Shows That Put Australian Children First.

ANNUAL REPORT 2025 – 2026

Australian Children's Television Foundation

The ACTF 2026 *Whale Shark Jack* Parliament House Premiere, left to right: Alyla Browne, Giselle Philogene, Emmi Williams, Luca Miller, Special Envoy to the Arts Susan Templeman MP and Riley Stiles.

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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 (former ACTF staff member), Kaede Miyamura and Roberta Di Vito. Absent: Alessandra Vodanovich, RuiCheng Lin.

Chair's Letter to the Ministers

It is my pleasure to present the 2025-2026 Annual Report for the Australian Children's Television Foundation.

This year, we've invested a record $10,210,458 in 11 productions and invested $623,616 in script development across 16 projects. We've contracted international sales of $5,674,649, and 78,441 students and 1,951 schools across the nation participated in our online events.

The children's screen industry globally continues to face complex challenges. Against this background, this Annual Report demonstrates:

- How effective the Commonwealth Government's investment in the ACTF has been in stimulating children's screen content production in a challenging market;
- The high value of the ACTF's relationships and connections internationally, which add value to the Commonwealth funds; and
- The contribution these productions make to the screen industry eco-system, and the much broader contribution they go on to make to national cultural, civic and educational objectives.

Social video and algorithmic platforms are now part of children's lives, with or without social media bans. This year, we partnered with Screen Australia to fund three new YouTube channels, featuring lively, inventive work from emerging talent. As delightful as these projects are, however, they are not a substitute for complex, high-quality, long-form scripted storytelling made especially for children.

For the ACTF, series such as *Tales from Outer Suburbia*, *Caper Crew* and *Little J & Big Cuz*, and films such as *Whale Shark Jack*, remain fundamental. Children deserve stories that respect their intelligence, reflect their lives, and give them time to know characters, inhabit worlds and feel the emotional consequences of a story unfolding over time. Quality children's drama and animation is cultural infrastructure for an underserved but vital audience. It validates children's experiences, expands their understanding of others, and contributes to their sense of identity and belonging. Australian children need to hear their own accents, see familiar classrooms and landscapes, recognise their families and communities, and encounter First Nations stories and perspectives as part of the national story. They also need ambitious, entertaining stories that help them imagine lives beyond their own.

We continue to grapple with the problem of discoverability in a converged media environment. If children and their families have difficulty finding content made especially for them, we need to solve the problem rather than abandon the content. We are working with researchers at RMIT University to understand how children navigate streaming platforms and interfaces and choose what to watch. We will use this research to make policy recommendations, advise commissioning platforms on the positioning and marketing of Australian children's programs, and inform our own communication strategies.

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, Sport 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 committed staff at the ACTF for another great year. It is such a rewarding experience to work with all of you.

Yours sincerely,

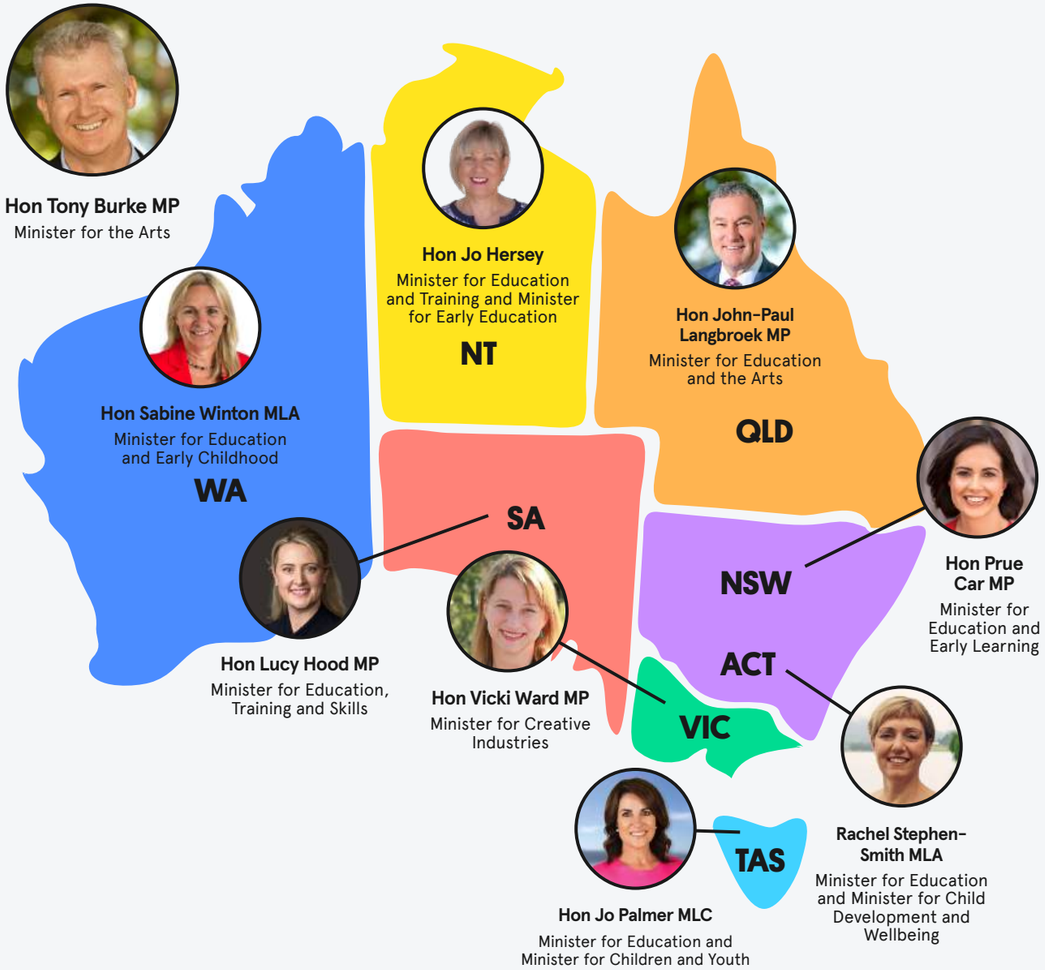
Helen Silver, AO
Chair

"...If children and their families have difficulty finding content made especially for them, we need to solve the problem rather than abandon the content."

HELEN SILVER, AO - CHAIR

Ministers Responsible for Funding the ACTF

The Australian Children's Television Foundation (ACTF) 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, Sport 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 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,
- 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 member of the Board, which ensures that the Board maintains the education perspective.

Our Team

2025-2026 Highlights

Production and Funding

- $10,210,458 spent on productions.
- $623,616 was spent on script development, going to 16 projects.
- Five ACTF-supported programs premiered during the year: *Tales from Outer Suburbia*, *Knee High Spies*, *Caper Crew*, *Ginger and the Vegesaurs* Series 4 and *Whale Shark Jack*.
- Seven further ACTF-supported programs were in production during the year: *Knee High Spies* Series 2, *Scales*, *Emma's Dance Club*, *Little Lunch: New Class*, *Little J & Big Cuz* Series 5, *Happy House* and *Zac Power*.
- Three YouTube channels were developed and launched as part of the Screen Australia x ACTF Kids IP Incubator partnership: *Pits Pats*, *Worm Diner* and *Magic Monkey Mayhem*.

International Sales

- The ACTF launched four new programs and secured international sales totalling $5,674,649 with 23 different broadcasters and streamers. Sales highlights included sales of *Caper Crew*, *Little Lunch*, *Kangaroo Beach*, *Whale Shark Jack*, *Eddie's Lil' Homies* and *The Inbestigators*. Broadcasters acquiring ACTF shows during the period include Netflix, BBC Television, Estonian Television, DR TV (Denmark), Netherland Public Broadcasting, Pacific Aus TV, Public Television Service Taiwan, NRK (Norway), SVT (Sweden), Radio & Television Slovakia, Tele Quebec (Canada), TFO (Canada), Canal Panda (Portugal), Viu TV (Hongkong, Macau), Warawa Arts (Taiwan), RTE (Ireland) and many more.

Awards

- Preschool series *Knee High Spies* won the BANFF Rockie Award for Best Live Action: Children. The animation series *Tales from Outer Suburbia* received the Special Jury Award for Creative Distinction at the Portland Festival of Cinema, Animation & Technology and the Children's Jury Prize for Best Animated Series at the International Animated Film Festival ANIMATOR in Poland. *Kangaroo Beach* Series 3 received a Gold Award at the 2025 Australian Effects & Animation Festival Awards, and *Space Nova* Series 2 won the Silver Award in the same category.

Education and Outreach

Key achievements this year included:

- Releasing six new resources to help teachers bring Australian screen content into the classroom. This included the Civics and Citizenship: Curated Clip Collection, a cross-series resource that promotes civic understanding, social cohesion and active participation and the *Tales from Outer Suburbia* Resource, which invites students to explore an animated world where the ordinary meets the extraordinary.
- Relaunching the Trop Jr short film-making competition for children, supported by a new filmmaking resource and Masterclasses with past alumni.
- Delivering five virtual student workshops to 78,441 registered students across 1,425 Australian schools. This included two special sessions with Shaun Tan and the creative team behind *Tales from Outer Suburbia*.

Knee High Spies **team Joanna Werner, Tim Bain, Nicole Minchin and Rachel Davis, winners of Children's Production of the Year at the SPA Awards.**

Production & Funding

Key-Art from *Caper Crew*.

Production and Funding

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

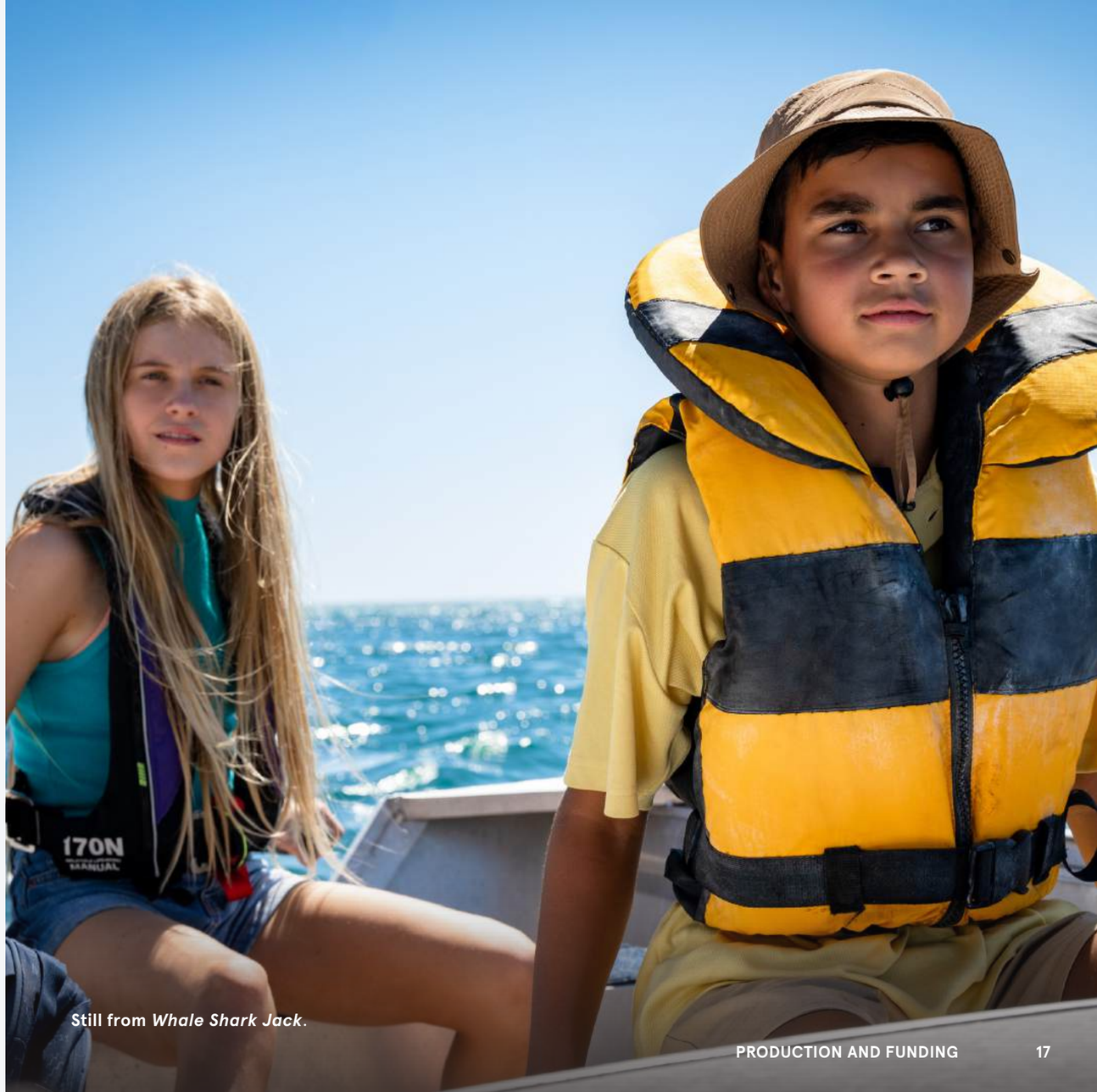
We invest in productions via distribution advance (where we invest against international sales and take on international distribution of a project), via an equity investment, or a combination of both.

