



# STEPINSIDE

ANNUAL REPORT 2014/15

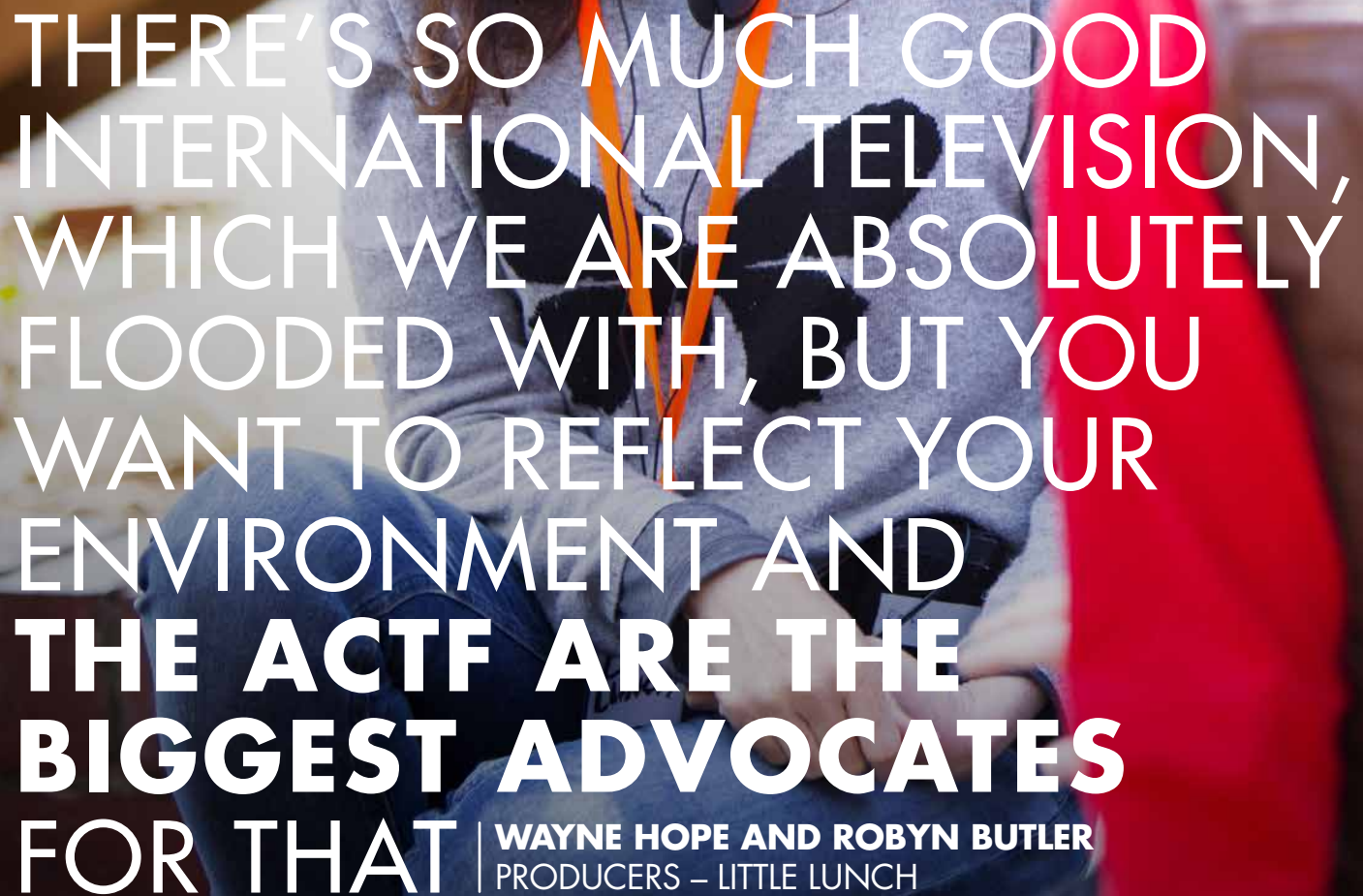




A young boy, Oison O'Leary, is shown from the chest up, wearing a red hoodie and a red baseball cap. He is smiling broadly with his eyes closed, looking through the viewfinder of a professional ARRI camera. The camera is black with a blue lens and has "ARRI" and "FLASHBACK" printed on it. A red sticker on the camera reads "B196 #1283". The background is a blurred film set with various pieces of equipment and a person in a dark jacket.

THE ACTF IMMEDIATELY  
SAW THE **POTENTIAL** IN  
OUR SHOW | WAYNE HOPE AND ROBYN BUTLER  
PRODUCERS – LITTLE LUNCH

Oison O'Leary as Battie, *Little Lunch*



THERE'S SO MUCH GOOD  
INTERNATIONAL TELEVISION,  
WHICH WE ARE ABSOLUTELY  
FLOODED WITH, BUT YOU  
WANT TO REFLECT YOUR  
ENVIRONMENT AND  
**THE ACTF ARE THE  
BIGGEST ADVOCATES  
FOR THAT**

**WAYNE HOPE AND ROBYN BUTLER**  
PRODUCERS – LITTLE LUNCH



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## FINANCIAL REPORT SECTION FOUR

A photograph of two men on a film set. The man on the left is wearing a light-colored Hawaiian shirt with a palm tree and flower pattern and a watch. The man on the right is wearing a blue button-down shirt, a black baseball cap, and sunglasses hanging from his shirt. They are both looking down at a document held by the man on the right. The background shows orange safety curtains and a window.

I WANTED TO MAKE A FILM  
FOR MY KIDS...I THOUGHT  
THEY'VE GOT TO HAVE  
**HEROES THAT ARE LIKE  
THEM** | **ROBERT CONNOLLY**  
DIRECTOR/PRODUCER – PAPER PLANES

# ABOUTUS

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## SECTION ONE





# CHAIRMAN'S LETTER TO THE MINISTERS

Dear Ministers,

It is my pleasure to present the 2014-2015 Annual Report for the Australian Children's Television Foundation (ACTF).

In January I joined the Australians flocking to take their children and grandchildren to see *Paper Planes*. Every seat in the cinema in Perth was full, and I reflected on the discussion at the ACTF Board meeting three years earlier, when we talked about investing in this project. The question we had asked ourselves was whether or not Australian families would take their children to see an Australian film in the school holidays, when it was up against whatever Disney, Pixar or Dreamworks would have in store for them when the film came out. As it turned out, around one million Australians saw the film in the cinema, and many more are now buying or renting it to watch at home, before it goes to air sometime next year on the Nine Network.

The response to *Paper Planes* is an overwhelming endorsement from Australians everywhere that there is immense public value in creating film and television for children that reflects their lives, their country, their voices and experiences back to them. The value in supporting our film and television industry to provide these programs for children is not simple industry protectionism – it is an investment in our culture, a statement about the type of country we want our children to grow up in and a means to inspire children to dream Australian dreams.

But in television, in particular, it's getting harder and harder to do that.

Currently, "live action" drama and "animation" are treated equally as "Australian drama" under the various subsidy, tax and regulatory arrangements that are intended to deliver quality Australian drama to Australian children. Animation is cheaper for broadcasters to buy and easier to finance and is increasingly dominating the type of children's drama being made in Australia. If the status quo is retained, children's live action drama, with its unique cultural values, is in danger of disappearing off our screens altogether.

The film and television industry is in a period of enormous change and perhaps audiences have more choice than ever, but not if the reality is that this choice all looks and sounds the same and comes from a few enormous global corporations. We need to ensure that we celebrate our independence, that we carve out a space and nurture our stories and ensure that children get to find them and own them. I believe that most Australians from all walks of life and all points of view really want that for our children. And I think that policy makers and governments of all persuasions want that too. I just don't think they know how hard that is to achieve. But as the sands in the media and entertainment industries shift, we need to ensure that the fragile way our support for locally produced children's television is held together is reinforced and made stronger. And we need to ensure that we design our public support for children's content in a way that achieves genuine public value.



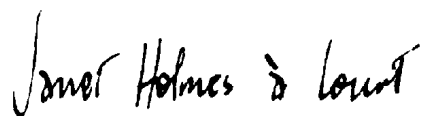
THERE IS IMMENSE PUBLIC VALUE IN CREATING FILM AND TELEVISION FOR CHILDREN THAT **REFLECTS THEIR LIVES, THEIR COUNTRY, THEIR VOICES AND EXPERIENCES** BACK TO THEM.

