terri Lamera).

RUNT was also nominated for the CinefestOZ Film Prize and for Best Casting in a Feature Film at the 2024 Casting Guild of Australia Awards.

Eddie's Lil' Homies

Eddie's Lil' Homies was named the National Winner (AU/NZ Region) for Best Animated Series at the Asian Academy Creative Awards, marking the third year in a row an ACTF-supported program has been selected as the national winner in this category.

The animated series was also nominated for Best Children's Program at the 2025 AACTA Awards and for a 2025 BANFF World Media Festival Rockies Award for Animation: Preschool.

Little J & Big Cuz

Series 4 of the animated series *Little J & Big Cuz* was a nominee for Best Children's Program at the 2025 AACTA Awards.

International Sales

During the 2024–2025 financial year, the ACTF launched four new programs to the market and secured international sales contracts totalling $1,470,126 along with several international revenue-sharing agreements. The ACTF received $650,891 as distribution commission and $2,959,125 as recoupment of investment. The ACTF marketing team negotiated sales to over 25 broadcasters covering more than 100 individual territories.

Notable sales during the Reporting Period include the sale of *Little Lunch* (including Specials), *The Inbestigators*, and *Windcatcher* to BYUtv in the USA. *Windcatcher* was also sold to APTN in Canada, Canal+ in France, Netherlands Public Broadcasting in the Netherlands, and PacificAus TV for the Pacific Islands Nations. First Nations Experience (FNX) in the USA acquired several programs, including *Windcatcher, Double Trouble, Eddie's Lil' Homies, Little J & Big Cuz* Series 1–4, *MaveriX, Thalu, Ready for This, Waabiny Time* Series 1–2, and *Red Dirt Riders*. The ACTF also sold the factual program *Built to Survive* to National Geographic (USA) for multiple territories and the *Kangaroo Beach* Series to MTVA in Hungary and Dreamia/Canal Panda in Portugal.

During the 2024–2025 financial year, the ACTF made various sales of its back catalogue, demonstrating the long tail of good children's television content. Finalised licence deals included *The Girl From Tomorrow* (1990), *Spellbinder* (1995), *Mortified* (2006), *Lockie Leonard* (2007), *Double Trouble* (2008), *Waabiny Time* (2010), *Mega Bites* (2010), *Bushwhacked* (2012), *Flea-Bitten* (2012), *The Flaming Thongs* (2014), *Wacky World Beaters* (2014), *Worst Year of My Life, Again!* (2014) and *Hoopla Doopla* (2014).

Gaining market insights is important for ACTF's distribution activities and for giving feedback to producers at the development stage as they shape their concepts. In the 2024-2025 financial year the ACTF attended MIPCOM, as well as the prestigious Annecy International Animation Film Festival and Market in France, showcasing *Tales From Outer Suburbia* and other projects to international content buyers. *Tales From Outer Suburbia* had its world premiere at the Annecy International Animation Film Festival, and the series was selected to compete in the festival's main competition.

"I wanted to take a moment to express our sincere gratitude for your continued support of PacificAus TV throughout the year: it has been instrumental to our continued success in being able to provide quality Australian program content to our Pacific partner broadcasters. We are looking forward to another year of successful collaboration."

MARTI PATTINSON,
BUSINESS UNIT MANAGER, PACIFICAUS TV

Still from *Spellbinder*.

Fun Fact:

The ACTF sold *Spellbinder* Series 1–2 and *The Girl From Tomorrow* Series 1–2 and telemovies to Bangladesh. With a population of over 170 million people, the 30-year-old *Spellbinder* (1995) and the 35-year-old *Girl From Tomorrow* (1990) are finding a new audience.

Education & Outreach

Thalu: Stories Behind The Costumes Virtual Workshop, exploring costumes used in *Thalu*.

Resource Development

We develop high-quality education resources based on ACTF-supported projects. These resources are made available on various platforms, including through the ACTF Education website, and licensed directly to education departments. Resources are mapped to the Australian Curriculum.

"I use Australian content and stories in my teaching because they reflect the voices, experiences and cultures of the students in my classroom. It's important that young people see themselves represented in the media they consume and create. I regularly use resources from the ACTF because they offer rich, high-quality content made by Australian kids, for Australian kids. These stories are relatable, diverse and relevant, and they help spark meaningful conversations about identity, place, and community in a way that international content often (and usually!) doesn't."

PRIMARY TEACHER, SA

Windcatcher

Resource

Published in July 2024, the *Windcatcher* resource is designed for Years 5 to 8 and offers sequenced learning tasks for a whole-class film study. The tasks help build students' knowledge of viewing processes, including planning, monitoring, reflecting, and reviewing, with behind-the-scenes and promotional materials to enhance engagement.

RUNT

Resource

Published in August 2024, the *RUNT* resource is designed for Years 3 to 6 and includes a series of English learning tasks. This resource helps build knowledge about page-to-screen adaptations and supports students in examining and responding to the *RUNT* feature film.

Barrumbi Kids

Resource

Published in August 2024, the *Barrumbi Kids* resource is designed for Years 3 to 6 and supports students' viewing of the live-action series. It includes behind-the-scenes materials such as synopses, biographies, and creative statements to deepen understanding of this First Nations series.

Thalu

Resource

Published in September 2024, the *Thalu* resource is designed for Years 3 to 6 and offers sequenced learning tasks focusing on First Nations methods and perspectives of storytelling. It explores Characters on Country, reframing setting within Aboriginal and Torres Strait Islander Histories and Cultures alongside the English curriculum.

Consent and Respectful Relationships

Curated Clip Collection

Published in February 2025, the Consent and Respectful Relationships: Curated Clip Collection features a series of short scenes from different ACTF-supported programs. Each clip is accompanied by scaffolded tasks and aligned with the Health and Physical Education Curriculum, providing activities suitable for all year levels. This resource is designed to support teachers in embedding consent education into their lessons – an essential component in fostering respect, personal boundaries and healthy relationships from an early age, equipping students with the knowledge and skills to make informed and respectful choices throughout their lives.

Civics and Citizenship (Pilot)

Curated Clip Collection

In April 2025, the ACTF published the pilot Civics and Citizenship: Curated Clip Collection. It brings together a selection of impactful scenes from four different ACTF-supported programs. Each clip is paired with short tasks and provides engaging activities for students across all year levels. This resource is designed to help educators integrate civics education into their classrooms, promoting an understanding of democratic principles, rights and responsibilities and active citizenship.

"It's great to see the new ACTF curated clips collections on Consent and Respectful Relationships and Civics and Citizenship. These are exactly the short, curated clips that the teachers in our research were asking for! Hope they get some traction."