In the 2025-2026 financial year, we spent:

- $10,210,458 on production investment; and
- $623,616 on development investment.

"The core purpose of the Australian Children's Television Foundation is simple but profound – to make Australian children's lives better through screen content that reflects who they are, their humour, their families, their landscapes and their values. That idea sits right at the heart of our National Cultural Policy, Revive, and it matters deeply that Australian children see themselves on screen. Australian children deserve stories with heart, stories with humour, stories with courage, stories that show them the beauty of the world around them and their place within it."

MS SUSAN TEMPLEMAN MP,
SPECIAL ENVOY FOR THE ARTS,
WHALE SHARK JACK SCREENING
AT PARLIAMENT HOUSE



Still from *Whale Shark Jack*.

Premiered During the Year

The following programs premiered on networks and streaming platforms during the 2025-2026 financial year:

Knee High Spies Series 1

Werner Film Productions (VIC)

Knee High Spies premiered on ABC on 10 November 2025 and exceeded the broadcaster's audience target within its first week.

The ACTF had invested $2,000,000 during the 2024-2025 financial year, with a further $238,014 paid in this 2025-2026 financial year, bringing the total investment up to $2,238,014. Screen Australia, VicScreen, ABC and Werner Film Productions also invested in the series.

"There are no kangaroos, koalas or echidnas in Kangaroo Beach creator Tim Bain's enchanting new adventure for children, Knee High Spies. That doesn't mean there isn't an Australian flavour to the live-action series made in Melbourne, with puppeteers inside animatronic suits filmed in front of a green screen and shrunk down to size."

BRIDGET MCMANUS,
SYDNEY MORNING HERALD, NOVEMBER 2025

"Packed with interactive puzzles, clever rescues and plenty of heart, Knee High Spies offers a new kind of mission for young audiences - one that's as fun for parents as it is for kids."

KYLE LAIDLAW,
TV BLACKBOX, OCTOBER 2025

Ginger and the Vegesaurs Series 4

Cheeky Little Media (NSW)

Ginger and the Vegesaurs Series 4 is an animated pre-school series that is a fresh and unique take on the dinosaur genre. Every episode stars Ginger (a Tricarrotops) and her three Pea-Rex friends, with a focus on visual comedy. Vegetables and fruits were never so much fun. *Ginger and the Vegesaurs* Series 4 premiered on the ABC on 26 December 2025.

The ACTF invested alongside Screen NSW, ABC, Cheeky Little Media and Studio 100.

On the set of *Knee High Spies* Series 1.

Still from *Tales From Outer Suburbia*.

Fun Fact:

Cat girl Esme is voiced by Shabana Azeez, who went on to star in *The Pitt* and *The Airport Chaplain*.

Tales from Outer Suburbia

Flying Bark (NSW) / 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.

Tales from Outer Suburbia premiered in Australia on the ABC on 1 January 2026 and on BYUtv in the United States on 14 January 2026.

Tales from Outer Suburbia attracted glowing reviews from journalists and families alike, with viewers describing the series as mesmerising, moving and imaginative and praising it for its appeal across generations and its themes of belonging, bravery, resilience and connection.

The ACTF invested alongside Screen Australia, Siamese, Screen NSW, ABC and BYUtv (USA).

"I hope that some young viewers will be inspired to write, illustrate and even animate their own stories about personal experiences, with a few little oddities thrown in, following the Tales from Outer Suburbia recipe, of how things that don't make sense can still make sense. This seems to be the journey taken by the principal characters in the story, and it's the journey, arguably, that we are all on out here in the 'real' world"

SHAUN TAN, CREATOR AND AUTHOR OF TALES FROM OUTER SUBURBIA

"This is family TV at its best, where kids and adults will find plenty to chew on in reflections on belonging, kindness and bravery within conformist landscapes. Beautifully animated, the series comes alive in 10 short episodes rich with imagination and humour"

TERRY PONTIKOS,
THE AUSTRALIAN FINANCIAL REVIEW
JANUARY 2026

Whale Shark Jack

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

Whale Shark Jack, the second family film produced through the Stan and ACTF partnership, premiered on Stan on 2 April 2026. Set against the stunning backdrop of Western Australia's Ningaloo Reef, the film follows a heartfelt story of change, grief and friendship, combining humour and adventure for audiences aged 6 to 12 and their families.

The film highlights the unique natural environment of the Ningaloo Coast and promotes themes of connection, resilience and care for the environment. Following its release, *Whale Shark Jack* was warmly received by audiences and reviewers, who praised the film's emotional storytelling, strong environmental message and celebration of the beauty of Western Australia.

The ACTF invested alongside Stan, Screen Australia, Screenwest, and a group of private investors.

"[Whale Shark Jack] shines as a love letter to Western Australia's coastline and its community... it has drama, comedy, adventure and a clear environmental message"

ELLIE MCFARLANE,
THE CONVERSATION, APRIL 2026

"A heartfelt family production that swims into the ranks of beloved Australian ocean stories. ... While the world may look bleak in the headlines, it's endlessly beautiful and surprising. Rediscover that beauty in the tenderness and simplicity of Whale Shark Jack"

BRIDGET MCMANUS,
SYDNEY MORNING HERALD, NOVEMBER 2025

"Set on Western Australia's stunning coastline, Whale Shark Jack is a moving kids movie about family and animal friendship. ... Directors Miranda Edmonds and Khrob Edmonds, working from a script by Kathryn Lefroy, make sure to pack in plenty of gorgeous nature footage, alongside some thoughtful storytelling choices."

ANTHONY MORRIS,
SCREEN HUB, APRIL 2026

On the set of *Whale Shark Jack*.

Fun Fact:

When filming on location in the waters of Ningaloo, the cast and crew swam alongside real whale sharks. One young whale shark that seemed fascinated by the cameras during filming was later named "Jack", creating a lasting link to the film.

On the set of *Caper Crew*.

Fun Fact:

Caper Crew was inspired by the infamous "Kangaroo Gang", a group of Australian thieves who pulled off daring jewellery heists in Europe in the 1960s and 1970s.

Caper Crew Series 1

Easy Tiger Productions (NSW)

The live-action family adventure and comedy series *Caper Crew* premiered on ABC on 10 April 2026. The series, which follows the adventures of a group of school friends and their glamorous con-artist Grandma Queenie, was quickly embraced by viewers.

The ACTF invested $1,650,000 in the series alongside Screen Australia, ABC, Screen NSW and Easy Tiger Productions.

"That's the gift of the show. It allows children to think for themselves, be flexible, think sideways, be creative"

TINA BURSILL, ACTOR OF QUEENIE,
DAVID KNOX, TV TONIGHT, APRIL 2026

"The series will likely charm young viewers into taking up magic or planning their own heist; parents be warned"

ALEXA SCALATA,
THE CONVERSATION, APRIL 2026

"Jewellery heists, family secrets and a missing meteorite collide in the new ABC Family adventure series Caper Crew. Inspired by real life Australian criminals and packed with mischief, the family comedy drama follows a group of kids who decide the best way to solve a mystery is to start their own gang"

KYLE LAIDLAW,
TV BLACKBOX, MARCH 2026

"I wanted to write to say thank you for "Caper Crew". My two daughters (6 and 9) absolutely loved it, as did my husband and I. It was a delight to watch it together and I am stoked that it has shepherded the use of "yoinked" into our family vocabulary... We all hope there will be a season 2"

KAREN,
FEEDBACK ON THE ACTF WEBSITE,
APRIL 2026

In Production

Knee High Spies Series 2

Werner Film Productions (VIC)

Knee High Spies is a mixed-media preschool series from creator and writer Tim Bain. Jeremy Buttons (teddy), Diana Saw (action figure) and Squish (plasticine master of disguise) are pint-sized spies whose job is to protect the Hunter family from everyday crises. Following the successful first season of this mixed-media pre-school program, the second series of *Knee High Spies* has been commissioned by the ABC.

The ACTF invested $2,500,000 in *Knee High Spies* Series 2 during the 2025-2026 financial year. VicScreen, ABC and Werner Film Productions are also investing in the second series.

Emma's Dance Club (ABC)

Wooden Horse (NSW) / Dancing Goat Productions (NSW)

Emma's Dance Club is a pre-school live-action series for ABC and is produced by Wooden Horse and Dancing Goat Productions. When Emma Watkins opens a new dance club in the Aussie country town of Spudson, the local kids discover dancing isn't just fun - it is the magical secret to getting things done.

The ACTF invested $273,496 during the 2025-2026 financial year. ABC Commercial is the worldwide distributor. Screen Australia, ABC, Screen NSW and Box Girder Unit Trust are also investing in the series, with Hoyts Cinemas and Sabretooth Sound QLD Investment also contributing.

Scales (Stan)

Werner Film Productions (VIC)

Scales, a live-action telemovie from Werner Film Productions, is the third family film resulting from ACTF's partnership with Stan. The film follows 12-year-old Mira, who dreams of being a champion artistic swimmer. But as she prepares to try out for the successful local team with her best friend Hana, she begins to feel self-conscious about her growing body. A fateful wish leads to a wondrous transformation, and Mira is astonished to find that suddenly, whenever she enters the water, she turns into a mermaid. While Hana's thrilled, Mira is distressed that this will derail her goal of being a competitive synchro swimming star. So, she embarks on a desperate mission to find the irrepressible mermaid who transformed her, to get her wish reversed. *Scales* is a film about embracing happiness in your own skin and learning to love your *Scales*.