With that in mind, the ACTF has recently been in Canberra talking about the future of Australian children's drama, and making a number of recommendations to put our unique live action drama for children on a more sustainable footing.

I would like to take this opportunity to thank all the Ministers who have supported the ACTF and its activities this year, and their relevant Departments for their cooperation and assistance. Without this support we would be unable to achieve our objectives for the Australian child audience. I would also like to thank Board members for their contribution to the work of the ACTF, particularly Daryl Karp and Feyi Akindoyeni, who retired during the year.

Finally, on behalf of the Board, I would like to thank the superb team at the ACTF for another terrific year.

Yours sincerely,



**Janet Holmes à Court, AC**  
Chairman



**AUSTRALIAN CAPITAL TERRITORY****The Hon Joy Burch MLA**

Minister for Education and Training

**NEW SOUTH WALES****The Hon Adrian Piccoli MP**

Minister for Education

**The Hon Troy Grant MP**

Minister for the Arts

**NORTHERN TERRITORY****Hon Peter Chandler MLA**

Minister for Education and Training

**SOUTH AUSTRALIA****The Hon Susan Close MP**Minister for Education and  
Child Development**TASMANIA****The Hon Jeremy Rockliff**

Minister for Education and Training

**VICTORIA****The Hon Martin Foley MP**

Minister for Creative Industries

**WESTERN AUSTRALIA****The Hon Peter Collier MLC**

Minister for Education

**COMMONWEALTH  
OF AUSTRALIA****SENATOR THE HON MITCH FIFIELD**MINISTER FOR THE ARTS AND  
MINISTER FOR COMMUNICATIONS

# MINISTERS RESPONSIBLE FOR FUNDING THE ACTF

# THE ACTF

## MISSION STATEMENT

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

## VISION STATEMENT

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

## CORPORATE PROFILE

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

The Australian Education Council established the ACTF following recommendations to Commonwealth, State and Territory governments. It is supported by, and receives funding from, the Commonwealth Government and the governments of all States and Territories, except for Queensland.

We are a national children's media production and policy hub and perform a wide range of functions in children's media: as a voice in policy matters; as a distributor of and investor in Australian children's television series; as an instigator of new, innovative and entertaining children's media and as a developer of valuable screen resources for the education sector.

## CORPORATE GOVERNANCE

The governing body of the ACTF is its Board of Directors, the members of which serve in an honorary capacity. The Board usually meets every three months and is responsible for determining policies, budget allocations, major expenditures and considering recommendations from the Finance Sub-Committee and Audit and Risk Management Committee.

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

- Janet Holmes à Court, AC, Chairman
- Garry Hewitt
- Catriona Hughes, AM

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

- Dr Phil Lambert, PSM, Chairman
- Andrea Denholm
- Anna King
- Helen Wildash

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



# PROFILE OF DIRECTORS

## IN OFFICE ON 30 JUNE 2015



### **JANET HOLMES À COURT, AC, CHAIRMAN**

Appointed 1.12.1983 (Re elected 25.11.2014)

Janet Holmes à Court is owner of the Janet Holmes à Court Collection. She is also Chairman of the West Australian Symphony Orchestra. She is a Board Member of the Rio Tinto Community Investment Fund, the Australian National Academy of Music (ANAM), the Australian Major Performing Arts Group (AMPAG) and Chamber of Arts and Culture WA. She is a science graduate from the University of Western Australia and taught science for a number of years before working more closely with family business matters. She has won numerous awards recognising her contribution to the community and to business, including a Companion of the Order of Australia. Janet is an elected member of the Board.



### **CATRIONA HUGHES, AM, DEPUTY CHAIRMAN**

Appointed 22.7.2003 (Re appointed 10.9.2012 for three years)

Catriona Hughes worked at the Australian Film Commission and the Film Finance Corporation Australia (FFC), which have since merged to form Screen Australia, including five years as the FFC's Chief Executive.

During that time, Catriona oversaw a slate of important Australian film and television projects. Her company, GFN Productions founded with Geoff Levy of Investec Bank in 2005, has executive/produced two feature films and a documentary. Catriona was made a Member of the Order of Australia 2005. Catriona represents the Commonwealth Government on the Board.



### **JENNY BURGESS**

Appointed 26.11.2013 for three years

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



### ANDREA DENHOLM

Appointed 30.10.2013 for three years

Andrea is an experienced film and television producer. A media lawyer for 10 years before becoming a producer, Andrea has held senior producing and legal roles in major international and Australian production companies. As a principal in leading production company Princess Pictures, Andrea has recently produced the groundbreaking screen opera *The Divorce*, comedy series *It's A Date series 1 and 2*, and the landmark documentary series *Sporting Nation*. She was executive producer, story editor and mentor on indigenous comedy series *8MMM Aboriginal Radio*. Andrea represents the screen content industry in the Victorian Government's Creative Industries Expert Reference Group. Andrea represents the Victorian Government on the ACTF Board.



### KERRY GARDNER

Appointed 2.9.2014

Kerry Gardner is a documentary filmmaker and philanthropist. She holds a Masters of Film and Television from VCA, University of Melbourne. Writer/director credits include *Lyon Housemuseum* (2012); *Robin Boyd: Australian Beauty* (2013); and *Once Upon a Time: the Story of Charles Perrault* (2014). Kerry is Chair of The Australian Institute of Art History at University of Melbourne and sits on funding committees of the Myer Foundation and Sidney Myer Fund and is co-founder of the Andyinc Foundation which funds social justice, arts and sustainability projects.



### GARRY HEWITT

Appointed 14.6.2012 (Re appointed 15.6.2105 for three years)

Garry Hewitt currently holds the position of Executive Director in the Office of Early Childhood Development and Learning for the Department of Education in Western Australia. Garry is responsible for strategic leadership and the delivery of Department, State and Commonwealth reforms in early childhood education in WA public schools. Garry's leadership in Education spans 36 years and encompasses 22 years as principal in a diverse range of primary schools, a year as vice principal in Toronto Canada and 18 months as District Director of Schools in the Canning Education District in Perth. Garry has a Masters of Education specialising in Teaching and Learning. Garry represents the Western Australian Government on the Board.

Kerry is on the Board of Trustees of The Museum of Contemporary Art Australia, Life Patron of The Lorne Sculpture Biennale, Ambassador for The Natalie Miller Fellowship for Women in Film and the Asia Pacific Global Ambassador for The Global Fund for Women. Kerry is an elected member of the Board.



### **ANNA KING**

**Appointed 29.10.2012 for three years**

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



### **DR PHIL LAMBERT, PSM**

**Appointed 17.10.2003 (Re appointed 23.7.2013 for three years)**

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



### **HELEN WILDASH**

**Appointed 1.2.2014 for three years**

Helen Wildash recently retired from her role as Executive Director, Teaching and Learning services with the Department for Education and Child Development (DECD), a position she held since 2008. In this role Helen provided strategic leadership of system-wide support services for preschools and schools associated with implementation of the national Early Years Learning Framework, the Australian Curriculum and the SA Certificate of Education. She was an inaugural member of the Australian Curriculum, Assessment and Reporting Authority (ACARA) Board serving from 2009 until 2015. She holds a Master of Education (Honours), is an Executive Fellow of the Australia and New Zealand School of Government and a Graduate of the Australian Institute of Company Directors. Helen represents the South Australian Government on the Board.



### **LEANNE WRIGHT**

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

Leanne Wright is Director of the Learning and Teaching Branch, ACT Education and Training Directorate. Leanne has responsibility for Curriculum, Teaching Policy and Practice, Early Years Education, Vocational Education in Schools, and the Instrumental Music Program. Leanne has been a primary school teacher and was Principal of three ACT Primary schools before being appointed to her current position within the Directorate in June 2012. Leanne represents the Australian Capital Territory on the Board.