JOANNA MCINTYRE (SWINBURNE UNIVERSITY) AND DJOYMI BAKER (RMIT)

Kangaroo Beach Series 3

Resource

Published in April 2025, the *Kangaroo Beach* Series 3 resource supports Foundation to Year 2 students in exploring water safety and wellbeing through the Health and Physical Education learning area of the Australian Curriculum. The resource features five lessons incorporating clips, discussion starters, movement activities, and creative tasks. It also aligns with the Australian Water Safety Council's National Benchmarks for Swimming and Water Safety Education, supporting early learners in building essential knowledge and skills.

Space Nova Series 2

Resource

Published in May 2025, the *Space Nova* Series 2 education resource was developed in partnership with the Australian Space Agency and is suitable for Years 3 to 6. This resource aligns with the Science, English and Media Arts Curriculum, providing a rich interdisciplinary learning experience. Featuring exclusive interviews with Australian astronaut Katherine Bennell-Pegg, the resource offers unique insights as she responds to key scenes from *Space Nova*. These perspectives connect real-world space science with classroom learning, inspiring curiosity and enhancing students' understanding of STEAM (Science, Technology, Engineering, Arts and Mathematics) in practice. Complementing the interviews are a series of STEAM activities, including short video clips, inquiry-based tasks and design challenges.

"Space Nova Series 2 is a worthwhile resource for educators looking to engage students in STEM, critical thinking and media literacy, while also offering flexibility across multiple curriculum areas....For our students, it wasn't just about watching a show. It was about asking questions, exploring possibilities, and understanding the balance between imagination and reality. And that is the mark of a great teaching resource."

PRIMARY TEACHER, SA

A South Australian Primary School engaging with the *Space Nova* Series 2 Education Resources.

NAIDOC Week 2025

Resource

Published in June 2025, the NAIDOC Week Resource supports Years 4 to 8 students to explore the theme 'The Next Generation: Strength, Vision & Legacy.' Developed in collaboration with Yorta Yorta, Wemba Wemba, Taungwurrung, Tongan and Fiji-Indian woman, Di-Di Vaha'akolo the resource features an exclusive 15-minute interview with *Windcatcher* star Lennox Monaghan. Lennox offers a behind-the-scenes perspective on acting and production, as well as culture, identity and the power of First Nations storytelling.

Comedy Scriptwriting

Resource

Published in June 2025, the Comedy Scriptwriting Resource is designed for Years 5 to 8 and aligns with the English and Media Arts Curriculum, using examples from *The Inbestigators*, *Hardball* and *Little Lunch*. It includes a recorded virtual workshop where writers and educators break down key elements like character, timing and conflict, helping students understand when comedy lands. Through clip analysis, script annotation and writing prompts, students deepen their understanding of how humour is crafted and are guided to create their own comedic scenes. This resource builds creative confidence and critical thinking, empowering students as both thoughtful viewers and skilled creators of screen stories.

Behind the Scenes at the Comedy Scriptwriting Virtual Workshop

Student Experiences

The ACTF is committed to empowering children as both creative content makers and thoughtful media consumers, while fostering a deeper appreciation for locally produced screen stories. Our work includes:

1. Virtual learning workshops that connect students directly with industry experts and on-screen talent, offering rare insights into the production process and the world of screen storytelling.
2. On-demand access to recorded events, allowing schools to revisit and engage with content at their convenience.
3. Collaborations with partner organisations to co-design engaging in-person events that spark creativity, build media literacy and support student voice.

Virtual Workshop: Storytelling with Nadia Wheatley

In August 2024, the ACTF and ACMI co-presented a virtual workshop with *My Place* author Nadia Wheatley. Scheduled as a Book Week event, students in Years 3 to 6 examined the varying constructions of one character across different text types. More than 8,000 students from across Australia registered for this event. Concepts introduced in the workshop are explored further in a jointly developed resource hosted on the ACMI website. A recording of the workshop is available on demand on the ACTF website.

"The students really enjoyed the session. It left students feeling excited about the content and got them thinking about the storylines through the book. We also spent some more time today making further comparisons between the book and the TV series."

PRIMARY TEACHER, VIC

Children's Week Thalu Event

In October 2024, 154 primary students and 12 teachers attended an excursion at ACMI featuring *Thalu* for Children's Week in Victoria. The participants from a Victorian Primary Schools watched Episode 1, 'Escape', in the ACMI cinema and engaged with the content about identity and costume from the *Thalu* resource.

"The costumes in this series were unreal."

@PEPITAHEART

Thalu: Stories Behind The Costumes Virtual Workshop

In November 2024, the ACTF, ACMI and Big hART co-presented a virtual workshop exploring costumes used in *Thalu*. The event was hosted by young talent from the series, Penny, Logan and Wade from the Roebourne community, who interviewed costume designer Kylie Clifford. Students in Years 3 to 6 explored original sketches and ideas, including community visual artwork adaptations featured as prints. A recording of the workshop is available on demand on the ACTF website.

"Every time I play part of an episode of Thalu, I see my First Nations students sit slightly straighter in their chairs - I can see the instant boost of pride in them from seeing First Nations actors performing on screen."

PRIMARY TEACHER, QLD

Space Nova Series 2 Launch Event

In March 2025, ACTF supported the launch event of *Space Nova* Series 2 at the Australian Space Discovery Centre in Adelaide. Staff and friends of the South Australian Department of Education, ACARA and families from local primary schools attended the event.

"It's fun to watch sci-fi shows like Space Nova – it helps us to dream about what might be. Humans are just at the beginning of exploring our solar system and the universe, so who's to say what the future holds? The imagination behind these shows is a wonderful way – even for space engineers – to imagine how they might be able to build things to go to space."

KATHERINE BENNELL-PEGG,
AUSTRALIA'S FIRST ASTRONAUT

***Space Nova* Series 2 Launch with Katherine Bennell-Pegg, Australia's first astronaut.**

Script a Smile: Comedy Scriptwriting Virtual Workshop

On 6 June in 2025, the ACTF and ACMI co-delivered the Script a Smile: Comedy Scriptwriting Virtual Workshop designed for students in Years 5 to 8. The workshop supported students in developing their own humorous characters and storylines, with a focus on key elements of comedy such as character, timing, and conflict. Drawing on examples from *Little Lunch*, *Hardball*, and *The Inbestigators*, students explored what makes these shows so effective and relatable.

Community Screenings

Where possible, the ACTF enables community screenings, which range from children's festivals to youth events, NAIDOC week events, and screenings in educational organisations such as museums or libraries.

Windcatcher was screened at various community screenings throughout the year. *Windcatcher* proved popular and screenings included the Shire of Ashburton community school holiday screening, the Wathaurong Aboriginal Co-operative community screening in Geelong and at the Broome Film Festival school screenings. *Windcatcher* is also one of the films that school classes can choose to watch as part of National Film and Sound Archive excursions in Canberra.

Eddie's Lil' Homies screened as part of the Nunga Screen Program in South Australia May to August 2025.