The ACTF invested $2,173,501 in the film during the 2025-2026 financial year. Screen Australia, Stan, Screen Queensland, VicScreen and BYUtv are also investing in the film.

On the set of *Knee High Spies* Series 2 with Silver Paw and actor Christie Whelan Browne.

Little Lunch: New Class (ABC)

Gristmill (VIC)

Little Lunch: New Class follows the adventures of six quirky Grade 5 students, overseen by their big-hearted, slightly frazzled teacher, Mrs Gonsha. Ten years after the original *Little Lunch* hit Australian screens, Mrs Gonsha has a new class. *Little Lunch: New Class* harnesses the big themes that matter to little people – in delicious fifteen-minute stories – with comedy, warmth and joy.

The ACTF invested $1,635,448 during the 2025-2026 financial year. The ABC and BBC are co-commissioning broadcasters. VicScreen and the producer are also investing in the series.

"BEST NEWS! Our kids still binge this iconic show… they're gonna be stoked. This is such a win for Aussie kids / Australian stories!"

JOEL, INSTAGRAM, FEBRUARY 2026

"This has filled our house with so much excitement, adults included! My kids have grown up watching the show and reading the books"

JODIE, FACEBOOK, FEBRUARY 2026

"This is amazing! I love Little Lunch, and it still gets watched regularly, even though my kids are tweens/teens!"

NICOLLE, FACEBOOK, FEBRUARY 2026

"This is great news! Such a good show for kids, and so relatable! Kids need more shows like this one!"

TANIA, FACEBOOK, FEBRUARY 2026

Madison Lu as Melanie in *Little Lunch*.

On the set of *Little Lunch: New Class*.

Fun Fact:

Madison Lu, who played Melanie in the original series, is working in the costume department on the new series.

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

Little J & Big Cuz Series 5 (NITV & ABC)

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

Little J & Big Cuz Series 5 continues the warm and engaging stories of Little J, Big Cuz, Nana, and Old Dog, who always find something surprising going on, whether it's at school, in their own backyard, or beyond the back fence. With the help of Nana and their teacher, Ms. Chen, Little J and Big Cuz are learning about life, culture, community, and country.

The ACTF invested $430,000 during the 2025-2026 financial year. ABC, NITV, Screen Australia, VicScreen, Screen Tasmania and ACER are also investing in the series.

Caper Crew (ABC)

Easy Tiger (NSW)

Caper Crew follows siblings Amelia and Kai Delaney, whose lives are turned upside down when their mysterious grandmother Queenie arrives to stay with the family. With her confidence, mischievous tricks and touch of practical magic, Queenie helps the children navigate challenges ranging from school bullies to property developers, while encouraging them to think creatively and solve problems in unexpected ways. The series draws on elements of real-world illusion and trickery, designed to inspire imaginative play and audience engagement beyond the screen.

The ACTF invested $1,650,000 during the 2025-2026 financial year. Screen Australia, ABC, Screen NSW and Easy Tiger Productions are also investing in the series.

When Dawn Gallagher began using Little J & Big Cuz in her Year 3 classroom at Nowra Public School, she saw it as more than just an engaging TV show. What started as a calming post-lunch routine quickly grew into a powerful and consistent learning tool, supporting social and emotional learning, curriculum integration, and the confident embedding of First Nations perspectives in everyday teaching.

"It's a calming show, but it's also incredibly layered," she said. "The characters are relatable, and the episodes open the door to really important conversations. It's not just screen time. We use it as a springboard, then we talk, we write, we draw, we connect it to other texts."

FIONA ALSTON,
THE SECTOR, DECEMBER 2025

The Role Children's Television Plays in Developing Screen Industry Careers

Caper Crew is an excellent example of a children's production creating meaningful career development pathways for both emerging and experienced practitioners.

The series employed a total of 467 cast, crew and extras. There were 14 first-time actors, with many of the child cast receiving their first professional television drama credits. *Caper Crew* also facilitated structured training, mentoring and industry attachment opportunities through partnerships with screen agencies and training providers. The series supported a range of career development outcomes, including:

- Director – Shelly Lauman: Received her first television long-form directing credit. Shelly also shadowed Director Guy Edmonds during pre-production and his shooting block and received ongoing mentoring throughout production.
- Producer's Assistant – Joel Kishinevsky: Placement provided through the Screen NSW Crew Attachment Program. This was Joel's first professional screen credit.
- Art Director – Craig Borstein: Placement provided through the Screen Australia Crew Placement Program. This marked Craig's first credit in the role of Art Director.
- Costume Supervisor – Amelia Pazderski: Stepped up into her first supervisory position after previously working in costume coordinator roles.
- Hair and Makeup Artist – Afton Radojicic: stepped up with their first supervisory position after previously working in assistant roles.
- Location Manager – Grace Stevenson: Secured her first management position after previously working in location coordinator roles.
- Composer – Steve Toulmin: Placement provided through the Screen Australia Crew Placement Program. This was Steve's first television long-form job and his first credit as a Series Composer. Steve was mentored by acclaimed composer Guy Gross.
- Editor Attachment – Mandy Jacobs: Place provided through the ASE First Cut Attachment program. This was Mandy's first television long-form editor credit.
- Director of Photography Attachment – Amy Dellar: Place provided through ACS Credit Maker program. This was Amy's first television long-form Director of Photography credit.
- Postproduction Intern Placement – Dominque Carr: Place provided through the Create NSW Creatability Program.
- Along with the above crew, there were also new opportunities provided on B teams for crew members to step up into new roles.

Through these opportunities, *Caper Crew* made a significant contribution to workforce development in the Australian screen industry, supporting talent progression and creating pathways for cast and crew members to advance in their creative and technical roles.

On the set of *Caper Crew*.

Zac Power

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

Zac Power is a theatrical feature film based on the popular Australian book series of the same name. Flying Bark and Cheeky Little Media have secured finance from Paramount for a local theatrical release in 2027. The film has a budget of over $20 million and will be fully animated, with production (currently underway) taking place in Australia.

The ACTF invested $830,000 during the 2025-2026 financial year. Paramount, Viva Pictures and Studio 100 contribute distribution advances. Screen Australia, Screen NSW, Screen Queensland, Pixel Zoo, Flying Bark and Cheeky Little Media are also investing in the film.

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, 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.

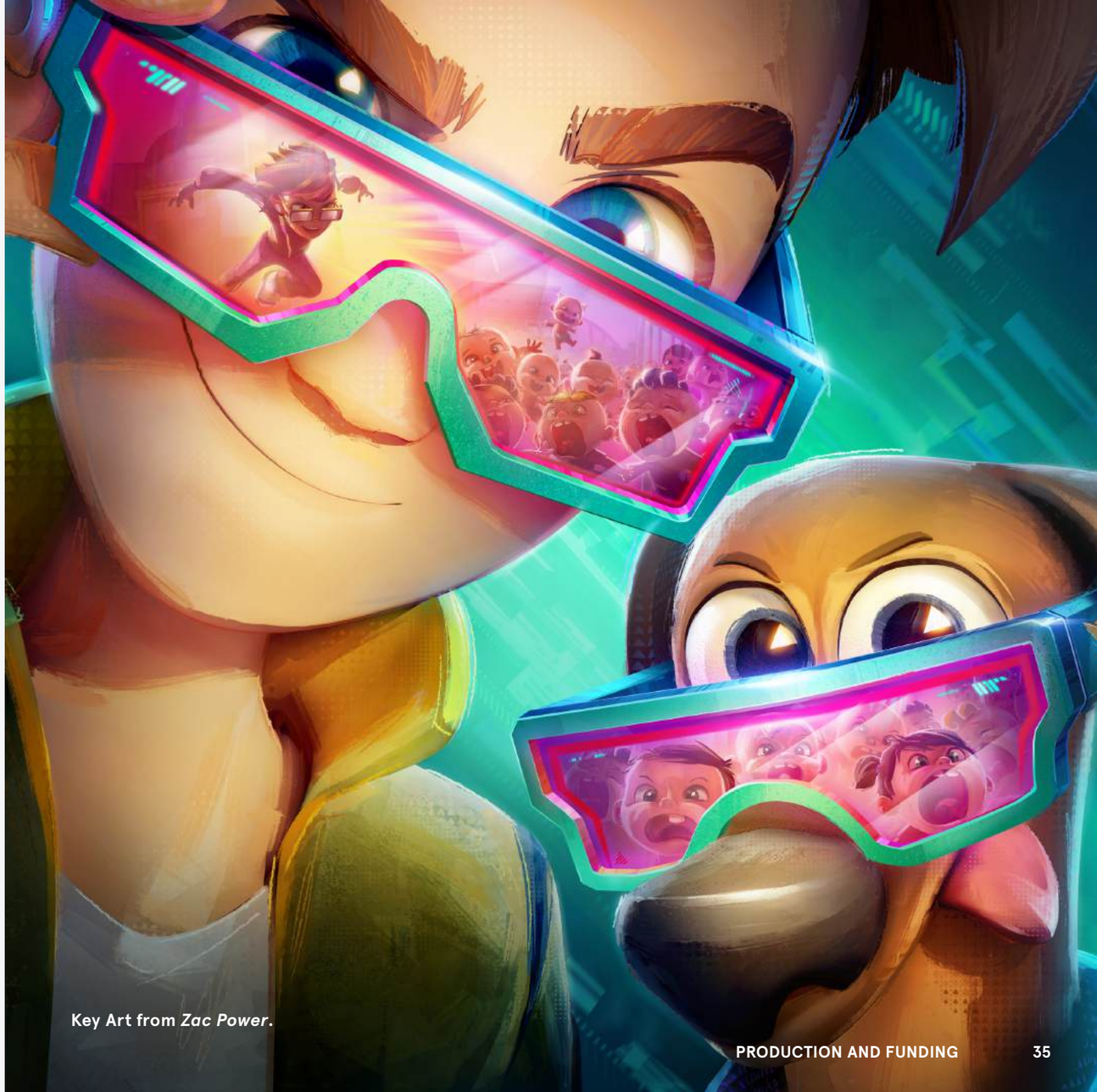
As our creature crew navigate friendships, rivalries, crushes and share house rosters, they're also juggling the endless challenges of being teens in a digital age, trying to stay relevant, choosing the best filter, being 24/7 online, plus the occasional sentient mould in the fridge with a bigger social 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 invested $1,741,342 during the 2024-2025 financial year, alongside Screen Australia, Vic Screen, the producer and ABC.

"Our kids were past the preschool and early primary age, and we were thinking, 'what do we want our kids to watch?' Kids are just so into content... it's a part of who this generation is. Animal content creators gave us this Trojan horse to go and talk about all that stuff our kids are dealing with, like identity and connecting in real life versus connecting online. We thought, how can we explore these quite sophisticated and complex issues in a way that's fun and accessible and not preachy? Happy House felt like this kind of rich story world where we could do that"

HAPPY HOUSE CREATORS
MARISA NATHAR AND ALIX BEANE



Key Art from *Zac Power*.

Screen Australia x ACTF Kids IP Incubator

Screen Australia x ACTF Kids IP Incubator

Screen Australia and ACTF partnered to deliver the Screen Australia x ACTF Kids IP Incubator in 2024, teaching creatives about digital production processes. Eight teams of creatives were chosen to participate in a three-month program that commenced with an in-person workshop at the ACTF in April 2025, followed by online masterclasses from industry professionals and development funding over the following months.