# DIRECTORS WHO RETIRED DURING THE FINANCIAL YEAR



## FEYI AKINDOYENI

Appointed 11.5.2009 (Re appointed 6.6.2012 for three years) (Retired 6.6.2015)

Feyi Akindoyeni is Partner at Newgate Communications which opened its doors in Australia in 2013. Newgate brings together some of Australia's most experienced strategic communications professionals and specialises in corporate affairs, government relations, financial communications, community engagement and market research. Prior to this Feyi was Global Partner and Head of Kreab Gavin Anderson (Canberra) for five years where she led one of the nation's premier strategic communications and government relations consultancy teams. Feyi has advised organisations such as Google, Apple, Vodafone, Foxtel, TAFE NSW and the Federal, NSW and Victorian Education Departments. Prior to joining KGA, Feyi was Education Marketing Manager for Apple Australia. Feyi represented the Commonwealth Government on the Board.



## DARYL KARP

Appointed 29.10.2008 (Re appointed 21.11.2011 for three years) (Retired 21.11.2014)

Daryl Karp brings extensive experience as media executive in documentary, factual content and digital media. She is currently the Director of the Museum of Australian Democracy at Old Parliament House. Previously she was the CEO of Film Australia, and Head of Factual Television at the Australian Broadcasting Corporation. She is a company director of SBS, where she sits on the Audit and Risk Committee. She is a fellow of the Institute of Company Directors and a Graduate of the Advanced Management program at the Wharton School of Business. Daryl represented the Commonwealth Government on the Board.

# ORGANISATIONAL STRUCTURE

**JENNY BUCKLAND**  
CEO

**BERNADETTE O'MAHONY**  
HEAD OF DEVELOPMENT  
& PRODUCTION

**JOHN TYLER**  
HEAD OF FINANCE

**ANDREW MA**  
LEGAL & POLICY  
MANAGER

**GLENDA WILSON**  
ASSISTANT TO CEO

**PETER MAGGS**  
HEAD OF EDUCATION

**ROBERTA DI VITO**  
INTERNATIONAL SALES  
MANAGER

**MARGARET  
GOODWIN**  
OFFICE MANAGER

**LIZ COOTE**  
ADMINISTRATION  
ASSISTANT

**ALLIRA TEE**  
GRAPHIC DESIGNER

**ANNA KAMASZ**  
DIGITAL EDUCATION  
PRODUCER

**TIM HEGARTY**  
INTERNATIONAL SALES  
MANAGER

**ALISON VAUGHAN**  
ACCOUNTS CLERK

**LILY PAVLOVIC**  
RECEPTIONIST & ONLINE  
COMMUNICATIONS

**SARAH JONES**  
EDUCATION ASSISTANT

**RAY DALEY**  
TECHNICAL  
SUPERVISOR

**SAM BABAK**  
ICT SERVICES

**ACTF STAFF MEMBERS:**

Back Row (left to right): Glenda Wilson, Liz Coote, Lily Pavlovic, Tim Hegarty, Anna Kamasz, Andrew Ma, Ray Daley, Margaret Goodwin, Sam Babak

Front Row: Allira Tee, Alison Vaughan, John Tyler, Bernadette O'Mahony, Peter Maggs, Jenny Buckland, Roberta Di Vito, Sarah Jones





**WE NEEDED SOMEONE  
TO MAKE IT HAPPEN  
AND THE ACTF REALLY  
GOT US ACROSS  
THE LINE** | **DARREN DALE**  
EXECUTIVE PRODUCER – READY FOR THIS

# PRODUCTION AND **FUNDING**

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SECTION TWO



Wayne Hope, Writer, Director, Producer, Little Lunch

### PROJECT DEVELOPMENT FUNDING

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

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

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

While development funding is in the form of financial assistance, the ACTF also provides extensive feedback, advice and mentoring to development funding recipients.

In 2014-2015, the ACTF made eight commitments to seven different independent projects totalling \$134,662.

For the three year period from July 2012 ending June 2015, we committed \$459,766 to project development funding. The average annual amount of development funding over the three year period was \$153,255.33.



## Project Development Investment Funding – 1 July 2014 to 30 June 2015

BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE
2 September 2014	Bravado Productions (NSW)	<b>The Swell</b>	\$14,750	<i>Develop a series bible synopsis including concept, overall series arc and character breakdowns</i>
	Sandpiper Entertainment (WA)	<b>Dimension 5</b>	\$18,800	<i>Develop a bible and 2 ¼ hour episode scripts for Dimension 5.</i>
25 November 2014	Hackett Films (NSW)	<b>Mel Marshall's Movies</b>	\$10,000	<i>Partially fund stage one development of storylines, two scripts and stop motion set and characters.</i>
25 March 2015	SLR Productions (NSW)	<b>Lexie and Lottie</b>	\$21,175	<i>Hold a development workshop, write a series bible including storylines, artwork, and to write two episode scripts.</i>
	Princess Pictures (VIC)	<b>Billie B Brown</b>	\$12,300	<i>Hold a development workshop and write a series bible and create key art for the series.</i>
	Bravado Productions (NSW)	<b>Swell</b>	\$15,787	<i>Second Round Funding.</i>
9 June 2015	The Content Agency (NSW)	<b>Independence</b>	\$8,000	<i>Hold a development workshop and write an expanded treatment for the series including concept art.</i>
	Air Pig Productions (NSW)	<b>Drop Dead Weird</b>	\$11,300	<i>Hold a development workshop and write a series bible including 26 storylines.</i>
	SLR Productions (NSW)	<b>Andy Roid</b>	\$22,550	<i>Hold a development workshop, write series bible including storylines, animation visuals pack, and one script.</i>
<b>TOTAL</b>			<b>\$134,662</b>	

## PROFESSIONAL DEVELOPMENT

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

We have gained many years of experience and market knowledge through developing and producing children's content, as well as distributing children's television content to the international market. We share this knowledge with producers, to help them make programs that not only have cultural value for local audiences, but also commercial potential internationally.

Our investment in development enables us to provide guidance to producers at the earliest stage of a project, which is critical for emerging producers and those with limited experience in the children's sector. The distribution advances we provide to projects in production are always accompanied by extensive consultation and approval rights, allowing us to provide direct market orientated feedback to producers.

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

We assist producers to meet and collaborate with other producers, screen professionals, and broadcasters.

We held our annual dinner at MIPCOM in October 2014 providing Australian producers with an opportunity to meet with international broadcasters in an informal environment. In attendance were representatives from the BBC, TV Ontario, Super RTL, (Germany), ARD HD (Germany), TG4 (Ireland), CITVC (China), the Disney Channel and Nickelodeon.

IT WAS AN AMAZING OPPORTUNITY TO MEET AND SPEND QUALITY TIME WITH KEY INDUSTRY DECISION MAKERS AND TO STATE THE OBVIOUS, A HIGHLY VALUABLE EXPERIENCE. THE DAYTIME MARKET ACTIVITIES ARE FRANTIC AND BEING ABLE TO SLOW THE PACE, EVEN IF MOMENTARILY OVER DINNER, WAS IDEAL.

WAYNE DENNING, MANAGING DIRECTOR, CARBON MEDIA.

## DISTRIBUTION ADVANCES

We invest in productions primarily via distribution advances.

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

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

For the three year period from July 2012 to June 2015 we committed \$2,998,000 in investment of children's productions.

In 2014-2015 we committed investment of \$598,000 towards four diverse children's television projects: *Bushwhacked!* Series 3, the *Nowhere Boys* Telemovie, *Balloon Barnyard* and *Little J and Big Cuz*.

IT'S QUITE POSSIBLE THAT  
**THE BEST OF AUSTRALIAN  
CHILDREN'S TELEVISION  
IS ACTUALLY BETTER  
THAN THE BEST OF OUR  
GROWN-UP TELEVISION.**

LOCKIE LEONARD, DANCE  
ACADEMY, NOWHERE  
BOYS: THEY'VE ALL BEEN  
ABSOLUTELY WORLD  
CLASS, AND NOW THIS  
COMPLETELY DELIGHTFUL  
SERIES, LITTLE LUNCH, FOR  
SUB-TWEENS JOINS THE  
RANKS.

MELINDA HOUSTON, THE AGE,  
19 JULY 2015



Rachel Griffiths - Director *Nowhere Boys - Series 2* (eps 8, 9, 10)



# ACTF SUPPORTED PRODUCTIONS

## LITTLE LUNCH

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

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

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

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

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

The series premiered in July 2015 on ABC3.