"The virtual workshop helped my Year 5/6 students understand how comedy scripts are carefully created for a specific audience and purpose. By analysing funny scenes and writing their own, they learned how language, timing and tone influence how humour is received. Students thought critically about who they were writing for and what they wanted their audience to feel. This deepened their understanding of how screen media is crafted to entertain and connect with viewers."

PRIMARY TEACHER, SA

ACMI

Drawings, clips, and other production-related material concerning the creation of the animation series *Eddie's Lil' Homies* were made available to ACMI to form part of the permanent exhibition for the coming years.

Teacher Experiences

Consent and Respectful Relationships Professional Learning

In March, the ACTF delivered two virtual professional learning sessions to introduce the Consent and Respectful Relationships: Curated Clip Collection to educators. More than 500 teachers registered to participate in these sessions, which facilitated critical discussions on consent, boundaries and communication. The program was designed to equip teachers with the knowledge to address the topic of respectful relationships through the use of Australian screen texts in their classrooms.

"Strong links were made between the learning resources and the reality of the classroom (and age/stage of learners). It was nice for it to be recognised how the content is developmentally appropriate. Stepping through some of the resources practically was helpful in increasing confidence to adapt the resources in a way that suits the context/needs of learners."

PRIMARY TEACHER, QLD

"Awesome range of content and ideas to have in teaching and learning. Students engage in these clips more than discussion only. That leads to good discussions, particularly amongst themselves. A good resource to use in professional learning/discussions with colleagues."

DEPARTMENT OF EDUCATION STAFF MEMBER, NT

ATOM QLD 2025 Conference

In May 2025, ACTF delivered the session 'Behind the Screen: Bringing Australian Creatives into Your Classroom' at the 2025 ATOM Queensland Conference. The session shared practical strategies for integrating ACTF production resources into the classroom, with a strong emphasis on how they support key learning outcomes and curriculum requirements.

Swinburne & RMIT Universities Research Project

The multi-year research project, based at Swinburne University of Technology, in partnership with RMIT University, explored the cultural, social, and economic impact of Australian children's television and the work of the ACTF. During the 2024–2025 financial year, the final reports for the different research strands were published, and they are available on the ACTF website (via the About Us/Research tab):

- *Australian Children's Streaming Video Platform Habits, Fluencies and Literacies*
- *Kids' TV Memories: Audience Perspectives on the Roles and Long-term Value of Australian Children's Television*
- *Parents' Perspectives on Australian Children's Television in the Streaming Era – Report 1*
- *Parents' Perspectives on Australian Children's Television in the Streaming Era – Report 2*
- *Producers' Perspectives on Australian Children's Television in the Streaming Era*
- *Australian Teachers' Perspectives on Children's Television and Screen Media in Education*

Australian Children's Streaming Video Platform Habits, Fluencies and Literacies

Education Advisory Panel

ACTF's education work is shaped by evidence-informed practice and guided by our Education Advisory Panel, with representatives from every State and Territory ensuring national relevance and local impact. The Education Advisory Panel was established on 1 January 2025 as part of a governance restructure, and its members are:

- Paul Wood (Chair) – representing New South Wales
- Mark Huxley (Deputy Chair) – representing the Australian Capital Territory
- Judith King (Deputy Chair) – representing Western Australia
- Gay Cumming – representing Tasmania
- Tracey Davies – representing South Australia
- Stephen Fraser - representing Victoria
- Tania Kolomitsev – representing the Northern Territory
- Kylie Marchant – representing Queensland

"I'm a great believer in using visual text in the classroom... (Students) think they know everything about it, but at the same time, they need to be able to deconstruct that text just as much as all of the other ones we do, if not more so."

SECONDARY SCHOOL TEACHER, SA

Financial Report

Development sketches of the diver from *Tales From Outer Suburbia*.

Key Art from *Knee High Spies*.

Financial Report

Helen Silver AO
Chair

Elected 01.08.2022
(Re-elected 26.11.2024 for three years)

Helen Silver is a highly experienced non-executive Director who has worked at the highest levels of the public and private sectors. From 2013, for eight years, she worked for Allianz Australia where her last role was Deputy Managing Director. Prior to joining Allianz, Helen had spent nearly 30 years in executive roles in the Victorian and Commonwealth public service, culminating as Secretary of the Department of Premier and Cabinet. Helen is currently a non-executive director of PEXA Group Limited, Crown Melbourne and Deputy Chair of the Victorian Managed Insurance Authority. Helen is an elected member of the Board.

Andrea Denholm
Deputy Chair

Appointed 30.10.2013
(Reappointed 02.11.2022 for three years)

Andrea is a highly experienced creative producer of a distinctive and award-winning slate of premium scripted content. She is currently Executive Producer and Head of Development for Tony Ayres Productions. Her credits include upcoming Netflix drama *The Survivors*, multi-award winning drama series *Fires*, ABC/BBC children's comedy, *Spooky Files*, International Emmy® nominated *Wrong Kind of Black*, innovative screen opera *The Divorce*, multiple seasons of comedy series *How to Stay Married* and *It's A Date*, comedy series *8MMM Aboriginal Radio*, and landmark documentary series *Sporting Nation* with John Clarke. Andrea's other credits include *Tripping Over*, *SeaChange* (1998-2000), *After the Deluge*, *CrashBurn*, *Worst Best Friends* and *Outland*. Andrea is on the Board of VicScreen and is the Victorian Government appointment to the Board.

Ian Booth

Appointed 09.04.2019
(Reappointed 09.04.2025 for three years)

Ian is the CEO of Black Swan State Theatre Co, Western Australia's major theatre company. He has over 20 years of experience in the Australian screen industry and is currently a director of Indian Pacific Pictures and Home Fire Creative Industries. Ian was CEO of Screenwest for over a decade, financing hundreds of screen projects, including *Mystery Road*, *Breath*, *Red Dog*, *Satellite Boy*, *Paper Planes*, *Bran Nue Dae*, *Cloudstreet*, *SAS: The Search for Warriors*, *Outback Truckers*, *Lockie Leonard* and many more. Originally a lawyer, Ian also worked at the ABC, and has served on the Boards of national screen agency Ausfilm, Awesome Arts and the FTI. Ian is a Commonwealth Government appointment to the Board.

Michelle Lim Davidson

Appointed 11.06.2023 for three years

Michelle is a Korean Australian actor and writer. Since graduating from WAAPA she has worked extensively in Theatre, TV & Film. She has performed with numerous companies including Sydney Theatre Company and Melbourne Theatre Company. Michelle is also known for her TV work, including being a presenter on *Play School*. Her performance in *The Newsreader* earned a Silver Logie nomination & two AACTA nominations. She has received nominations at the Sydney Theatre Awards and was the recipient of the Mike Walsh Fellowship. Michelle was awarded Equity Awards for her ensemble work in *Utopia* and *The Newsreader*. As a writer, she has worked for ABC Kids and ABC ME. Her play *Where We Love is Home* was shortlisted for the prestigious Patrick White Award at Sydney Theatre Company. Michelle is a Commonwealth Government appointment to the Board.