In July 2025, the eight teams presented their projects to a panel of ACTF and Screen Australia representatives, as well as digital content strategist Nico Lockhart (TeamFalco). Three of the teams were then selected to receive production funding for their projects from Screen Australia and the ACTF. The chosen projects were:

Pit Pats

Pit Pats Pty Ltd (VIC)

Pit Pats is a slow-paced preschool channel with curious little creatures that exist in the world between a day and a dream. They use their musical voices to find their place and learn, grow and explore alongside children,

Magic Monkey Mayhem

Little Tiger Films (QLD)

Magic Monkey Mayhem is a mixed animation and live-action comedy in which the Monkey King and his little brother relocate to modern Brisbane. They must navigate Australian culture and encounter magical monkey mishaps as they just try to fit in.

Worm Diner

Strange Mage (VIC)

Worm Diner is a live-action sketch comedy show set in a quirky family diner at the edge of the multiverse, where the Worm family serve weird and wonderful characters from across the cosmos.

The three digital channels were launched on YouTube in winter 2026. Each project will continue to produce and release content over the next 12 to 18 months while managing its channel and adapting in response to data insights.

The ACTF and Screen Australia each contributed $480,000 in total to support the three selected projects.

"We set out to create a slow TV show for kids, a point of difference to the 'sugar-rush' content that's become so prevalent in the online space. Think breathing exercises, meditations, gentle movement – a plate of veggies rather than cotton candy."

JOSIE MACKERAS TO KAROLINA KAMINSKA, C21, SEPTEMBER 2026

Fun Fact:

While creating *Pit Pats*, Josie Mackeras and Darcy Prendergast spent a lot of time in the backyard or in the bush with a macro lens, following ladybirds and befriending a wild wombat.

Still from *Pit Pats*.

At Development Stage

Project Development Investment Funding (1 July 2025 to 30 June 2026)

APPLICANT	PROJECT	AMOUNT INVESTED	PURPOSE
Rolla Entertainment (NSW)	*Anvi's Animals*	$25,000	Towards a proof-of-concept.
Easy Tiger (NSW)	*Caper Crew*	$55,000	Towards script development, plus location scouting, casting and crewing.
Easy Tiger (NSW)	Television Series	$40,000	Towards script development.
Eddie's Lil' Homies Productions Pty Ltd (VIC/SA)	*Eddie's Lil' Homies* Series 2	$23,379	Towards script development.
Wooden Horse (NSW)	*Emma's Dance Club*	$50,000	Towards script development.
Mischief Media (NSW)	*Joy the Musical*	$41,190	Towards scripting, additional songs, production budget and shooting schedule.
Werner Film Productions (VIC)	*Knee High Spies* Series 2	$120,053	Towards script development.

Ned Lander Media (NSW)	*Little J & Big Cuz* Series 5	$19,924	Towards story workshops, scripting and production documents.
Gristmill (VIC)	*Little Lunch: New Class*	$120,000	Towards script development.
Prospero Productions Pty Ltd (WA)	*Outback Trucks*	$40,511	Towards script development, animation design and sample animation.
See Pictures Pty Ltd (WA)	*Runt* (Series)	$26,979	For a workshop, bible and script development.
Werner Film Productions (VIC)	*Scales*	$8,000	Towards script development.
Gary Eck (NSW)	*Scribbly and Doodles*	$1,000	Proof-of-concept animation.
Windmill Pictures (SA)	*The Great Kon*	$1,200	Toward a treatment.
Studio Moshi Productions (VIC)	*Worst Week Ever*	$29,380	Towards a development workshop and bible.
Cheeky Little Media (NSW)	Television Series	$22,000	Towards script development.
Total		**$623,616**	

Awards and Festivals

ACTF-supported programs received both international and industry recognition during the financial year, securing ten wins and eight nominations and festival selections.

Knee High Spies

Preschool series *Knee High Spies* won the BANFF Rockie Award for Best Live Action: Children and the Screen Producers Australia Award for Children's Production of the Year. It was also nominated for Best Children's Program at the 2026 TV WEEK Logie Awards.

Tales from Outer Suburbia

Tales from Outer Suburbia won the Pulcinella Award for Youth TV at Italy's Cartoons on the Bay, the Screen Producers Australia Award for Animation Production of the Year, and the Special Jury Award for Creative Distinction at the Portland Festival of Cinema, Animation & Technology (USA). The series also received the Australian Screen Editors (Ellie) Award for Best Editing in Children's Entertainment (Adam Rainford and Jonathan Tappin), as well as the Children's Jury Prize for Best Animated Series at the International Animated Film Festival in Poland:

"We decided to give the award to the film Tales from Outer Suburbia because it's a really well-made animation, it stirs a lot of emotions, it's adventurous, we liked it the most, it's about the power of friendship and overcoming conflicts, Eric is a beautiful creature, it's about nature, and that's it"

CHILDREN'S JURY, INTERNATIONAL ANIMATION FILM FESTIVAL ANIMATOR, POLAND, 2026

Tales from Outer Suburbia was a finalist in the 2026 Prix Jeunesse International (Germany) and the 2026 Taiwan International Children's Film Festival, where it was shortlisted for Best TV/Web Series. The series was also selected for the MOVE Summit (Scotland) and the PTS Kids Content Fest 2026 (Taiwan).

"Fascinates from the opening scene thanks to its evocative atmosphere, deeply engaging characters and top-notch animation"

PULCINELLA AWARDS, CARTOONS ON THE BAY, ITALY, 2026

Space Nova Series 2

Space Nova Series 2 won Best Children's Program at the Asian Television Awards and received a Silver Award at the 2025 Australian Effects & Animation Festival Awards. The series was also nominated for Animated Production of the Year at the 2026 Screen Producers Australia Awards and for Best Children's Program at the Australian Academy of Cinema and Television Arts (AACTA) Awards. In addition, it was a national finalist in the 2025 Asian Academy Creative Awards.

Kangaroo Beach Series 3

Kangaroo Beach Series 3 received the Gold Award for TV Series – Children at the 2025 Australian Effects & Animation Festival (AEAF) Awards. The series was also nominated for Animated Production of the Year at the 2026 Screen Producers Australia Awards. Charlotte Rose Hamlyn won the Australian Writers' Guild AWGIE Award for the *Kangaroo Beach* Series 3 episode 'Hungry The Seagull' in the Children's Television – P Classification category.

Little J & Big Cuz Series 4

Series 4 of the animated series *Little J & Big Cuz* was a finalist in the 2026 Prix Jeunesse International (Germany). *Little J & Big Cuz* was also included in Outback Arts' NAIDOC Week program, which gave local families the opportunity to engage with culturally grounded stories that support language, learning and belonging.

Windcatcher

Windcatcher was one of ACTF's most requested titles for community screenings during the financial year. Community screenings at libraries, festivals, youth events and cultural celebrations provide opportunities for audiences to engage with Australian children's content in shared community settings, including in regional and remote locations. *Windcatcher* was included in six council-organised NAIDOC Week screenings across four states. The strong uptake during NAIDOC Week demonstrates *Windcatcher's* relevance and resonance with First Nations-led storytelling. In addition, the film screened at a range of community festivals and events, including the Winda Film Festival (NSW), Nunga Screen Festival (SA), Vision Splendid Outback Film Festival (QLD) and Aboriginal and Torres Strait Islander Children's Day celebrations in Port Lincoln (SA). These screenings bring families, children and community members together in spaces that encourage cultural understanding, celebration, and dialogue.

The National Film and Sound Archive (NFSA) licensed *Windcatcher* for screenings to school groups visiting Canberra and the NFSA during the financial year.

Windcatcher resonated beyond Australia, with festival organisers at the San Francisco International Film Festival (USA) including the film in their Schools at the Festival program. This program introduces San Francisco school students to international film and the art of filmmaking. *Windcatcher* writer Boyd Quakawoot participated in the event. The Australian Embassy in Singapore screened *Windcatcher* as part of the Australian Film Festival.

Eddie's Lil' Homies

Eddie's Lil' Homies was included in Nunga Screen, run by Country Arts South Australia, and was viewed by school students and communities across regional South Australia.

"Eddie's Lil' Homies is travelling very well as part of Nunga Screen this year, and we've had some wonderful feedback around this year's program"

JOSH TREVORROW, FIRST NATIONS ARTS & CULTURE MANAGER, COUNTRY ARTS SOUTH AUSTRALIA

International Sales

The ACTF launched four new programs internationally: *Tales from Outer Suburbia*, *Whale Shark Jack*, *Knee High Spies* and *Caper Crew*. The ACTF distribution team secured international sales contracts in the 2025-2026 financial year totalling $5,674,649 (excluding 20 pre-sales for programs achieved at the financing stage), along with several international revenue-sharing agreements. The ACTF marketing team negotiated sales to over 20 broadcasters covering more than 100 individual territories. The payment terms for these sales are often spread out over several years, and returns are distributed to investors and others according to the recoupment waterfall for each project.

In 2025-2026, the ACTF received $664,163 in distribution commissions and $1,312,292 in investment recoupment.

ACTF content continued to attract strong international interest during the financial year. Notable sales included *Caper Crew* to Netflix Worldwide and *Knee High Spies*, *Little Lunch* and the *Little Lunch* Specials to the BBC in the UK.

ACTF also licensed a range of programs to PacificAus TV, a key initiative of the Australian Government's Indo-Pacific Broadcasting Strategy. Titles acquired included *Eddie's Lil' Homies*, *Kangaroo Beach* Series 3, *Little J & Big Cuz* Series 1-4, *Little Lunch* and the *Little Lunch* Specials.

Kangaroo Beach expanded its international footprint with sales to broadcasters in Canada, Slovakia, Taiwan, Portugal and Hong Kong. *Tales from Outer Suburbia* and *The Inbestigators* were acquired by Estonian Television, with *The Inbestigators* also licensed to France Télévisions. The film *Whale Shark Jack* was licensed to RTÉ in Ireland and NRK in Norway.

The ACTF negotiated film-to-page adaptations, including books for *Whale Shark Jack* and *Scales*.

Maintaining a strong understanding of the changing screen marketplace is important both for ACTF's distribution activities and for informing feedback provided to producers during content development. During the 2025-2026 financial year, ACTF attended MIPCOM and the StreamTV Show in Denver (USA), meeting with international industry representatives and gaining insights on FAST channels and streaming models.

"Caper Crew has all the wit, warmth and mischief that Australian children's series do so well, and we can't wait for kids and families around the world to discover it on Netflix … Amelia, Kai and Queenie are about to become firm favourites in lounge rooms everywhere"

AMANDA DUTHIE, NETFLIX ANZ CONTENT DIRECTOR, INSIDE FILM, AUGUST 2026

"Our Aussie shows that travel, they find that sweet spot between being very specifically Australian but also having a story that has a universal thematic or heart to it"

GUY EDMUND, DIRECTOR, IN LENNY ANN LOW, THE SYDNEY MORNING HERALD, APRIL 2026

"This wonderfully imaginative series [Knee High Spies] is full of adventure, humour and heart, everything we know our youngest viewers love. We can't wait for the UK to meet Jeremy Buttons and the team, and to welcome this charming world into the CBeebies family."

KATE MORTON, SENIOR HEAD OF COMMISSIONING FOR CBEEBIES, TV TONIGHT, FEBRUARY 2026

Key Art from *Knee High Spies*.