THE BEST NEW AUSTRALIAN TELEVISION SHOW THIS YEAR IS LITTLE LUNCH, ABOUT LIFE IN A PRIMARY SCHOOL PLAYGROUND THAT PACKS **SMART SCENARIOS, CLEVER INTERPLAY AND DEXTROUS PERFORMANCES** INTO EPISODES A MERE 15 MINUTES LONG.

CRAIG MATHIESON, THE AGE,  
24 SEPTEMBER 2015



Little Lunch

**READY FOR THIS**

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

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

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

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

The series commenced pre-production in February 2015 and was completed in September 2015. The series is scheduled to premiere on ABC3 in October 2015.



**READY FOR THIS RESONATES BECAUSE IT SO DEFTLY TACKLES ISSUES AROUND ABORIGINAL CULTURE AND THE STATE OF BLACKFELLA-WHITEFELLA RELATIONSHIPS, BUT ALSO BECAUSE ITS IMBUE WITH A UNIQUE BRAND OF SELF-DEPRECATING HUMOUR.**

DARREN DEVLIN, GREEN GUIDE, THE AGE,  
5 OCTOBER 2015

## A FILM FOR AND ABOUT KIDS...EVERY BOX IS TICKED IN THIS FEEL-GOOD EFFORT THAT IS AIMED LIKE A PERFECTLY FOLDED DART AT ITS TARGET AUDIENCE

KARL QUINN, THE AGE/SYDNEY MORNING HERALD, 10 AUGUST 2014

### PAPER PLANES

*Paper Planes* launched at the 2014 Melbourne International Film Festival, followed by a wider release through Village Roadshow in January 2015.

The film stars Ed Oxenbould as Dylan, an unassuming 11 year old from the outback who discovers a knack for creating and flying paper planes.

When Dylan competes in a paper plane competition at his outback school, not even his sport-mad father believes he can win. But using the origami skills his mother taught him before she died, he creates a striking, elegant plane that wins him a place at the world championships in Japan.

Produced by Arenamedia (VIC), the film is directed by Robert Connolly - *The Bank* (2001), *Three Dollars* (2005) - and also stars Sam Worthington (*Avatar*, *Love My Way*), Deborah Mailman (*The Secret Life of Us*, *Offspring*, *The Sapphires*), David Wenham (*Top of the Lake*, *Sea Change*).

We assisted in development in the early stages of the film and provided a \$200,000 investment in 2011 (\$150,000 equity/\$50,000 distribution advance).



Robert Connolly, Director, *Paper Planes*

The film grossed nearly \$10million at the box office, an exceptional result for an Australian children's film.

### AWARDS

#### Won

- CinéfestOZ Film Prize
- Jerusalem Film Festival – 2015  
Cinematheque Young Critics Club Award for Best Children's Film

#### Nominated

- Australian Directors Guild 2015  
Best Direction in a Feature Film
- Australian Writers' Guild 2015  
Feature Film, Original
- Berlin International Film Festival 2015  
Generation K-Plus – Best Film
- Seattle International Film Festival 2015  
Films4Families Youth Jury Award

**MY:24**

*My24* is a collection of 26 dramatic and compelling true stories of young Australians. Twenty-six young people from around Australia tell their story about the day that changed their lives forever and how the events of 24 hours can fundamentally change attitudes and aspirations.

The 26 highly aspirational stories are told by 11-21 year olds. In each episode, the young person is the driver of their own story - it's told from their perspective and in their own words.

*MY:24* is a fresh approach to children's factual entertainment. It provides an engaging insight into a generation of young Australians who have never known life without the Internet and are comfortable telling their own personal stories, frankly and intimately.

We committed to a distribution advance of \$250,000 for the series, produced by Penny Robins (*Life at 3*, *Whitlam: The Power and the Passion*) of Essential Media (NSW). The series commenced on ABC3 in June 2014 screening weekly.

We also developed an app inspired by the series that allows a viewer to create their own micro-documentary to accompany the broadcast of the show.

**SCREENINGS****ABC3**

- 1 July 2014 – 29 September 2014, Tuesdays 10.55am
- 7 July 2014 – 25 August 2014, Mondays 8.00pm
- 19 November 2014 – 11 February 2015, Wednesdays 11.05am
- 19 February 2015 – 25 June 2015, Thursdays 11.20am

**RATINGS**

*MY:24* averaged 35,000 viewers per episode, capturing 8.7% of the 5-12 demographic on weekends when it was aired.

**AWARDS****Nominated**

- NHK Japan Prize - Television - Youth Category
- Banff World Media Festival Rockie Award - Youth Non-Fiction



### BUSHWHACKED! – SERIES 3

Series 3 of *Bushwhacked!* follows Kayne Tremills and Wiradjuri boy Kamil Ellis as they traverse remote corners of Australia in search of weird and wonderful wildlife, Indigenous rites and rituals, and adrenalin-fuelled dramatic missions.

The third series sees *Bushwhacked!*'s intrepid hosts reach far-flung corners of Australia, further than they've ever travelled before, including a visit to Lorna Glen, an outstation in the central Western Desert that is 15-hour road trip from Perth. There's also a Top End visit off the coast of Arnhem Land to the tiny speck of sand that is Moorooonga Island in the Arafura Sea, and a visit to Bullo River, an outstation near the NT-WA border, which is virtually inaccessible by land.

*Bushwhacked!* is also a celebration of the rich vein of Indigenous culture across the continent and the new missions lead the hosts to engage with many Indigenous elders, including members of the Yolgnu mob of the Crocodile Islands and the Martu mob in WA.



*Bushwhacked! - Series 3*

## FUN, INFORMATIVE AND EXTREMELY WORTHY, IN THE GENUINE SENSE OF THE WORD, THIS WILDLIFE ADVENTURE SERIES AIMED AT SCHOOL CHILDREN IS BACK FOR A THIRD SEASON

BRIDGET MCMANUS, THE SYDNEY MORNING HERALD, 3 MAY 2015

*Bushwhacked!* Series 1 and 2 have been very well received internationally and now airs in over 40 countries worldwide.

Series 3 underwent development with funding from the ABC and the ACTF in the first half of 2014. Following this, ABC3 commissioned the series with production taking place from late 2014 into 2015.

Following on from our investments in the first and second series of *Bushwhacked*, we committed to a distribution advance of \$393,000 to Mint Pictures (NSW) for a third series.

The series aired on ABC3 in May 2015.

### SCREENINGS

#### ABC3

- 4 May 2015 – 29 June 2015, Mondays, 5.25pm
- 10 May 2015 – 26 June 2015, Sundays, 5.30pm

### RATINGS

*Bushwhacked!* Series 3 achieved an average afternoon/evening audience of 44,000 per episode, with a 56,000 average during the morning. This amounted to 15.1% of the 5-12 aged audience in the afternoon/evening, and 17.7% of that audience in the morning.

# NEW FUNDING COMMITMENTS

## LITTLE J AND BIG CUZ

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

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

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

## NOWHERE BOYS TELEMOVIE

*Nowhere Boys* has previously been produced as two series of 13 x half hour episodes by Matchbox Pictures (VIC, NSW) for ABC3, and the ABC has now commissioned a telemovie which complete the series.

The series was created and produced by Tony Ayres (*The Slap*, *The Straits*, *The Home Song Stories*) and producer Beth Frey (*Dr Sarmast's Music School*, *Rollerboy*) of Matchbox Pictures (VIC). The series, which combines supernatural action-adventure elements with comedy, follows four mismatched teenage boys who get lost while trekking and on their return home discover



*Nowhere Boys*

that they no longer 'exist' – all public records of them have vanished and the world has reconfigured itself.

The ACTF invested in the first two series by way of distribution advances of \$60,000 each for Australian and New Zealand rights out of those taken by the ABC, and have provided a \$30,000 advance for the telemovie.

WHAT A RELIEF IT IS TO WATCH A TV SHOW MADE FOR TEENAGERS THAT IS NOT POPULATED BY 30-YEAR-OLDS CREEPILY PASSING FOR 16 OR SCRUBBED-CLEAN DISNEY PRINCESSES WHO ARE 10 YEARS INTO THEIR CAREER AND TWO YEARS OFF A BRITNEY SPEARS-STYLE BREAKDOWN. EVEN BETTER, **NOWHERE BOYS IS AN AUSTRALIAN PRODUCTION FILLED WITH ACTUAL TEENAGERS IN A FAMILIAR BUSHY SUBURBAN SETTING THAT DOESN'T LOOK LIKE THE MONO-CULTURE THAT IS RAMSAY STREET.**

LOUISE RUGENDYKE, GREEN GUIDE,  
THE AGE, 14 DECEMBER 2014

## BALLOON BARNYARD

*Balloon Barnyard* is a pre-school animated series of 26 x 7 minute episodes being made for Disney Channel Australia & New Zealand for a pre-school audience by up and coming producers Kristen Souvils and Nadine Bates (QLD).