Olivia Humphrey

Elected 26.11.2024 for three years

Olivia Humphrey began her career in film distribution with notable roles managing *Teletubbies* at BBC and *Hi-5* at Roadshow Entertainment. In 2008, she founded Kanopy, a streaming platform that revolutionised access to films for library members. Starting as a bootstrapped venture in Perth, Olivia moved Kanopy to the USA where she led the company's expansion across North America and Europe. In 2021, Kanopy was acquired by KKR, marking one of the top 10 Australian M&A exits of the year and cementing its status as a landmark Australian media-tech success story. Olivia has invested in a number of Australian independent films including *How to Please a Woman*, *Seriously Red*, *Run Rabbit Run* and *Addition*. She serves as Adjunct Professor of Entrepreneurship at Curtin University's Business and Law Faculty. Olivia is an elected member of the Board.

Simon Pryce

Appointed 09.05.2024 for three years

Simon has worked extensively in the performing arts industry from musicals such as *The Phantom of the Opera*, *Cats* and *South Pacific* to TV productions such as *Water Rats*, *All Saints*, *Home and Away*, *The Masked Singer* and *The Kingdom of Paramithi*. Simon is best known for his role as The Red Wiggle, and he regularly performs live concerts throughout Australia, New Zealand, the USA, Canada, and the UK. He has written and appeared in numerous TV productions with The Wiggles and, as a recording artist, has won four Aria awards and the Ted Albert Award for outstanding services to Australian Music. Simon is a Director and Chair at The Wiggles Holdings Pty Ltd. Simon is a Commonwealth Government appointment to the Board.

INFORMATION ON DIRECTORS IN OFFICE ON 30 JUNE 2025

Sally Scales

Elected 03.03.2021
(Re-elected 26.11.2024 for three years)

Sally Scales is a Pitjantjatjara woman from Pipalyatjara in the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote South Australia. Sally was the youngest person ever elected as Chairperson of the APY Executive Board Council in 2019. Sally has worked with the APY Art Centre Collective since 2013 in cultural liaison, elder support and spokesperson roles, as well as being Regional Programs Coordinator. Sally was instrumental in opening two APY Art Centre Collective galleries in Sydney and Adelaide. Sally was a delegate to the First Nations National Constitutional Convention at Uluru, involved in drafting the Uluru Statement of the Heart, and continues to be a member of the Uluru Dialogues Leadership Group. Alongside all these activities Sally is also a full-time mum to her nephew Walter. Sally is an elected member of the Board.

Paul Wood

Appointed 03.02.2021
(Reappointed 04.03.2024 for three years
– Retired 31.12.2024) Appointed 27.02.25

Paul Wood is the Executive Director, Teaching and Learning Support in the NSW Department of Education. He is responsible for leading the development of high quality evidence-based strategies, and programs which ensure NSW public schools and teachers have the resources needed to ensure all learners can effectively access the curriculum and fulfill their potential. Paul has been a teacher, a principal of three schools and a system leader of educational programs at a state-wide level and has a background in special and inclusive education and has worked in special education in the past primarily at the University of Sydney including lecturing in inclusive education in the MEd, BEd and MTeach programs at the University of Sydney. He is a recipient of the Public Service Medal in the Australia Day Honours list in 2021 for his leadership of the state-wide curriculum support for schools through the COVID-19 pandemic, and has a PhD in educational leadership from the University of Sydney. Paul is the Chair of the ACTF Education Advisory Panel.

RETIRED DIRECTORS PROFILES 2024-2025

Gay Cumming

Appointed 27.11.2022 for three years
Retired 31.12.2024

Gay was the Director of Teaching and Learning with the Tasmanian Department for Education, Children and Young People. Gay represented the Tasmanian Government on the Board.

Mark Huxley

Appointed 10.01.2023 for three years
Retired 31.12.2024

Mark is a passionate educator with over twenty years’ experience in leading the delivery of service transformation and improvements to education, firstly as a teacher and school leader, then within the Education Directorate, across ACT Government, and in the Commonwealth public service. Mark represented the ACT Government on the Board.

Judith King

Appointed 02.08.2023 for three years
Retired 31.12.2024

Judith was the Director – Teaching Quality and Innovation – Statewide Services, in the Western Australian Department of Education, leading the development, implementation and evaluation of a range of state-wide supports and services to students and schools. Judith represented the Western Australian Government on the Board.

Kate Robarts

Appointed 30.11.2022 for three years
Retired 21.11.2024

Kate was a Senior Director within the Teaching and Learning Services division in the Northern Territory Department of Education. Kate represented the Northern Territory Government on the Board.

Robyn Rosengrave

Appointed 14.01.2019
(Reappointed 15.01.2022 for three years
Retired 31.12.2024

Robyn was the Executive Director, Student Engagement and Alternate Learning within the Queensland Department of Education. Robyn represented the Queensland Government on the Board.

Key-Art from *Tales From Outer Suburbia*.

The directors present their report together with the financial report of Australian Children's Television Foundation, for the year ended 30 June 2025 and auditor's report thereon.

DIRECTORS' NAMES

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

- Helen Silver
- Andrea Denholm
- Ian Booth
- Michelle Lim Davidson
- Olivia Humphrey (Appointed 26.11.2024)
- Simon Pryce
- Sally Scales
- Paul Wood (Retired 31.12.2024 - Reappointed 27.02.2025)
- Gay Cumming (Retired 31.12.2024)
- Mark Huxley (Retired 31.12.2024)
- Judith King (Retired 31.12.2024)
- Kate Robarts (Retired 21.11.2024)
- Robyn Rosengrave (Retired 31.12.2024)

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

RESULTS

The deficit of the economic entity for the year amounted to $1,317,477 (2024: $3,392,468 deficit).

REVIEW OF OPERATIONS

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

SIGNIFICANT CHANGES IN STATE OF AFFAIRS

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

PRINCIPAL ACTIVITIES

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

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

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

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

By investing in the development, production and distribution of quality children's television, audiovisual media and related educational resources, and by leading policy debate concerning children's media, the economic entity's activities address the needs identified in its mission and its objectives.

No significant change in the nature of these activities occurred during the year.

AFTER BALANCE DATE EVENTS

On 6 August 2025, A.C.T.F Productions Limited was deregistered.

Other than the matter above, no matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

LIKELY DEVELOPMENTS

The economic entity expects to maintain the present status and level of operations.