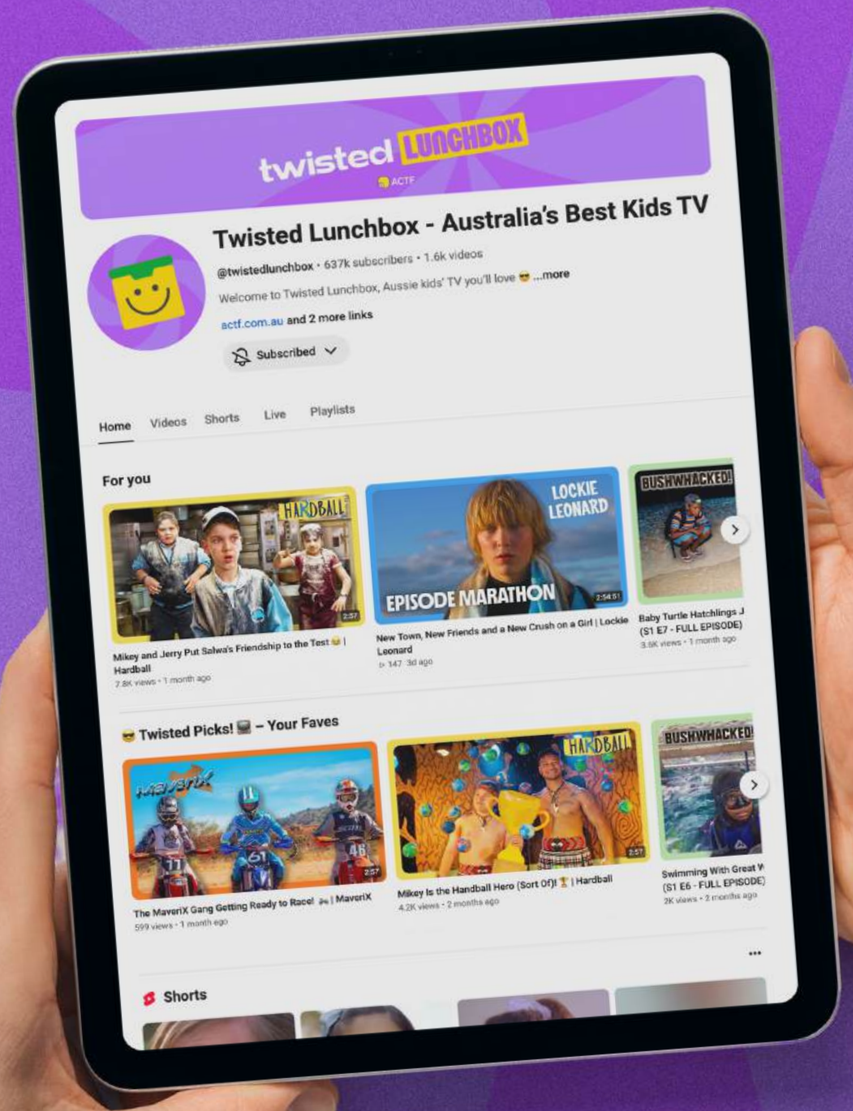
ACTF YouTube Channels

Twisted Lunchbox is the ACTF's YouTube channel and digital hub, streaming classic and iconic Australian children's television series for 7-12 year olds. With more than 635,000 subscribers, *Twisted Lunchbox* provides young viewers with access to curated, high-quality Australian children's content, including much-loved programs like *Round the Twist*, *Mortified*, *The Girl from Tomorrow* and *Spellbinder*. During 2025-2026, *Twisted Lunchbox* grew significantly, attracting more than 360,000 new subscribers. Globally, the channel had over 470 million views, which equates to more than 5 million hours of watch time for the year. *Twisted Lunchbox* has over 500,000 unique Australian viewers and is now one of the top ten most-viewed children's YouTube channels in Australia.

The Australian Children's Television Foundation YouTube channel is a growing hub of educational content, featuring student webinars and short-form videos that support educators, explore contemporary social issues and provide behind-the-scenes insights into Australian film and television production. During 2025-2026, the channel achieved strong growth, attracting more than 8,000 new subscribers and generating over 2.5 million views, representing more than 100,000 hours of watch time. By making educational video content freely available through YouTube, the ACTF is broadening access to high-quality Australian stories and learning resources for educators and students across Australia and around the world.

itty bitty LUNCHBOX

In the 2026-2027 financial year, the ACTF will launch *Itty Bitty Lunchbox*, expanding its YouTube offering for preschool audiences and their families.



Education & Outreach

Talking Tales with Shaun Tan Virtual Workshop.

Resource Development

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

"Children's television is full of moments that capture the essence of civic life: negotiating rules, speaking up for fairness, resolving conflict, welcoming diversity and taking action for a cause. These real, relatable entry points help students see civics as something they live every day."

DR. KEITH HEGGART, ASSOCIATE PROFESSOR, UNIVERSITY OF WOLLONGONG

Book Week: From Page to Screen

Resources

Published in August 2025, Book Week: From Page to Screen showcases well-known Australian titles such as *My Place*, *Eddie's Lil' Homies* and *Little Lunch* that have been adapted for the screen. The resource invites school audiences to discover locally made series and films and deepen their appreciation of Australian stories.

Character Design for Animation

Resource

Published in September 2025, Character Design for Animation was developed in collaboration with ACMI. Featuring interview content with *Eddie's Lil' Homies* Co-Director Luke Jurevicius, the resource offers students the chance to explore the creative processes behind character design.

Character Design for Animation Resource.

Civics and Citizenship: Curated Clip Collection

Resource

Published in October 2025, the Civics and Citizenship: Curated Clip Collection features curriculum-aligned clips from 12 ACTF-supported series. The collection provides educators with accessible, ready-to-use content that fosters civic understanding, social cohesion and active participation.

"Accessible civic education information for young people – brilliant, timely and needed!"

CINDY BIN TAHAL MCKIMMIE, EDUCATION DIRECTOR, ACADEMY OF SOCIAL SCIENCES AUSTRALIA.

Trop Jr Resource

Resource

Published in February 2026, the Trop Jr Resource empowers young people to create and share their own stories. Through practical filmmaking activities, the resource builds screen media literacy by emphasising both critical viewing and creative production, helping students understand how screen stories are constructed while developing the skills and confidence to create original content for audiences beyond the classroom.

"ACTF has done amazing work for Trop Jr, creating such a welcoming, inclusive platform that inspires so many to get involved. It's truly inspiring to see the engagement with the masterclasses and resources. It put a big smile on my face to read the comments. This also gives us valuable insights to help shape our approach to promoting Trop Jr even further. A huge thank you once again for driving this momentum and bringing Trop Jr to life with such genuine care and enthusiasm."

DANICA MAZZEO, TROPFEST SPONSORSHIP MANAGER

Tales from Outer Suburbia

Resource

Published in March 2026, the *Tales from Outer Suburbia* Resource explores the imaginative world of acclaimed Australian storyteller Shaun Tan. Developed in collaboration with Australian production companies Flying Bark and Highly Spirited, alongside publisher Allen & Unwin, the resource features exclusive behind-the-scenes content, inviting school audiences to discover how the uniquely Australian suburbia setting inspired these whimsical, thought-provoking stories.

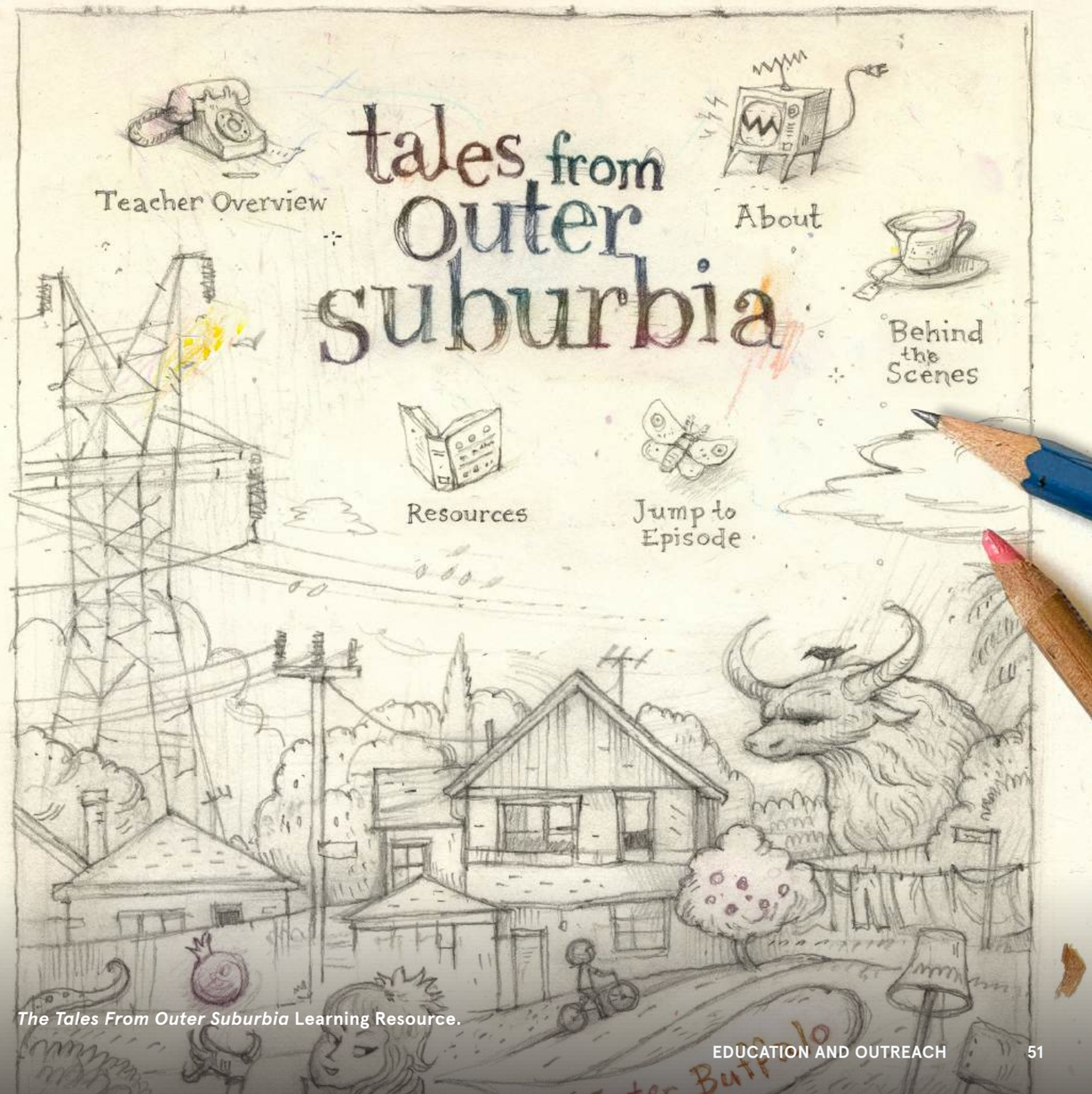
"There is something special that happens when students are invited into a story that does not rush to explain itself. So much of school can ask young people to arrive quickly at certainty: identify the theme, explain the symbolism, locate the correct answer. But I have seen some of the richest learning happening when a text resists that impulse and instead asks students to sit inside ambiguity, emotion and possibility. That is what makes the Australian Children's Television Foundation's Tales from Outer Suburbia education resource such a gift for middle-grade classrooms and library spaces."