Phil and Streak are rescue donkeys and new to the balloon barnyard. They are forever looking for someone to save, wrongly believing that rescue donkeys mean they have to rescue others. Unfortunately their attempts often end up with disastrous results, but always warm, entertaining and funny.

Each 7 minute episode features our endearing donkeys as they attempt to live up to their name, along with a host of other farmyard animals, and often ends with the kind hearted balloon farmer having to pump them back up.

The ACTF has committed to a distribution advance of \$150,000 for the series, which is currently in pre-production.

# INTERNATIONAL SALES

The ACTF distributes the series that it supports to every corner of the globe. Australian children's television series entertain children all over the world long after they are made. The 2014-15 financial year was no exception.

National Geographic Television (USA) acquired *Bushwhacked!* series 1 & 2, and *World Animal Championships (WAC)*.

*Bushwhacked!* was also licensed by TV4 Ireland and Canal Once (Mexico).

TG4 Ireland purchased the format for *World Animal Championships*, which it re-shot using its own hosts.

*The Dukes of Broxtonia* was acquired by The Disney Channel USA.

Television Broadcasts Limited (Hong Kong) and France Télévisions acquired *MY:24*.

Both series of *Lockie Leonard* and *Mortified* were licensed by Netflix for Latin America, as was *Worst Year of My Life*, *Again! Mortified* was re-licensed by SVT Sweden and Canal Once (Mexico).

*My Place* 1 & 2 were acquired by TV Brasil and Naaga Entertainment for Kuwait.

TV Ontario acquired *Little Lunch*.

HRT Croatia licensed a host of older titles including *Escape From Jupiter*, *Return To Jupiter*, *Touch The Sun* and *Worst Best Friends*. *Worst Best Friends* was also acquired by Tring TV Albania and TVR Television Romania.



MY:24 REALLY CAPTURES THE KIND OF REALISM WE WANT TO FOCUS ON FOR OUR MAGAZINE TIME SLOT ON FRANCE 4 – **SHOWS ABOUT REAL PEOPLE AND THEIR REAL STORIES** – EACH ONE SUITABLY FIT FOR THE CURIOUS, TWEEN-AGED CHILD.

ALXANDRE HENIN, YOUTH PROGRAMS ACQUISITIONS EXECUTVE, FRANCE TÉLÉVISIONS





**I NEEDED TO DELIVER ON  
WHAT WE PROMISED,  
SO I ASKED THE ACTF FOR  
THEIR HELP** | **JOANNA WERNER**  
PRODUCER – DANCE ACADEMY

# EDUCATION

SECTION THREE



# OVERVIEW

The ACTF is uniquely positioned across the screen production industry and the education sector to develop resources based on and inspired by the programs we support.

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

Our engaging and interactive educational resources make use of opportunities created via digital and online learning. Our resources engage with recent developments in curriculum, teaching and assessment initiatives relevant to Australian educators and students.

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

We also engage extensively with the educational community through our regular online Meet Ups. The Education team presents widely at conferences and panel discussions, holding presentations and conducting workshops on educational practice in the digital environment for diverse audiences in the education sector.



Sarah Jones and Anna Kamasz (ACTF) at the launch of the MY:24 App

*"When I've used the My Place program in class at the beginning the children tend to be drawn in by it because it's so different. Straight away as a teacher you jump on it and go 'Oh that's brilliant, that's exactly what I want to see, that's exactly the way it needs to be projected to the children!'"*

**Marika Stivic, Primary School Teacher,**

# EDUCATIONAL RESOURCES

I PREFER AUSTRALIAN CONTENT IN THE CLASSROOM AND THAT'S ONE OF THE THINGS I REALLY LIKE ABOUT ACTF SHOWS. I LIKE THAT STUDENTS ARE SEEING THEMSELVES REPRESENTED – THEIR ACCENTS; THEIR LOCALITIES; THEIR TRADITIONS; THEIR 'STORIES'.

SIMONE, PRIMARY SCHOOL TEACHER  
CANBERRA, 2014 PERCEPTIONS AUDIT

- **MY:24 App**

The *MY:24* app allows a user to tell their own story via a micro documentary using their Apple iOS mobile device. It is inspired by the factual entertainment series *MY:24* - a collection of stories from young people who have experienced one day that changed their life forever.

The *MY:24* app has extensive applicability across the Australian Curriculum including: The Arts (Media), English, Information Communication Technologies (ICTs) and Humanities. It explores basic conventions of factual filmmaking and encourages self-reflection through the creation of a short autobiographical film.

The ACTF partnered with Federation Square in Melbourne to launch the *MY:24* app in January 2015. The event encouraged children visiting Fed Square to download the App via Fed Square Wi-Fi and create a film. The ACTF worked with a local school, Pender's Grove Primary, to create *MY:24* films to screen on the Big Screen in Fed Square during the event.

- **You're Skitting Me Sketch-O-Matic**  
[www.sketch-o-matic.edu.au](http://www.sketch-o-matic.edu.au)

Developed specifically for students aged 9-14, the new *Sketch-O-Matic* is an educational web-based project tool inspired by the *You're Skitting Me* series. It introduces students to comedy genre writing and guides students through the process of writing their own sketch comedy.

- **Stubbies Study Guide**

The *Stubbies Study Guide* is based on a compilation of interstitial 'shorts' (*My Strange Pet*, *Horace in Slow Motion*, *Dukes of Broxstonia* and *Casa de Evil*) that originally aired on ABC3. The Study Guide provides English and The Arts (Media) teachers with classroom activities that explore different genres of media and digital content, particularly animation. The guide is available for free download from the ACTF's Learning Centre.

- **Dance Academy: Arts Education**

Developed with the assistance of Ausdance, the *Dance Academy* Arts Education website ([www.danceacademy.edu.au](http://www.danceacademy.edu.au)) supports Middle Years educators with engaging classroom activities, designed to enhance students' knowledge, skills and understanding of dance, as both an artist and audience.





The website features video clips and production materials from the *Dance Academy* series, and over 100 downloadable teaching activities that have been aligned with the Australian Curriculum areas of The Arts (Dance, Drama, Media, and Visual), English and Health and Physical Education (Personal Development).

- ***Backyard Science 2: Primary & Secondary Teaching Resource***

Aligned with the Australian Curriculum, *Backyard Science 2: Primary & Secondary Teaching Resource* is an interactive resource that uses video clips to showcase children using everyday household materials to perform scientific investigations and experiments. The resource supports educators with innovative and exciting activities that develop students' knowledge scientific skills and processes.

- ***Bushwhacked! Series 1 and 2 Study Guides***

The *Bushwhacked!* Study Guides have been created to inspire a greater awareness in students of Australia's unique Indigenous people, their culture and their relationship with the land. The Study

Guides highlight discussion topics and provide activities for teachers to use in their middle-primary to middle-secondary classroom.

Discussion topics and activities are aligned with content, knowledge and skills in the Australian Curriculum areas of English, Science, The Arts (Media), Humanities (Geography) and the Cross-Curriculum Priorities of Aboriginal and Torres Strait Islander Histories and Cultures and Sustainability.

- ***Paper Planes Novel and Film Comparison (PDF)***

The ACTF worked with Penguin Random House to develop a unit of work that supports teachers to use the *Paper Planes* novel and film in the classroom. The free guide is available on the ACTF's website and encourages students to examine both the visual and printed texts of *Paper Planes*. It explores a range of themes touched on in the film and the novel including loss, relationships, connectedness, friendship, independence and competition.