MEETINGS OF DIRECTORS

DIRECTORS	DIRECTORS' MEETINGS		FINANCE, AUDIT & RISK COMMITTEE MEETINGS		NOMINATIONS COMMITTEE MEETINGS		PEOPLE AND CULTURE 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
Helen Silver	4	4	4	4	2	2	3	3
Andrea Denholm	4	3	4	3	2	2	3	3
Ian Booth	4	4	4	4	–	–	–	–
Michelle Lim Davidson	4	4	–	–	–	–	1	–
Olivia Humphrey	3	3	1	1	–	–	–	–
Simon Pryce	4	3	1	–	–	–	–	–
Sally Scales	4	3	–	–	2	1	3	1
Paul Wood	4	3	–	–	–	–	–	–
Gay Cumming	2	2	–	–	–	–	–	–
Mark Huxley	2	2	2	2	–	–	–	–
Judith King	2	2	–	–	–	–	–	–
Kate Robarts	1	–	–	–	–	–	–	–
Robyn Rosengrave	2	1	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 2025 the number of members was 8. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is $400.

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 Investment and Market Representation

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

Objective 2 – Development Funding and Industry Development

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

Objective 3 – Education, Access and Distribution

Delivering educational outcomes through the use of Australian children's television and maximising access for the child audience to new and existing high-quality Australian children's content.

Objective 4 – Accountability

Efficiently and effectively manage ACTF for its stakeholders, develop and nurture its staff.

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 2025-2028 sets out the 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: Helen Silver AO

Director: Andrea Denholm

Date: 2 September 2025

PITCHER PARTNERS

AUDITOR'S INDEPENDENCE DECLARATION

To The Directors Of Australian Children's Television Foundation

In accordance with section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, I declare to the best of my knowledge and belief in relation to the audit of the financial report of Australian Children's Television Foundation for the year ended 30 June 2025, there have been:

- no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- no contraventions of the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* in relation to the audit.

K L BYRNE
Partner

PITCHER PARTNERS
Melbourne

Date: 2 September 2025

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CONSOLIDATED STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2025

	NOTE	2025 $	2024 $
Revenue			
External program funding income	4	7,353,711	3,730,042
Other revenue	5	2,154,843	2,121,980
		9,508,554	5,852,022
Less: expenses			
International distribution		(699,495)	(676,977)
Content expenses		(1,469,693)	(1,299,528)
Administrative expenses		(1,706,225)	(1,649,748)
Communication expenses		(467,506)	(480,400)
Education unit		(406,493)	(590,017)
Production costs write off		(5,840,292)	(4,290,879)
Digital implementation		(236,327)	(256,941)
		(10,826,031)	(9,244,490)
Deficit		**(1,317,477)**	**(3,392,468)**
Other comprehensive income for the year		–	–
Total comprehensive deficit		**(1,317,477)**	**(3,392,468)**

The accompanying notes form part of these financial statements.

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2025

	NOTE	2025 $	2024 $
Current assets			
Cash and cash equivalents	7	8,761,759	9,804,376
Receivables	8	289,364	751,483
Other financial assets	9	-	60,736
Other assets	10	738,463	445,284
Total current assets		**9,789,586**	**11,061,879**
Non-current assets			
Other financial assets	9	2,572,606	2,496,321
Lease assets	11	1,762,367	2,048,156
Plant and equipment	12	151,819	113,332
Total non-current assets		**4,486,792**	**4,657,809**
Total assets		**14,276,378**	**15,719,688**
Current liabilities			
Payables	13	1,550,798	1,466,956
Lease liabilities	11	212,534	198,680
Provisions	14	478,278	496,034
Total current liabilities		**2,241,610**	**2,161,670**
Non-current liabilities			
Lease liabilities	11	1,640,034	1,852,568
Provisions	14	74,246	67,485
Total non-current liabilities		**1,714,280**	**1,920,053**
Total liabilities		**3,955,890**	**4,081,723**
Net assets		**10,320,488**	**11,637,965**
Members' funds			
Reserves	15	7,687,401	7,315,066
Accumulated surplus	16	2,633,087	4,322,899
Total members' funds		**10,320,488**	**11,637,965**

The accompanying notes form part of these financial statements.

CONSOLIDATED STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2025

	CONTRIBUTED EQUITY $	RESERVES $	ACCUMULATED SURPLUS $	TOTAL MEMBER FUNDS $
Balance as at 1 July 2023	**–**	**10,056,589**	**4,973,844**	**15,030,433**
Deficit for the year	–	–	(3,392,468)	(3,392,468)
Total comprehensive income for the year	**–**	**–**	**(3,392,468)**	**(3,392,468)**
Transfers	–	(2,741,523)	2,741,523	–
Balance as at 30 June 2024	**–**	**7,315,066**	**4,322,899**	**11,637,965**
Balance as at 1 July 2024	**–**	**7,315,066**	**4,322,899**	**11,637,965**
Deficit for the year	–	–	(1,317,477)	(1,317,477)
Total comprehensive income for the year	**–**	**–**	**(1,317,477)**	**(1,317,477)**
Transfers	–	372,335	(372,335)	–
Balance as at 30 June 2025	**–**	**7,687,401**	**2,633,087**	**10,320,488**

The accompanying notes form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2025

	NOTE	2025 $	2024 $
Cash flow from operating activities			
Receipts from customers		1,991,760	1,907,569
Government grants		8,089,082	4,103,046
Payments to suppliers and employees, including project investments		(6,469,326)	(5,564,721)
Interest received		479,549	460,056
Finance costs		(136,925)	(151,229)
Net cash provided by operating activities		**3,954,140**	**754,721**
Cash flow from investing activities			
Payment for plant and equipment		(135,646)	(29,131)
Net payments for investments		(4,525,506)	(3,304,610)
Net cash used in investing activities		**(4,661,152)**	**(3,333,741)**
Cash flow from financing activities			
Principal portion of lease payments		(335,605)	(393,456)
Net cash used in financing activities		**(335,605)**	**(393,456)**
Reconciliation of cash			
Cash at beginning of the financial year		9,804,376	12,776,852
Net increase in cash held		(1,042,617)	(2,972,476)
Cash at end of financial year		**8,761,759**	**9,804,376**

The accompanying notes form part of these financial statements.

NOTE 1: BASIS OF PREPARATION

General Information

The financial report is a general purpose financial report that has been prepared in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and Australian Accounting Standards - Simplified Disclosures, Interpretations and other applicable authoritative pronouncements of the Australian Accounting Standards Board. This includes compliance with the recognition and measurement requirements of all Australian Accounting Standards, Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board and the disclosure requirements of AASB 1060 *General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities.*

This financial report is the first financial report of the economic entity prepared in accordance with Australian Accounting Standards - Simplified Disclosures. The prior year financial report was prepared in accordance with Australian Accounting Standards – *Tier 1*. The transition from the previous financial reporting framework to Australian Accounting Standards - Simplified Disclosures has not affected the economic entity's reported financial position, financial performance and cash flows.