SCHOOL LIBRARY MANAGER, VIC

Knee High Spies

Resource

Published in April 2026, the *Knee High Spies* Resource brings the series' spirit of curiosity, teamwork and problem-solving into the classroom. Through play-based activities, the resource encourages young learners to explore, collaborate and build essential communication skills.



The Tales From Outer Suburbia Learning Resource.

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:

- 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.
- On-demand access to recorded events, allowing schools to revisit and engage with content at their convenience.
- Collaborations with partner organisations to co-design engaging in-person and virtual events that spark creativity, build media literacy and support student voice.

"We live in a small country town in Victoria. We are four hours from the city. Most students in our school are low socio-economic and do not go on holidays or travel. Therefore, using content and stories from Australia and also discussing ACMI and Melbourne is a way to broaden our students' knowledge of their state and country."

PRIMARY SCHOOL TEACHER, VIC

Exploring Animation with Eddie's Lil' Homies

Virtual Workshop

In September 2025, ACTF and ACMI co-delivered the Exploring Animation with *Eddie's Lil' Homies* virtual workshop, giving young audiences a behind-the-scenes look at Australian animation.

Animating Tales from Outer Suburbia

Virtual Workshop

In March 2026, ACTF and ACMI presented Animating *Tales from Outer Suburbia*, a hybrid in-person and virtual panel that provided access to the creative minds of leading Australian storytellers and screen practitioners. Featuring Shaun Tan, Noel Cleary and Sophie Byrne, the event offered students and early career practitioners a behind-the-scenes look at the collaborative process of creating *Tales from Outer Suburbia*, inspiring the next generation of storytellers.

"We want our animation students to believe that there is room and hope for them to work within the Australian media industry and showing Australian content supports that."

UNIVERSITY LECTURER

"As an animator who aspires to join the animation industry, it was both encouraging and eye-opening to learn about the journey that the show went through before it was made, how a story often has to go through many stages of transformation before it can arrive at a finalised stage. As someone who is relatively new to Shaun Tan's works and Tales from Outer Suburbia, this will definitely encourage me to learn more about both."

UNIVERSITY ANIMATION STUDENT

Talking Tales with Shaun Tan

Virtual Workshop

In May 2026, ACTF and ACMI presented Talking Tales with Shaun Tan, giving young audiences a rare look into the creative mind of one of Australia's most celebrated storytellers, Shaun Tan. Through writing prompts, illustration tutorials and insights into the animation process, the event celebrated the imagination and creativity that bring uniquely Australian stories to life.

"Thank you for the Shaun Tan event. Our Year 6s are obsessed. Their teachers find little Erics drawn and hidden around the classroom."

PRIMARY SCHOOL LITERACY LEADER, VIC

"Primary School Year 6 students thoroughly enjoyed the Zoom with Shaun. It was awesome to watch them from the back of the room and see how engrossed in the content they were. Please continue to offer these experiences to students. This is where we garner, inspire and encourage our future writers. Such a fantastic experience for everyone."

PRIMARY TEACHER, WA

"Having the experience to connect with a published Australian author is key to how we teach Literacy in our Year 6 class. Very valuable!"

PRIMARY TEACHER, WA

Trop Jr

Trop Jr is Australia's biggest short film competition for young people aged 15 and under, giving young storytellers a platform to share their ideas, experiences and creativity through film. Following a seven-year hiatus, Trop Jr returned in 2026 and is rebuilding as a creative learning initiative that supports youth voice, storytelling and media-making skills across the country. ACTF partnered with Trop Jr to connect the program with teachers and curriculum priorities and to help young Australians develop creativity, collaboration, critical thinking and digital literacy through authentic filmmaking experiences.

"We're so excited to be relaunching a new and improved Trop Jr, specifically designed around the school year, and we can't wait to see what Australia's next generation of great storytellers creates. A huge thank you to our partners at the Australian Children's Television Foundation for their tireless work reaching schools across the country and helping teachers inspire their students to make a film."

JOHN POLSON,
TROPFEST FOUNDER & DIRECTOR

Trop Jr Masterclasses

Virtual Workshop

On 8 May and 2 June 2026, the ACTF, in collaboration with Tropfest, delivered two Trop Jr Masterclasses, connecting students with former Trop Jr finalists and emerging Australian filmmakers Charlotte McLaverty and Yianni Rowlands. Demonstrating the do-it-yourself potential of short filmmaking, the sessions showed how accessible tools and creative storytelling can develop original screen stories.

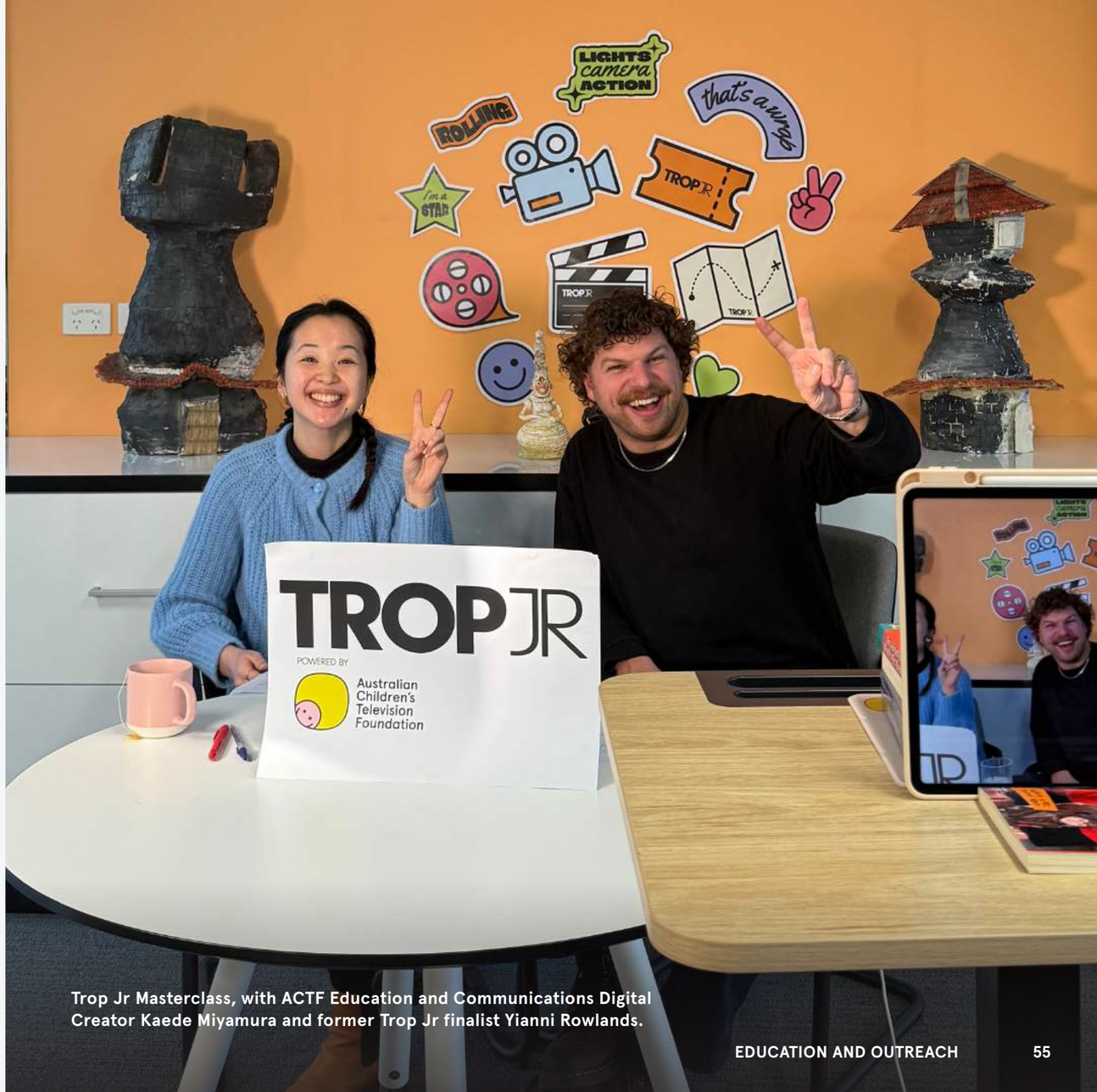
Trop Jr Professional Learning

Virtual Workshop

In April 2026, ACTF and Tropfest delivered the Trop Jr Professional Learning Session, supporting teachers to bring creative storytelling and short filmmaking into the classroom through accessible resources and assessment tools.

"It made me feel more confident and equipped to teach a unit with my Year 9 Media Arts students. I will use it as part of an assessment task where students will design, film and edit a short film to enter into Trop Jr."

SECONDARY TEACHER, QLD



Trop Jr Masterclass, with ACTF Education and Communications Digital Creator Kaede Miyamura and former Trop Jr finalist Yianni Rowlands.

Teacher Experiences

Behind the Screen: Media Consumers and Creators Professional Learning

In July 2025, the Behind the Screen: Media Consumers and Creators professional learning webinar introduced teachers to curriculum-aligned resources exploring screen production through real-world examples from the Australian screen industry.

ACARA Humanities and Social Sciences (HASS) Network

In September 2025, the ACTF delivered a professional learning session to the ACARA HASS Network, sharing ACTF resources and curated content with educators nationwide.

ALEA Victoria/ACMI State Conference 2025

In September 2025, the ACTF presented the professional learning workshop Comedy Script Writing at the ALEA Victoria and ACMI State Conference: Weaving the Threads, promoting the ACTF's Comedy Scriptwriting Resource.

Civics and Citizenship Professional Learning

In November 2025, ACTF delivered two professional learning sessions with Dr Keith Heggart, supporting teachers to use Australian screen stories to foster civic understanding, critical thinking and active participation through the Civics and Citizenship: Curated Clip Collection.

"Screen stories spark curiosity, build empathy and inspire action, making them a powerful tool for nurturing the next generation of active, informed citizens."

DR. KEITH HEGGART,
ASSOCIATE PROFESSOR,
UNIVERSITY OF WOLLONGONG

Tales from Outer Suburbia Professional Learning

In May 2026, ACTF delivered the *Tales from Outer Suburbia* Professional Learning session with Dr Susan Bye, supporting teachers in using Shaun Tan's uniquely Australian stories to inspire creative writing, visual and screen literacy, and critical thinking in the classroom.

ACMI

Concept art, stills, puppets and other production-related material concerning the creation of the live-action series *Lift Off!* were made available to ACMI to form part of the permanent exhibition The Story of the Moving Image. Items from *Eddie's Lil' Homies* and *Little J & Big Cuz* are also on display at ACMI, on loan from the ACTF. Memorable scenes from *Round the Twist* and *Li'l Elvis and the Truckstoppers* featured in the museum's interactive Foley Studio.

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 members are:

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

"The ACTF contributes to the creation of television and screen content that enables Australian children and young people to see themselves, their experiences and their aspirations reflected on screen. By identifying common priorities and emerging themes across jurisdictions, the Education Panel provides valuable insight into how quality local screen content can be leveraged through ACTF educational resources to maximise impact on engagement, wellbeing and learning."

GAY CUMMING, DIRECTOR OF TEACHING AND LEARNING,
DEPARTMENT FOR EDUCATION, CHILDREN AND YOUNG PEOPLE, TASMANIA

The Hon. Norman Lacy

(25 October 1941 – 2 May 2026)

Norman Lacy was a Victorian politician and Minister for the Arts and Assistant Minister for Education from 1979 to 1982.