**AUSTRALIAN CONTENT IS VITAL IN CLASSROOMS. WITH THE FOCUS ON QUALITY AUSTRALIAN LITERATURE AND THE NEED FOR OUR PROGRAMS TO BE RELATABLE FOR KIDS AUSTRALIAN CONTENT SHOULD BE AT THE FOREFRONT OF OUR THINKING. THE AUSTRALIAN CURRICULUM BRINGS THAT HOME EVEN MORE.**

JESSICA, PRIMARY SCHOOL TEACHER NSW,  
2014 PERCEPTIONS AUDIT

# ACTF EDUCATION MEETS AND VIRTUAL EXCURSIONS

## ACTF EDUCATION MEETS

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

The Education Meets webinars utilise online video conference technology to connect educators from across Australia, irrespective of their location: metropolitan, regional and rural, or their teaching level: primary, secondary, tertiary.

Our Education Meets provide teachers and students with opportunities to connect with the production industry, cultural organisations, and professional teachers associations that may otherwise be unavailable to them. They are also important in informing the work that we do.

We held the following meets in the past year:

- **The Australian Curriculum: The Arts (Dance) – 11 August 2014**

The *Dance Academy: Arts Education* resource was explored in detail and ideas about how practitioners can approach The Arts curriculum in the classroom were explained.



NOT HAVING TO COMMUTE TO A VENUE FOR A PD IS FABULOUS. THE CONTENT WAS RELEVANT TO MY TEACHING PROGRAM. **A REALLY POSITIVE EXPERIENCE.**

PARTICIPANT, ACTF EDUCATION MEET – THE AUSTRALIAN CURRICULUM: THE ARTS (DANCE), 11 AUGUST 2014

Andy Howitt, Director & CEO, Ausdance Victoria and Linda Lorenza, Senior Project Officer, Australian Curriculum, Assessment and Reporting Authority (ACARA) co-presented with the ACTF Education team.

- **Digital Storytelling with MY:24 – 25 August 2014**

This session provided a unique opportunity for participants to talk with the producer, Penny Robins and the multimedia team behind the app's development. It explored how teachers can use *MY:24* with their students to create personal learning stories, encourage self-reflection and explore the basic codes and conventions of factual filmmaking using new technologies.

*The sharing of the ideas by the presenters has started my thinking of how this can be used in the classroom setting. The options are almost limitless.*

Participant, ACTF Education Meet – Digital Storytelling with MY:24, 25 August 2014



Mark O'Toole (Writer), *You're Skitting Me*

- **Connected Educator - Early Childhood Literacy Online Workshops - 13, 20 and 27 October 2014**

The ACTF and the Australian Centre for the Moving Image partnered to deliver this Strategic Partnership funded program. The three part professional learning workshop introduced Early Childhood practitioners with practical strategies and engaging resources that support their students' literacy skills development.

- **Exploring the ACTF's Online Learning Centre - 10 November 2014**

The ACTF hosted an Education Meet introducing participants to the ACTF Learning Centre's free primary activities and worksheets.

- **Productive Modes in Practice – Sketch Comedy in the Classroom - 23 February 2015**

The Education Meet explored the *Sketch-O-Matic* resource and how it directly supports the Australian Curriculum: English. *You're Skitting Me* Head Writer Mark O'Toole also spoke of his involvement with *Sketch-O-Matic*, his experience in the production industry, and answered questions from the audience.

- **Exploring the use of Noah & Saskia in the Classroom – 16 March 2015**

The original *Noah & Saskia* resource writer, Christine Evely shared her knowledge about the program and resource. This Meet also provided teachers with an opportunity to share their ideas, hear from other educators and be part of an ongoing conversation on how we can continue to engage, entertain and delight students with dynamic resources.

- **Digital Storytelling in the Classroom with MY:24 – 25 May 2015**

Richard Leigh, Director of Campfire Film Foundation, shared his knowledge and experience of delivering digital storytelling workshops to students in the classroom, using the MY:24 app. Richard also provided an insight into Campfire Film Foundation's broader work with teachers and students across Australia.

- **VIRTUAL EXCURSIONS**

Following the success of the Education Meets, the ACTF is now holding Virtual Excursions for students. The events provide students with unique opportunities to make connections with program talent – producers, writers, directors or cast - to discuss and consider the creation process, via a webinar experience from school.

- **Script Writing Workshops for Students – 24 April, 1 May, 8 May 2015**

Over three sessions students from around Australia attended online video conference workshops to develop their skills as sketch comedy script writers. During the sessions they heard from Mark O'Toole, head writer of *You're Skitting Me*. Students and teachers were also given a demonstration of how to use the innovative digital script writing tool, *Sketch-O-Matic* to write their sketch comedy scripts.

Workshops were open to class groups aged 11-13 years and provided students with the opportunity to connect with other students from around Australia while honing their skills as entertainment writers. These workshops were delivered in partnership with ACMI.

I CAN ALREADY SEE AND HEAR OUR STUDENTS SPEAKING AND WRITING LIKE BONA FIDE WRITERS. THANKS FOR ALL THE INFRASTRUCTURE YOU PUT INTO SUPPORTING THEM. IT WAS EVIDENT FROM THE CHAT MESSAGES THAT THE GROUPS ARE ALREADY COMING 'OF AGE' AND JUMPING INTO THE MILIEU.

PETER MCMEEL, CENTRALIAN MIDDLE SCHOOL, NT





# AWARDS

The ACTF won the following awards for its educational resources and activities:

## **ELEARNING EXCELLENCE AWARDS 2014**

- The ACTF was the winner of the 'Team Achievement Award' at the eLearning Excellence Awards.
- The *MY:24* app was also the winner of the 'Community Sector Award'.

*MY:24 app is one of those technology experiences which gives you tingles. Just beautiful. It meets the award sector well, being very informative and community oriented.*

**Judge's comments, e-Learning Awards, November 2014**

- The *MY:24* app and *Dance Academy Arts Education* were finalists in the K-12 category.

## **AIMIA AWARDS (March 2015)**

***Australia's most prestigious digital awards.***

- *MY:24* app – Nominated, Best Smartphone or Tablet Application – Entertainment and Media
- *MY:24* app – Nominated, Best Smartphone or Tablet Application – Learning and Education

## **IKIDS (February 2015)**

***Celebrates the international market's best digital media products and platforms for kids.***

- *MY:24* app – Nominated, Best Kids Learning App (Smartphone)



Sarah Jones, Maggie Garrard, Anna Komasz (ACTF Education Team)

THE ACTF'S WORK IS EXEMPLARY IN SUPPORTING TEACHERS WORKING IN MEDIA ACROSS THE COUNTRY - AND THIS IS WELL DEMONSTRATED BY THE CONTENT UNDER THE EDUCATION NAVIGATION TAB ON THEIR WEBSITE. **THEY PRODUCE DEEP AND WELL-CONCEPTUALISED CONTENT EVERY YEAR WITHOUT FAIL.**

JUDGE'S COMMENTS, E-LEARNING AWARDS, NOVEMBER 2014

The ACTF presented the 8th Trop Jr on 7 December 2014 at Sydney's Centennial Parklands.

Trop Jr offers many great opportunities to students and teachers. For students it's an opportunity to try their hand at filmmaking, network with other likeminded kids and ultimately to get their film on the big screen. For teachers, Trop Jr offers a library of student made films to use in the classroom to provide students with inspiration, insight, and entertainment

280 entries were received in 2014, with representation across all states and territories. 43% of all entrants were directed by female filmmakers and 5 of the 15 finalists were female.