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

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

Historical Cost Convention

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

Significant accounting estimates and judgements

The preparation of the financial report requires the use of certain estimates and judgements in applying the economic entity's accounting policies. Those estimates and judgements significant to the financial report are disclosed in Note 2 to the financial statements.

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 entity 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.

Accounting policies

The following accounting policies have been applied in the preparation and presentation of the financial report.

(a) External program funding income

A number of Australian Children's Television Foundation programs are supported by grants received from Commonwealth and State governments. The terms and conditions of each grant are reviewed to determine if the requirements of AASB 1058 Income for Not-for-Profit Entities or AASB 15 Revenue from Contracts with Customers are met.

If AASB 15 applies to a transaction or part of a transaction, Australian Children's Television Foundation applies the general principles of this standard to determine the appropriate revenue recognition. Revenue is recognised at an amount that reflects the consideration to which the entity is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the organisation: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised. Any income received where the performance obligation is not yet satisfied as at reporting date, is recorded as deferred income.

Where a grant or other income does not meet the requirements of AASB 15, Australian Children's Television Foundation considers the application of AASB 1058 Income of Not-for-Profit Entities. Under AASB 1058, the asset received will be recognised and measured at fair value in accordance with other applicable Australian Accounting Standards. Upon initial recognition of the asset, this Standard requires Australian Children's Television Foundation to consider whether any other financial statement elements (called `related amounts') should be recognised.

(b) Revenue from the sale of goods or services

Revenue from the sale of goods or services is recognised as, or when, goods or services are transferred to the customer, and is measured at an amount that reflects the consideration to which the economic entity expects to be entitled in exchange for the goods or services.

(c) Other revenue

Interest

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Leases

Lease revenue from operating leases is recognised on either a straight-line basis or another systematic basis (if that basis is more representative of the pattern in which benefit from the use of the underlying asset is diminished).

Other revenue

Other revenue is recognised when it is received or when the right to receive payment is established.

(d) Plant and equipment

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

Plant and equipment

Depreciation

All other property, plant and equipment is depreciated over their estimated useful lives.

Leasehold improvements

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

NOTE 1: BASIS OF PREPARATION (CONTINUED)

(d) Plant and equipment (continued)

CLASS OF FIXED ASSET	DEPRECIATION RATES	DEPRECIATION BASIS
Leasehold improvements at cost	14 - 18%	Straight line
Office equipment at cost	20 - 50%	Straight line
Furniture, fixtures and fittings at cost	4 - 20%	Straight line

(e) Employee benefits

Short-term employee benefits

Provisions for short-term employee benefits, including annual leave that are expected to be settled wholly within twelve months after the end of the reporting period, are measured at the (undiscounted) amount of the benefit expected to be paid.

Long-term employee benefits

Provisions for other long-term employee benefits, including long service leave and annual leave that are not expected to be settled wholly within twelve months after the end of the reporting period, are measured at the present value of the expected benefit to be paid in respect of the services provided by employees up to the reporting date.

(f) Leases

Lease assets are measured at cost less accumulated depreciation and any accumulated impairment losses. Lease assets are depreciated over the shorter of the lease term and the estimated useful life of the underlying asset, on a basis that is consistent with the expected pattern of consumption of the economic benefits embodied in the underlying asset.

Lease liabilities are measured at the present value of the remaining lease payments. Interest expense on lease liabilities is recognised in profit or loss. Variable lease payments not included in the measurement of lease liabilities are recognised as an expense in the period in which they are incurred.

Lease payments made in relation to leases of 12-months or less and leases of low value assets (for which a lease asset and a lease liability has not been recognised) are recognised as an expense on a straight-line basis over the lease term.

(g) Income tax

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

(h) 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, and bank overdrafts.

(i) Other financial assets

Other financial assets are initially measured at fair value. Transaction costs are included as part of the initial measurement, except for financial assets at fair value through profit or loss. Such assets are subsequently measured at either amortised cost or fair value depending on their classification. Classification is determined based on both the business model within which such assets are held and the contractual cash flow characteristics of the financial asset unless an accounting mismatch is being avoided. Financial assets are derecognised when the rights to receive cash flows have expired or have been transferred and the company has transferred substantially all the risks and rewards of ownership. When there is no reasonable expectation of recovering part or all

of a financial asset, it's carrying value is written off.

Project 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 Australian Children's Television Foundation; and the cost of the asset can be measured reliably.

Australian Children's Television Foundation assesses 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.

Economic benefit received above carrying amount of investment is recognised through profit and loss as production investment recoupment income.

(j) Impairment of non-financial assets

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

(k) Trade and other payables

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

NOTE 1: BASIS OF PREPARATION (CONTINUED)

(l) Cash Reserves Policy

Purpose

To ensure there are sufficient cash reserves available for operational expenditure and committed to production investment

Objectives

The objective of the reserve is to:

1. Provide for the short-term operational cash requirements between Commonwealth Funding Drawdowns,
2. Provide for Production Investment commitments, and
3. Provide for saving for future production investment.

Calculation Method

Operational cash requirements should be calculated with reference to three months budgeted operational expenditure for the first three months of the upcoming financial year, as per the budget presented to the June Board Meeting.

Investment cash requirements will be sufficient to cover investment commitments that have been or will be made from Commonwealth Funding, or to allow for savings for future investments.

Notwithstanding the requirements outlined above, the transfer to the cash reserve will be capped at the amount available within the accumulated surplus.

Policy

The cash reserve to be held will be calculated prior to the June board meeting and be presented to the board for approval.

Both the policy and the amounts are to be reviewed annually and adjusted accordingly. The reserve amounts are to be allocated to a balance sheet account, and should be covered by existing cash and term deposit holdings at 30 June

(m) Comparatives

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

NOTE 2: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

In the process of applying the economic entity's accounting policies, management makes various judgements that can significantly affect the amounts recognised in the financial statements. In addition, the determination of carrying amounts of some assets and liabilities require estimation of the effects of uncertain future events. Outcomes within the next financial year that are different from the assumptions made could require a material adjustment to the carrying amounts of those assets and liabilities affected by the assumption.

The following outlines the major judgements made by management in applying the economic entity's accounting policies and/or the major sources of estimation uncertainty, that have the most significant effect on the amounts recognised in the financial statements and/or have a significant risk of resulting in a material adjustment to the carrying amount of assets and liabilities within the next financial year:

(a) Lease term

The lease term is a significant component in the measurement of both the right-of-use asset and lease liability. Judgement is exercised in determining whether there is reasonable certainty that an option to extend the lease or purchase the underlying asset will be exercised, or an option to terminate the lease will not be exercised, when ascertaining the periods to be included in the lease term. In determining the lease term, all facts and circumstances that create an economical incentive to exercise an extension option, or not to exercise a termination option, are considered at the lease commencement date.