Among his many achievements in public life, Norman Lacy was responsible for establishing the Australian Children's Television Foundation (ACTF).

In 1979, Dr Patricia Edgar AM was the Chairman of the Children's Programming Committee of the Australian Broadcasting Tribunal, which was classifying the first C Programs that were coming through following the introduction of the new Children's Television Standards for commercial television. There was constant tension between broadcasters and the regulator over the classification of children's programs, and Dr Edgar became convinced that regulation by itself would not produce outstanding programs. That same year, she presented a paper in which she argued that quality programs would not be made without a not-for-profit production company to drive their development and production.

Dr Edgar's paper attracted the attention of the Victorian Minister for Education and the Arts, Norman Lacy, and they joined forces to work on a proposal to establish the Australian Children's Television Foundation. Minister Lacy appointed Dr Edgar to steer the project within the Victorian Arts Ministry, and they won support from the NSW Minister for Education, Paul Landa, establishing the call for a children's television body as a bipartisan issue, of interest to both Arts and Education Ministers. Ultimately, the Senate Standing Committee on Education and the Arts recommended establishing an independent children's production unit. This became the impetus for establishing the ACTF.

The ACTF was incorporated as a public company limited by guarantee in 1982, with funding from the Commonwealth Government and contributions from all the states and territories (except Queensland in the early years). The Commonwealth contributed through the Arts portfolio, as it still does today, but the States and Territories contributed through Education portfolios or a combination of Education and Arts. Today, the Commonwealth Government is the major funder of the ACTF, and the ACTF supports the development, production and distribution of Australian children's screen content from producers around Australia.

Norman Lacy retained his interest in the ACTF for the rest of his life, and his letters and phone calls when he came across news of our achievements are fondly recalled.

The Hon. Norman Lacy (then Minister for the Arts) handing Ken Watts (ACTF Chairman) first Victorian Government cheque to the ACTF, March 1982.

Financial Report

Key Art from *Whale Shark Jack*.

On the set of *Caper Crew*.

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Helen Silver AO
Chair

Elected 01.08.2022
(Re-elected 01.01.2025 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. Helen is currently President of the State Library of Victoria, Chair of the Victorian Managed Insurance Authority, Director of the Grattan Institute and independent Director of Crown Melbourne. Helen is an elected member of the Board.

Andrea Denholm
Deputy Chair

Appointed 30.10.2013
(Reappointed 02.11.2025 for three years)

Andrea is an experienced creative producer and development executive with expertise in creating, developing, financing and producing premium scripted content. Her credits as executive producer, producer, story producer, creator or writer include the top-rating Netflix drama *The Survivors*, multi-award winning ABC drama series *Fires*, ABC/BBC children's live action series *Spooky Files*, International Emmy® nominated *Wrong Kind of Black*, screen opera *The Divorce*, returning seasons of popular comedies *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 earlier credits include *Tripping Over*, *SeaChange* (1998-2000), *After the Deluge*, *CrashBurn*, *Worst Best Friends* and *Outland*. Andrea is a director of VicScreen and is the Victorian Government appointment to the ACTF Board.

Ian Booth

Appointed 09.04.2019
(Reappointed 09.04.25 for three years)

Ian is the CEO of Black Swan State Theatre Co, Western Australia's major theatre company. He has over 25 years of experience in the Australian screen industry and is currently a director of Indian Pacific Pictures, with recent credits including *The Engagement* as producer, and *RAMS* and *He Ain't Heavy* as executive producer. He was one of the founders of the recently opened major film studios in Perth. Ian is a current Board member of the Committee for Perth. He 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 01.06.2023
(Reappointed 01.06.2026 for three years)

Michelle is a Korean Australian actor and writer. Since graduating from WAAPA, she has worked extensively across television, film, and theatre performing with companies including Sydney Theatre Company and Melbourne Theatre Company. Michelle is also known for her television work, including as a presenter on *Play School*. For her performance in *The Newsreader*, she received two Silver Logie nominations and three AACTA Award nominations. She also received an ARIA Award nomination with *Play School* for Best Children's Album. Michelle was awarded the Mike Walsh Fellowship, recognised as a Rising Star by the CGA, and received Equity Awards for her ensemble work in *Utopia* and *The Newsreader*. As a writer, she has written for ABC Kids and ABC ME and was a script consultant on *The Newsreader*. Her play *Where We Love is Home* was shortlisted for the Patrick White Award. Her play *Koreaboo* received Highly Commended for the Nick Enright Prize for Playwriting at the NSW Literary Awards. Michelle is a Commonwealth Government appointment to 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.

Sally Scales

Elected 03.03.2021
(Re-elected 01.01.2025 for three years)

Sally Scales is a First Nations artist, cultural consultant, and spokesperson from Pipalyatjara in the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote South Australia. She was part of the leadership team for the Uluru Statement reform, having been involved in the Referendum Council's Constitution regional dialogues and the national convention in Uluru in 2017. Since then, she has been involved with the Uluru Dialogue leadership, including the Albanese Government's Referendum Working and Engagement group. Sally won the People's Choice Award at the 2021 Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) at the Museum and Art Gallery of the Northern Territory. In 2022, she was a finalist for the Roberts Family Award, part of the Wynne Landscape prize for her work 'Wati Tjakura' and was a finalist again for the NATSIAA's. She is represented by N. Smith Gallery. Sally is a director on the Bangarra Dance Theatre board and the National Gallery of Australia board, where she is also the chair of the First Nations Advisory board. Sally is an elected member of the Board.

Paul Wood

Appointed 03.02.2021
(Reappointed 27.02.2025 for three years)

Paul Wood is the Executive Director, Equity, Multicultural and Inclusive Education in the NSW Department of Education. He is responsible for leading system-wide strategies and programs that ensure every student is known, valued, and supported to learn and thrive, with a particular focus on equity, inclusion, and strengthening outcomes for diverse and multicultural communities across NSW public schools. Paul has been a teacher, the principal of three schools, and a system leader at a state-wide level. He has a background in special and inclusive education and has previously worked in special education at the University of Sydney, where he lectured in inclusive education across the MEd, BEd and MTeach programs. In 2021, Paul was awarded the Public Service Medal in the Australia Day Honours list for his leadership of statewide curriculum support for schools during the COVID-19 pandemic. He holds a PhD in educational leadership from the University of Sydney. Paul is the NSW Government's appointment to the ACTF Education Advisory Panel and is the panel representative on the ACTF Board.

Olivia Humphrey

Elected 26.11.2024 for three years
Retired 24.06.2026

Olivia began her career in film distribution with notable roles managing *Teletubbies* at the BBC and *Hi-5* at Roadshow Entertainment. In 2008, she founded Kanopy, a streaming platform that revolutionised access to films for library members. After starting the venture in Perth, Kanopy moved to the USA, where Olivia led its expansion across North America and Europe, before it was acquired by KKR in 2021, cementing its success as a landmark Australian media-tech success story. Olivia has invested in several Australian films and is an Adjunct Professor of Entrepreneurship at Curtin University. Olivia was an elected member of the Board.

Key-Art from *Knee High Spies*.

The directors present their report together with the financial report of Australian Children's Television Foundation, the "economic entity", for the year ended 30 June 2026 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
- Simon Pryce
- Sally Scales
- Paul Wood
- Olivia Humphrey (Retired 24.06.2026)

The directors have been in 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 $4,304,872 (2025: $1,317,477 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
No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the economic entity, the results of those operations, or the state of affairs of the economic entity 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	5	4	4	4	1	1	1	1
Andrea Denholm	5	5	4	4	1	1	1	1
Ian Booth	5	3	4	3	–	–	–	–
Michelle Lim Davidson	5	5	–	–	1	1	1	1
Simon Pryce	5	3	4	2	–	–	–	–
Sally Scales	5	4	–	–	1	1	1	1
Paul Wood	5	5	–	–	–	–	–	–
Olivia Humphrey	5	4	4	4	–	–	–	–

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 2026 the number of members was 7. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is $350.

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 using Australian children's screen content and maximising access for the child audience to new and existing high-quality Australian children's content.

Objective 4 – Accountability
Efficiently and effectively manage the 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: 7 September 2026

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 2026, 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: 7 September 2026

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STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2026

	NOTE	2026 $	2025 $
Revenue			
External program funding income	4	7,502,649	7,353,711
Other revenue	5	1,868,418	2,154,843
		9,371,067	9,508,554
Less: expenses			
International distribution		(689,627)	(699,495)
Content expenses		(1,287,287)	(1,469,693)
Administrative expenses		(1,614,013)	(1,706,225)
Communication expenses		(552,322)	(467,506)
Education unit		(464,670)	(406,493)
Production costs write off		(8,742,236)	(5,840,292)
Digital implementation		(325,784)	(236,327)
		(13,675,939)	(10,826,031)
Deficit		**(4,304,872)**	**(1,317,477)**
Other comprehensive income for the year		**–**	**–**
Total comprehensive deficit		**(4,304,872)**	**(1,317,477)**

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2026

	NOTE	2026 $	2025 $
Current assets			
Cash and cash equivalents	7	5,525,678	8,761,759
Receivables	8	525,725	289,364
Other assets	9	757,258	738,463
Total current assets		**6,808,661**	**9,789,586**
Non-current assets			
Other financial assets	10	4,144,915	2,572,606
Lease assets	11	1,476,578	1,762,367
Plant and equipment	12	200,240	151,819
Total non-current assets		**5,821,733**	**4,486,792**
Total assets		**12,630,394**	**14,276,378**
Current liabilities			
Payables	13	4,380,459	1,550,798
Lease liabilities	11	242,611	212,534
Provisions	14	512,887	478,278
Total current liabilities		**5,135,957**	**2,241,610**
Non-current liabilities			
Lease liabilities	11	1,397,423	1,640,034
Provisions	14	81,398	74,246
Total non-current liabilities		**1,478,821**	**1,714,280**
Total liabilities		**6,614,778**	**3,955,890**
Net assets		**6,015,616**	**10,320,488**
Members' funds			
Reserves	15	5,525,677	7,687,401
Accumulated surplus	16	489,939	2,633,087
Total members' funds		**6,015,616**	**10,320,488**

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2026

	CONTRIBUTED EQUITY $	RESERVES $	ACCUMULATED SURPLUS $	TOTAL MEMBER FUNDS $
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**
Balance as at 1 July 2025	**–**	**7,687,401**	**2,633,087**	**10,320,488**
Deficit for the year	–	–	(4,304,872)	(4,304,872)
Total comprehensive income for the year	**–**	**–**	**(4,304,872)**	**(4,304,872)**
Transfers	–	**(2,161,724)**	**2,161,724**	–
Balance as at 30 June 2026	**–**	**5,525,677**	**489,939**	**6,015,616**

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2026

	NOTE	2026 $	2025 $
Cash flow from operating activities			
Receipts from customers		1,474,411	1,991,760
External program funding		8,252,914	8,089,082
Payments to suppliers and employees, including project investments		(5,293,297)	(5,770,629)
Interest received		369,490	479,549
Finance costs		(122,788)	(136,925)
Net cash provided by operating activities		**4,680,730**	**4,652,837**
Cash flow from investing activities			
Payment for plant and equipment		(100,546)	(135,646)
Net payments for investments		(7,480,943)	(5,224,203)
Net cash used in investing activities		**(7,581,489)**	**(5,359,849)**
Cash flow from financing activities			
Principal portion of lease payments		(335,322)	(335,605)
Net cash used in financing activities		**(335,322)**	**(335,605)**
Reconciliation of cash			
Cash at beginning of the financial year		8,761,759	9,804,376
Net increase in cash held		(3,236,081)	(1,042,617)
Cash at end of financial year		**5,525,678**	**8,761,759**

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.*

The financial report covers Australian Children's Television Foundation as an economic entity. Australian Children's Television Foundation is an economic entity 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 has been prepared on a going concern basis, which contemplates continuity of normal business activities and the realisation of assets and the settlement of liabilities in the ordinary course of business.