First prize was awarded to 14 year old Paige Bebee for her film *Chance*, following a young girl who leaves her day to the twists of fate dictated by one simple factor – the flip of a coin. Fifteen year old Jobe Adams from the remote Aboriginal community of Woorabinda in Queensland, won second prize for *Buloo* and 14 year old Toby O'Keefe from Mosman Park in Western Australia was awarded Third prize for his film *Why Do Parcels Arrive Late?*

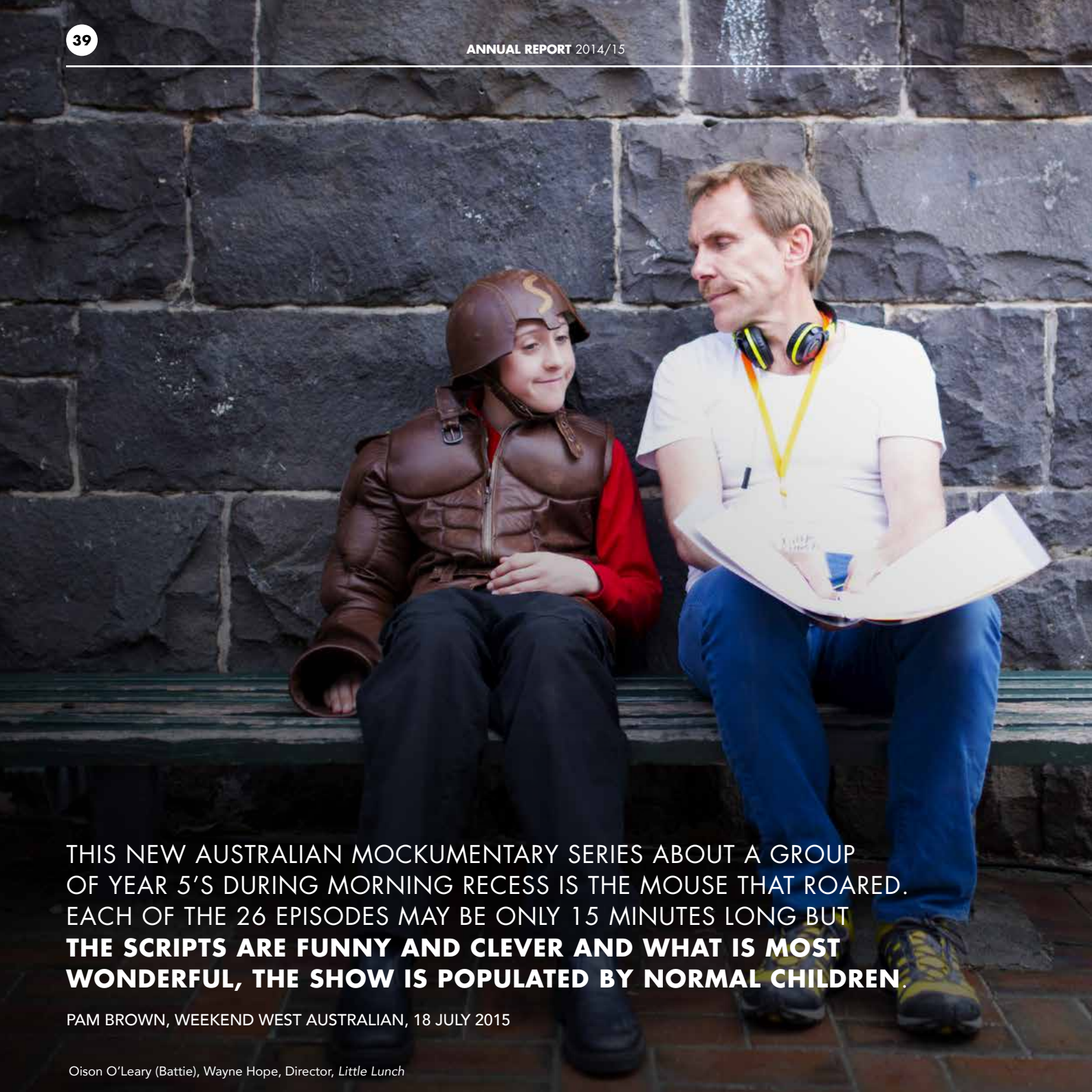
This year's competition was judged by *The Hobbit's* Stephen Hunter, *Dance Academy* and *Mako Mermaids* star Isabel Durant, Dougie Baldwin (*Nowhere Boys*) and Nicholas Hamilton, the young star of *Strangerland* with Nicole Kidman and *Captain Fantastic* with Viggo Mortensen.

By presenting Trop Jr, the ACTF is providing children with a platform to showcase their creativity and talent, and to contribute their own stories "for kids, by kids".



# TROP JR

Trop Jr 2014 Winner Paige Bebee



THIS NEW AUSTRALIAN MOCKUMENTARY SERIES ABOUT A GROUP OF YEAR 5'S DURING MORNING RECESS IS THE MOUSE THAT ROARED. EACH OF THE 26 EPISODES MAY BE ONLY 15 MINUTES LONG BUT **THE SCRIPTS ARE FUNNY AND CLEVER AND WHAT IS MOST WONDERFUL, THE SHOW IS POPULATED BY NORMAL CHILDREN.**

PAM BROWN, WEEKEND WEST AUSTRALIAN, 18 JULY 2015



# FINANCIAL REPORT

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SECTION FOUR



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# DIRECTORS' REPORT

The directors present their report together with the financial report of the economic entity, being the company and its controlled entity, for the year ended 30 June 2015 and auditor's report thereon. This financial report has been prepared in accordance with Australian Accounting Standards.

## DIRECTORS' NAMES

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

- Janet Holmes à Court, AC
- Catriona Hughes, AM
- Jenny Burgess
- Andrea Denholm
- Kerry Gardner (Appointed 2 September 2014)
- Garry Hewitt
- Anna King
- Dr Phil Lambert, PSM
- Helen Wildash
- Leanne Wright

## DIRECTORS WHO RETIRED DURING THE YEAR

Feyi Akindoyeni (Retired 6 June 2015)  
Daryl Karp (Retired 21 November 2014)

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

## RESULTS

The loss of the economic entity for the year amounted to \$845,311.

## 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

The principal activities of the economic entity during the year were:

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

### PRINCIPAL ACTIVITIES (CONTINUED)

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

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

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

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

### MEETINGS OF DIRECTORS

	DIRECTORS' MEETINGS		AUDIT AND RISK MANAGEMENT COMMITTEE MEETINGS		FINANCE SUB-COMMITTEE MEETINGS	
	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended
<b>Directors</b>						
Janet Holmes à Court, AC	4	4	-	-	4	4
Catriona Hughes, AM	4	4	-	-	4	4
Jenny Burgess	4	4	-	-	-	-
Andrea Denholm	4	4	3	3	-	-
Kerry Gardner	4	4	-	-	-	-
Garry Hewitt	4	2	-	-	4	2
Anna King	4	3	3	2	-	-
Dr Phil Lambert, PSM	4	2	3	1	-	-
Helen Wildash	4	4	1	1	-	-
Leanne Wright	4	2	-	-	-	-
Feyi Akindoyeni	3	3	-	-	3	3
Daryl Karp	1	1	1	1	-	-

### MEMBERS GUARANTEE

The economic entity is incorporated under the *Corporations Act 2001* and is an economic entity limited by guarantee. If the economic entity is wound up, the Constitution states that each member is required to contribute to a maximum of \$50 each towards meeting any outstandings and obligations of the group. At 30 June 2015 the number of members was 10. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$500.

### AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration under division 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit for the financial year is provided with this report.

### SHORT AND LONG TERM OBJECTIVES

The economic entity has four key objectives:

#### *Objective 1 – Production and Development*

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

#### *Objective 2 – Policy, Access and Distribution*

Maximise access for the child audience to new and existing Australian children's content.

#### *Objective 3 – Education*

Delivering educational outcomes through the use of media and television for Australian children.

#### *Objective 4 – Accountability*

Efficiently and effectively manage the economic entity for its stakeholders.

### STRATEGY FOR ACHIEVING OBJECTIVES

The economic entity is a national children's media production and policy hub and performs a wide range of functions in children's media: as a voice in policy matters; as a distributor of and investor in Australian children's television series; as an instigator of new, innovative and entertaining children's media and as a developer of valuable screen resources for the education sector.

### MEASUREMENT OF PERFORMANCE

The economic entity measures its performance in achieving its objectives according to a comprehensive range of key performance indicators set out in its Corporate Plan. The Corporate Plan for 2015-2018 sets out key performance indicators under each of its key objectives and is available on the website/on request.

Signed on behalf of the board of directors.



Director: Janet Holmes à Court, AC



Director: Catriona Hughes, AM

Date: 1 September 2015



# AUDITOR'S INDEPENDENCE DECLARATION



## TO THE DIRECTORS OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

In relation to the independent audit for the year ended 30 June 2015, to the best of my knowledge and belief there have been:

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

This declaration is in respect of The Australian Children's Television Foundation and the entity it controlled during the year.