Factors considered may include the importance of the asset to the company's operations; comparison of terms and conditions to prevailing market rates; incurrence of significant penalties; existence of significant leasehold improvements; and the costs and disruption to replace the asset. The company reassesses whether it is reasonably certain to exercise an extension option, or not exercise a termination option, if there is a significant event or significant change in circumstances.

(b) Incremental borrowing rate

Where the interest rate implicit in a lease cannot be readily determined, an incremental borrowing rate is estimated to discount future lease payments to measure the present value of the lease liability at the lease commencement date. Such a rate is based on what the company estimates it would have to pay a third party to borrow the funds necessary to obtain an asset of a similar value to the right-of-use asset, with similar terms, security and economic environment.

(c) Employee benefits provision

As discussed in note 14, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

(d) Impairment of non-financial assets other than goodwill and other indefinite life intangible assets

The company assesses impairment of non-financial assets other than goodwill and other indefinite life intangible assets at each reporting date by evaluating conditions specific to the company and to the particular asset that may lead to impairment. If an impairment trigger exists, the recoverable amount of the asset is determined. This involves fair value less costs of disposal or value-in-use calculations, which incorporate a number of key estimates and assumptions.

NOTE 3: OPERATING DEFICIT

	2025 $	2024 $
Deficit has been determined after:		
Finance costs		
- Interest expense on lease liabilities	136,925	151,229
Depreciation		
- leasehold improvements	27,949	123,663
- office furniture and equipment	66,539	88,040
- furniture and fittings	2,671	11,711
	97,159	223,414
Amortisation of non-current assets		
- leased assets	285,789	109,229
Employee benefits:		
- Short-term benefits	2,623,633	2,800,191
- Superannuation guarantee contributions	293,443	286,122
	2,917,076	3,086,313
Remuneration of auditors for:		
Pitcher Partners (Melbourne)		
Audit and assurance services		
- Audit or review of the financial report	55,500	61,100

NOTE 4: EXTERNAL PROGRAM FUNDING INCOME

	2025 $	2024 $
Operating grants	523,711	522,042
Commonwealth Government Grant – Operational Funding	6,830,000	3,208,000
	7,353,711	3,730,042

NOTE 5: OTHER REVENUE

Other revenue		
Interest income	486,018	511,525
Rental income	11,022	10,960
Sale of goods or service	655,142	862,674
Production investment recoupment	997,453	727,460
Other revenue	5,208	9,361
	2,154,843	2,121,980

NOTE 6: KEY MANAGEMENT PERSONNEL COMPENSATION

Total compensation paid or payable to key management personnel	334,246	316,233

NOTE 7: CASH AND CASH EQUIVALENTS

Cash at bank	121,587	1,844,759
Term deposits	7,887,993	6,647,787
Deposits at call	752,179	1,311,830
	8,761,759	9,804,376

NOTE 8: RECEIVABLES

		2025 $	2024 $
CURRENT			
Trade debtors		1,154	88
Other receivables		288,210	117,874
Producer offset loan	(i)	-	633,521
		289,364	751,483

(i) Producer offset loan

Producer offset loan	-	639,990
Interest received in advance	-	(6,469)
	-	633,521

NOTE 9: OTHER FINANCIAL ASSETS

CURRENT		
Marketing and production accounts		
Term deposits	-	60,736
Distribution accounts	1,293,277	1,827,399
Less amounts held on behalf of investors	(1,293,277)	(1,827,399)
	-	60,736
NON-CURRENT		
Project investments - at cost	2,572,606	2,496,321

NOTE 10: OTHER ASSETS

CURRENT		
Prepayments	145,589	142,940
Accrued income	592,874	302,344
	738,463	445,284

NOTE 11: LEASE ASSETS AND LEASE LIABILITIES

	2025 $	2024 $
(a) Lease assets		
Under lease	2,071,972	2,071,972
Accumulated amortisation	(309,605)	(23,816)
Total carrying amount of lease assets	1,762,367	2,048,156

Reconciliations

Reconciliation of the carry amount of lease assets at the beginning and end of the financial year:

Buildings		
Opening carrying amount	2,048,156	1,986,559
Additions	-	170,826
Amortisation	(285,789)	(109,229)
Closing carrying amount	1,762,367	2,048,156

(b) Lease liabilities

CURRENT		
Lease liability	212,534	198,680
NON-CURRENT		
Lease liability	1,640,034	1,852,568
Total carrying amount of lease liabilities	1,852,568	2,051,248

(c) Lease expenses and cashflows

Interest expense on lease liabilities	136,925	151,229
Amortisation expense on lease assets	285,789	109,229
Cash outflow in relation to leases	335,605	393,456

NOTE 11: LEASE ASSETS AND LEASE LIABILITIES (CONTINUED)

	2025 $	2024 $
(d) Future lease payments		
Future lease payments to be made:		
- Not later than 1 year	335,322	368,393
- Later than 1 year and not later than 5 years	1,484,451	1,425,692
- Later than 5 years	478,872	872,953
Total future lease payments at the reporting date	2,298,645	2,667,038

NOTE 12: PLANT AND EQUIPMENT

	2025 $	2024 $
Leasehold improvements at cost	968,118	858,588
Accumulated amortisation	(865,520)	(837,571)
	102,598	21,017
Office equipment at cost	709,717	926,697
Accumulated depreciation	(666,791)	(843,348)
	42,926	83,349
Furniture, fixtures and fittings at cost	134,397	134,397
Accumulated depreciation	(128,102)	(125,431)
	6,295	8,966
Total plant and equipment	151,819	113,332

NOTE 12: PLANT AND EQUIPMENT (CONTINUED)

	2025 $	2024 $
(a) Reconciliations		
Reconciliation of the carrying amounts of plant and equipment at the beginning and end of the current financial year		
Leasehold improvements		
Opening carrying amount	21,017	144,680
Additions	109,530	-
Amortisation expense	(27,949)	(123,663)
Closing carrying amount	102,598	21,017
Office equipment		
Opening carrying amount	83,349	142,258
Additions	26,116	29,131
Depreciation expense	(66,539)	(88,040)
Closing carrying amount	42,926	83,349
Furniture, fixtures and fittings		
Opening carrying amount	8,966	20,677
Depreciation expense	(2,671)	(11,711)
Closing carrying amount	6,295	8,966
Total plant and equipment		
Carrying amount at 1 July	113,332	307,615
Additions	135,646	29,131
Depreciation and amortisation expense	(97,159)	(223,414)
Carrying amount at 30 June	151,819	113,332

NOTE 13: PAYABLES

	2025 $	2024 $
CURRENT		
Unsecured liabilities		
Trade creditors	28,600	9,378
Sundry creditors and accruals	191,863	179,625
Amounts owing under productions contracts	1,330,335	1,277,953
	1,550,798	1,466,956

NOTE 14: PROVISIONS

	2025 $	2024 $
CURRENT		
Employee benefits	478,278	496,034
NON CURRENT		
Employee benefits	74,246	67,485

NOTE 15: RESERVES

Cash reserve	15(a)	7,687,401	7,315,066
		7,687,401	7,315,066

(a) Cash reserve

The cash reserve is used to record unspent production investment from current year funding.