The 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.

Accounting policies

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

(a) External program funding income

Government revenue is derived from services and programs performed on behalf of State and Commonwealth. Government grant agreements that are enforceable contracts with specific performance obligations are recognised in accordance with *AASB 15 Revenue from contracts with customers*. For other grants that don't meet the above criteria, grant income is recognised in accordance with AASB 1058 *Income of Not-for-Profit Entities.*

AASB 15 Revenue from contracts with customers:

Grants that compensate the economic entity for expenditure incurred in service provision with sufficiently specific performance obligations and with repayment obligations are recognised as revenue in the same period in which the correlating expenditure is recorded. Any unspent funds are recognised initially as a contract liability and then as revenue in the future period in which the correlating expenditure is recognised.

AASB 1058 Income of Not-for-Profit Entities:

Grants that compensate the economic entity for expenditure incurred without sufficiently specific performance obligations and repayment obligations are recognised as income on receipt of cash.

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2026

(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

The financial statements are presented in Australian dollars which is the economic entity's functional and presentation currency.

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.

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 benefit obligations

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) Financial instruments

Receivables

Trade and other receivables are measured at amortised cost.

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

(i) 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.

(j) 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 economic entity 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 other financial 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.

(k) 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.

(l) Trade and other payables
These amounts represent liabilities for goods and services provided to the economic entity 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.

(m) Cash Reserves Policy

Purpose

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

NOTE 1: BASIS OF PREPARATION (CONTINUED)
(M) CASH RESERVES POLICY (CONTINUED)

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.

(n) 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 economic entity 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) 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.

(c) Production costs write off

Film and television production investments are initially recognised at cost as an other financial asset. The carrying value of these investments is reviewed based on management's assessment of whether future economic benefits are likely to be realised. Investments are written off where recovery is considered unlikely to ensure assets are not carried at inflated values. In assessing recoverability, management considers factors including existing sales contracts, market feedback, historical performance of comparable projects, Board and management expectations, and prevailing market conditions. Written-off projects continue to be actively managed to maximise any future returns, and subsequent investments may be recognised where future recoverability is expected.

NOTE 3: OPERATING DEFICIT

	2026 $	2025 $
Deficit has been determined after:		
Finance costs		
- Interest expense on lease liabilities	122,788	136,925
Depreciation		
- Leasehold improvements	16,921	27,949
- Office furniture and equipment	32,812	66,539
- Furniture and fittings	2,392	2,671
	52,125	97,159
Amortisation of non-current assets		
- Leased assets	285,789	285,789
Employee benefits:		
- Short term benefits	2,650,579	2,623,633
- Superannuation guarantee contributions	304,411	293,443
	2,954,990	2,917,076
Remuneration of auditors for:		
Pitcher Partners (Melbourne)		
Audit and assurance services		
- Audit or review of the financial report	54,600	55,500

NOTE 4: EXTERNAL PROGRAM FUNDING INCOME

	2026 $	2025 $
Operating grants	527,649	523,711
Commonwealth Government Grant – Operational Funding	6,975,000	6,830,000
	7,502,649	7,353,711
Income recognised under AASB 15 Revenue from contracts with customers		
- State grants	75,000	75,000
	75,000	75,000
Income recognised under AASB 1058 Income of Not-for-Profit Entities		
- Commonwealth grants	6,975,000	6,830,000
- State and Territory grants	452,649	448,711
	7,427,649	7,278,711

NOTE 5: OTHER REVENUE

Other revenue		
Interest income	369,490	486,018
Rental income	11,343	11,022
Sale of goods or service	690,352	655,142
Production investment recoupment	792,763	997,453
Other revenue	4,470	5,208
	1,868,418	2,154,843

NOTE 6: KEY MANAGEMENT PERSONNEL COMPENSATION

Total compensation paid or payable to key management personnel	348,769	334,246

NOTE 7: CASH AND CASH EQUIVALENTS

	2026 $	2025 $
Cash at bank	619,688	121,587
Term deposits	4,829,016	7,887,993
Deposits at call	76,974	752,179
	5,525,678	8,761,759

NOTE 8: RECEIVABLES

CURRENT

Trade debtors	1,025	1,154
Other receivables	524,700	288,210
	525,725	289,364

NOTE 9: OTHER ASSETS

CURRENT

Prepayments	243,773	145,589
Accrued income	513,485	592,874
	757,258	738,463

NOTE 10: OTHER FINANCIAL ASSETS

	2026 $	2025 $
Distribution accounts	1,263,656	1,293,277
Less amounts held on behalf of investors	(1,263,656)	(1,293,277)
NON-CURRENT		
Project investments - at cost	4,144,915	2,572,606
Reconciliation		
Opening balance	2,572,606	3,136,311
Amounts owing under contract prior year (Note 13)	(1,330,335)	(1,277,953)
Additions	8,000,472	7,185,880
Recoupment	(519,529)	(1,961,675)
Write-off	(8,742,236)	(5,840,292)
Amounts owing under contract (Note 13)	4,163,937	1,330,335
Closing carrying amount	4,144,915	2,572,606

NOTE 11: LEASE ASSETS AND LEASE LIABILITIES

(a) Lease assets

Under lease	2,071,972	2,071,972
Accumulated amortisation	(595,394)	(309,605)
Total carrying amount of lease assets	1,476,578	1,762,367

Reconciliations

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

Buildings		
Opening carrying amount	1,762,367	2,048,156
Amortisation	(285,789)	(285,789)
Closing carrying amount	1,476,578	1,762,367

NOTE 11: LEASE ASSETS AND LEASE LIABILITIES (CONTINUED)

	2026 $	2025 $
(b) Lease liabilities		
CURRENT		
Lease liability	242,611	212,534
NON-CURRENT		
Lease liability	1,397,423	1,640,034
Total carrying amount of lease liabilities	1,640,034	1,852,568
(c) Lease expenses and cashflows		
Interest expense on lease liabilities	122,788	136,925
Amortisation expense on lease assets	285,789	285,789
Cash outflow in relation to leases	335,322	335,605
(d) Future lease payments		
Future lease payments to be made:		
- Not later than 1 year	349,263	335,322
- Later than 1 year and not later than 5 years	1,545,267	1,484,451
- Later than 5 years	68,793	478,872
Total future lease payments at the reporting date	1,963,323	2,298,645

NOTE 12: PLANT AND EQUIPMENT

Leasehold improvements at cost	973,618	968,118
Accumulated amortisation	(882,441)	(865,520)
	91,177	102,598
Office equipment at cost	804,764	709,717
Accumulated depreciation	(699,604)	(666,791)
	105,160	42,926
Furniture, fixtures and fittings at cost	134,397	134,397
Accumulated depreciation	(130,494)	(128,102)
	3,903	6,295
Total plant and equipment	200,240	151,819

NOTE 12: PLANT AND EQUIPMENT (CONTINUED)

	2026 $	2025 $
(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	102,598	21,017
Additions	5,500	109,530
Amortisation expense	(16,921)	(27,949)
Closing carrying amount	91,177	102,598
Office equipment		
Opening carrying amount	42,926	83,349
Additions	95,046	26,116
Depreciation expense	(32,812)	(66,539)
Closing carrying amount	105,160	42,926
Furniture, fixtures and fittings		
Opening carrying amount	6,295	8,966
Depreciation expense	(2,392)	(2,671)
Closing carrying amount	3,903	6,295
Total plant and equipment		
Carrying amount at 1 July	151,819	113,332
Additions	100,546	135,646
Depreciation and amortisation expense	(52,125)	(97,159)
Carrying amount at 30 June	200,240	151,819

NOTE 13: PAYABLES

CURRENT		
Unsecured liabilities		
Trade creditors	5,528	28,600
Sundry creditors and accruals	210,994	191,863
Amounts owing under productions contracts	4,163,937	1,330,335
	4,380,459	1,550,798

NOTE 14: PROVISIONS

		2026 $	2025 $
CURRENT			
Employee benefits		512,887	478,278
NON CURRENT			
Employee benefits		81,398	74,246

NOTE 15: RESERVES

Cash reserve	15(a)	5,525,677	7,687,401
		5,525,677	7,687,401

(a) Cash reserve

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

Movements in reserve		
Opening balance	7,687,401	7,315,066
Transfers	(2,161,724)	372,335
Closing balance	5,525,677	7,687,401

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

	2026 $	2025 $
Accumulated surplus at beginning of year	2,633,087	4,322,899
Net deficit attributable to members of the entity	(4,304,872)	(1,317,477)
Transfers from/ (to) reserves	2,161,724	(372,335)
Accumulated surplus at the end of the financial year	489,939	2,633,087

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 2026 the number of members was 7 (2025: 8). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is $350 (2025: $400).

NOTE 18: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of $4,231,847 (2025: $5,260,722) are to be funded from existing cash reserves.

NOTE 19: 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 occurred during the 2026 financial year.

NOTE 20: 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	70,953	60,735
	70,953	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. Increase in bank guarantee in 2026 is a delayed result of the new lease agreement which commenced in September 2024.

NOTE 21: ECONOMIC DEPENDENCE

The Australian Children's Television Foundation is dependent on funding from Commonwealth, State and Territory Governments to support the delivery of its objectives and ongoing operations. The Foundation receives ongoing funding from the Commonwealth Government and, in March 2025, executed a funding agreement covering the period from 1 July 2025 to 30 June 2029, providing committed funding to support its continued operations and activities.

NOTE 22: EVENTS SUBSEQUENT TO REPORTING DATE

There has been no matter or circumstance, which has arisen since 30 June 2026 that has significantly affected or may significantly affect:

(a) the operations, in financial years subsequent to 30 June 2026, of the economic entity, or
(b) the results of those operations, or
(c) the state of affairs, in financial years subsequent to 30 June 2026, of the economic entity.

NOTE 23: ECONOMIC 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 72 - 90, 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 2026 and performance for the year ended on that date of the economic entity.
2. In the directors' opinion, there are reasonable grounds to believe that the economic entity 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-profits Commission Regulations 2022*.

Director: Helen Silver AO

Director: Andrea Denholm

Date: 7 September 2026

TO THE MEMBERS OF AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

PITCHER PARTNERS

Opinion

We have audited the financial report of Australian Children's Television Foundation ("the economic entity"), which comprises the statement of financial position as at 30 June 2026, the statement of profit or loss and other comprehensive income, statement of changes in equity and 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 economic entity, 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 economic entity's financial position as at 30 June 2026 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 economic entity 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 economic entity's directors' report for the year ended 30 June 2026, 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.

Responsibilities of Management and Those Charged with Governance 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 economic entity'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 economic entity or to cease operations, or has no realistic alternative but to do so.

The directors are responsible for overseeing the economic entity'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 economic entity'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 economic entity'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 economic entity 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 economic entity to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the economic entity 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: 7 September 2026

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