Movements in reserve		
Opening balance	7,315,066	10,056,589
Transfers	372,335	(2,741,523)
Closing balance	7,687,401	7,315,066

The cash reserve is maintained to support operational cash flow and production investment commitments. The reserve is calculated annually based on three months of budgeted operational expenditure and anticipated investment needs, subject to the availability of accumulated surplus. Transfers to/from cash reserve are approved by the Board.

NOTE 16: ACCUMULATED SURPLUS

	2025 $	2024 $
Accumulated surplus at beginning of year	4,322,899	4,973,844
Net deficit attributable to members of the entity	(1,317,477)	(3,392,468)
Transfers (to) / from reserves	(372,335)	2,741,523
Accumulated surplus at the end of the financial year	2,633,087	4,322,899

NOTE 17: 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 2025 the number of members was 8 (2024: 12). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is $400 (2024: $600).

NOTE 18: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of $5,260,722 (2024: $5,089,863) are to be funded from existing cash reserves.

NOTE 19: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES

(a) Unconsolidated structured entities
The Australian Children's Television Foundation has 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 asset or revenues vests with the investors of the film, not the company. Details of these companies are as follows:

NOTE 19: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES (CONTINUED)

ENTITY	EQUITY INSTRUMENT	OWNERSHIP INTEREST		CARRYING AMOUNT OF INVESTMENT		MAXIMUM EXPOSURE TO LOSS	
		2025 %	2024 %	2025 $	2024 $	2025 $	2024 $
Yolngu Boy Pty. Ltd.							
Principal activities: Producer of the film Yolngu Boy Balance date: 30 June 2025 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1
Mortified Pty. Ltd.							
Principal activities: Producer of series Mortified Balance date: 30 June 2025 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1
Worst Year Productions Pty. Ltd.							
Principal activities: Producer of series Worst Year of My Life, Again Balance date: 30 June 2025 Country of incorporation: Australia	Ordinary shares	50	50	1	1	1	1

NOTE 20: INTERESTS IN SUBSIDIARIES

The following are the economic entity's significant subsidiaries:

SUBSIDIARIES OF AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION:	COUNTRY OF INCORPORATION	OWNERSHIP INTEREST HELD BY THE GROUP	
		2025 %	2024 %
A.C.T.F Productions Limited	Australia	100	100

NOTE 21: ECONOMIC DEPENDENCE

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

NOTE 22: RELATED PARTY TRANSACTIONS

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

Other than transactions noted with related parties in Note 6, no further related party transactions occured during the 2025 financial year.

NOTE 23: PARENT ENTITY DETAILS

	2025 $	2024 $
Summarised presentation of the parent entity, The Australian Children's Television Foundation, financial statements:		
(a) Summarised statement of financial position		
Assets		
Current assets	9,789,586	11,061,879
Non-current assets	4,536,798	4,707,815
Total assets	14,326,384	15,769,694
Liabilities		
Current liabilities	2,291,616	2,211,676
Non-current liabilities	1,714,280	1,920,053
Total liabilities	4,005,896	4,131,729
Net assets	10,320,488	11,637,965
Members' funds		
Accumulated surplus	2,633,087	4,322,899
Reserves		
Cash reserve	7,687,401	7,315,066
Total members' funds	10,320,488	11,637,965
(b) Summarised statement of surplus or deficit and other comprehensive income		
Deficit for the year	(1,317,477)	(3,392,468)
Total comprehensive deficit for the year	(1,317,477)	(3,392,468)

FOR THE YEAR ENDED 30 JUNE 2025

NOTE 24: CONTINGENT LIABILITIES

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

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

Bank guarantee for leased premises	60,735	60,735
	60,735	60,735

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

NOTE 25: EVENTS SUBSEQUENT TO REPORTING DATE

On 6 August 2025, A.C.T.F Productions Limited was deregistered.

Other than the matter above, there has been no other matters or circumstance, which has arisen since 30 June 2025 which has significantly affected or which may significantly affect:

(a) the operations, in financial years subsequent to 30 June 2025, of the economic entity, or

(b) the results of those operations, or

(c) the state of affairs, in financial years subsequent to 30 June 2025, of the economic entity.

NOTE 26: ENTITY DETAILS

The registered office of the economic entity is:

Australian Children's Television Foundation
Level 3, 145 Smith Street
Fitzroy VIC 3065

The directors of the company declare that:

1. In the directors' opinion, the financial statements and notes thereto, as set out on pages 66 - 86, satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, including:
   (a) complying with Australian Accounting Standards - Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Regulations 2022*; and
   (b) giving a true and fair view of the financial position as at 30 June 2025 and performance for the year ended on that date of the company.
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.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulations 2022*.

Director: Helen Silver AO

Director: Andrea Denholm

Date: 2 September 2025

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

PITCHER PARTNERS

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Australian Children's Television Foundation "the company" and its subsidiary, "the Group", which comprises the consolidated statement of financial position as at 30 June 2025, the consolidated statement of profit or loss and other comprehensive income, consolidated statement of changes in members' funds and consolidated statement of cash flows for the year then ended, and notes to the financial statements including material accounting policy information, and the directors' declaration.

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

a. giving a true and fair view of the Group's financial position as at 30 June 2025 and of its financial performance for the year then ended; and

b. complying with Australian Accounting Standards - Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report section of our report*. We are independent of the Group in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* ("ACNC Act") and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* ("the Code") that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Other Information

The directors are responsible for the other information. The other information comprises the information included in the Group's annual report for the year ended 30 June 2025, but does not include the financial report and our auditor's report thereon.

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

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

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

INDEPENDENT AUDITOR'S REPORT

Responsibilities of Management and the Directors for the Financial Report

Management is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Simplified Disclosures and the ACNC Act, and for such internal control as management determines 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.

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

The directors are responsible for overseeing the Group's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Group audit. We remain solely responsible for our audit opinion.

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION CONSOL (CONTINUED)

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

Independence

We confirm that the independence declaration required by the ACNC Act, which has been given to the directors, would be in the same terms if given to the directors as at the time of this auditor's report.

K L BYRNE
Partner

PITCHER PARTNERS
Melbourne

Date: 2 September 2025

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Still from *Tales From Outer Suburbia*.

Front and back cover:
On the set of *Knee High Spies*.

ACTF

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