K L BYRNE  
Partner

PITCHER PARTNERS  
Melbourne

Date: 1 September 2015

# CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2015

	NOTE	2015 \$	2014 \$
<b>Revenue and other income</b>			
Sales revenue	4	355,945	274,793
Other income	4	4,152,079	4,033,241
	4	4,508,024	4,308,034
<b>Less: expenses</b>			
International distribution		(590,415)	(590,418)
Project and industry development		(632,249)	(739,794)
Administrative expenses		(1,371,968)	(1,377,932)
Publications and communication		(423,916)	(458,497)
Education unit		(499,415)	(497,364)
Production costs write off		(1,522,330)	(474,525)
Digital implementation		(313,042)	-
		(5,353,335)	(4,138,530)
<b>Surplus/(loss)</b>		(845,311)	169,504
<b>Other comprehensive income for the year</b>		-	-
<b>Total comprehensive income</b>		(845,311)	169,504

The accompanying notes form part of these financial statements.

# CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2015

	NOTE	2015 \$	2014 \$
<b>Current assets</b>			
Cash	6	2,648,224	3,330,908
Trade receivables	7	357,700	80,939
Other financial assets	9	50,063	50,063
Other assets	8	141,579	141,189
<b>Total current assets</b>		<b>3,197,566</b>	<b>3,603,099</b>
<b>Non-current assets</b>			
Other financial assets	9	1,467,221	1,945,340
Plant and equipment	10	243,669	186,646
<b>Total non-current assets</b>		<b>1,710,890</b>	<b>2,131,986</b>
<b>Total assets</b>		<b>4,908,456</b>	<b>5,735,085</b>
<b>Current liabilities</b>			
Payables	11	347,419	343,707
Provisions	12	448,518	399,544
<b>Total current liabilities</b>		<b>795,937</b>	<b>743,251</b>
<b>Non-current liabilities</b>			
Provisions	12	13,775	47,779
<b>Total non-current liabilities</b>		<b>13,775</b>	<b>47,779</b>
<b>Total liabilities</b>		<b>809,712</b>	<b>791,030</b>
<b>Net assets</b>		<b>4,098,744</b>	<b>4,944,055</b>
<b>Members' funds</b>			
Retained earnings	13	4,098,744	4,944,055
<b>Total members' funds</b>		<b>4,098,744</b>	<b>4,944,055</b>

The accompanying notes form part of these financial statements.

# CONSOLIDATED STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2015

	CONTRIBUTED EQUITY \$	RETAINED EARNINGS \$	TOTAL EQUITY \$
<b>Consolidated</b>			
<i>Balance as at 1 July 2013</i>	-	4,774,551	4,774,551
Surplus for the year	-	169,504	169,504
<b>Total comprehensive income for the year</b>	-	169,504	169,504
<b>Balance as at 30 June 2014</b>	-	4,944,055	4,944,055
<i>Balance as at 1 July 2014</i>	-	4,944,055	4,944,055
Loss for the year	-	(845,311)	(845,311)
<b>Total comprehensive income for the year</b>	-	(845,311)	(845,311)
<b>Balance as at 30 June 2015</b>	-	4,098,744	4,098,744

The accompanying notes form part of these financial statements.



# CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2015

	NOTE	2015 \$	2014 \$
<b>Cash flow from operating activities</b>			
Receipts from customers		1,248,435	1,400,251
Government grants received		3,810,510	3,792,360
Payments to suppliers and employees, including project investments		(5,683,931)	(5,558,062)
Interest received		85,112	112,779
<b>Net cash used in operating activities</b>	16(b)	(539,874)	(252,672)
<b>Cash flow from investing activities</b>			
Payment for plant and equipment		(142,810)	(96,358)
<b>Net cash used in investing activities</b>		(142,810)	(96,358)
<b>Reconciliation of cash</b>			
Cash at beginning of the financial year		3,330,908	3,679,938
Net decrease in cash held		(682,684)	(349,030)
<b>Cash at end of financial year</b>	16(a)	<u>2,648,224</u>	<u>3,330,908</u>

The accompanying notes form part of these financial statements.

# NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2015

## NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

The following is a summary of the material accounting policies adopted by the economic entity in the preparation and presentation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

### (a) Basis of preparation of the financial report

#### *Historical Cost Convention*

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

### (b) Principles of consolidation

The consolidated financial statements are those of the consolidated entity ("the economic entity"), comprising the financial statements of the parent entity and all of the entities the parent controls. The economic entity controls an entity where it has the power, for which the parent has exposure or rights to variable returns from its involvement with the entity, and for which the parent has the ability to use its power over the entities to affect the amount of its returns.

The financial statements of subsidiaries are prepared for the same reporting period as the parent entity, using consistent accounting policies. Adjustments are made to bring into line any dissimilar accounting policies which may exist.

All inter-company balances and transactions, including any unrealised profits or losses have been eliminated on consolidation. Subsidiaries are consolidated from the date on which control is transferred to the economic entity and are de-recognised from the date that control ceases.

## NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (c) Comparatives

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

### (d) Revenue

Revenue from sale of goods is recognised upon the delivery of goods to customers.

Royalty revenue is recognised on a receipt basis.

Government grant revenue is recognised on a receipt basis.

Rent revenue is recognised when the right to receive the revenue has been established.

Other revenue is recognised when the right to receive the revenue has been established.

Finance and insurance revenue is recognised when the right to receive finance and insurance revenue has been established.

All revenue is stated net of the amount of goods and services tax (GST).

### (e) Plant and equipment

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

#### *Plant and equipment*

Plant and equipment is measured on the cost basis.

#### *Depreciation*

The depreciable amount of all property, plant and equipment is depreciated over their estimated useful lives commencing from the time the asset is held ready for use.

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

CLASS OF FIXED ASSET	DEPRECIATION RATES	DEPRECIATION BASIS
Leasehold improvements at cost	10 - 85%	Straight line
Office equipment at cost	20 - 50%	Straight line
Furniture, fixtures and fittings at cost	20%	Straight line
Resource Library at cost	100%	Straight line

#### (f) Employee benefits

##### *(i) Short term employee benefit obligations*

Liabilities arising in respect of wages and salaries, annual leave and any other employee benefits expected to be settled within twelve months of the reporting date are measured at their nominal amounts based on remuneration rates which are expected to be paid when the liability is settled. The expected cost of short-term employee benefits in the form of compensated absences such as annual leave is recognised in the provision for employee benefits. All other short term employee benefit obligations are presented as payables.

##### *(ii) Long term employee benefit obligations*

Liabilities arising in respect of long service leave and annual leave which is not expected to be settled within twelve months of the reporting date are measured at the present value of the estimated future cash outflow to be made in respect of services provided by employees up to the reporting date.

Employee benefit obligations are presented as current liabilities in the balance sheet if the entity does not have an unconditional right to defer settlement for at least twelve months after the reporting date, regardless of when the actual settlement is expected to occur.

#### (g) Leases

Leases are classified at their inception as either operating or finance leases based on the economic substance of the agreement so as to reflect the risks and benefits incidental to ownership.

##### *Operating leases*

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are recognised as an expense on a straight line basis over the term of the lease.

#### (h) Financial instruments

##### *Loans and receivables*

Loans and receivables are measured at fair value at inception and subsequently at amortised cost using the effective interest rate method.

##### *Financial liabilities*

Financial liabilities include trade payables, other creditors and loans from third parties including inter company balances and loans from or other amounts due to director related entities.

Non-interest bearing loans and payables are payable on demand and are therefore carried at face value.

Financial liabilities are classified as current liabilities unless the group has an unconditional right to defer settlement of the liability for at least twelve months after the reporting period.

#### (i) Impairment of non financial assets

Goodwill, intangible assets not yet ready for use and intangible assets that have an indefinite useful life are not subject to amortisation and are therefore tested annually for impairment, or more frequently if events or changes in circumstances indicate that they might be impaired.

An impairment loss is recognised where the carrying amount of the asset exceeds its recoverable amount. The recoverable amount of an asset is defined as the higher of its fair value less costs to sell and value in use.



### NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

For an asset measured at cost, an impairment loss is recognised in profit or loss where the carrying amount of the asset exceeds its recoverable amount.

#### (j) Income tax

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

#### (k) Cash and cash equivalents

Cash and cash equivalents include cash on hand and at banks, short-term deposits with an original maturity of three months or less held at call with financial institutions, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the consolidated statement of financial position.

#### (l) Investments

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

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

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

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

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

**(m) Adoption of new and amended accounting standards that are first operative**

*(a) AASB 10: Consolidated Financial Statements*

*AASB 10 Consolidated Financial Statements* replaces all of the guidance on control and consolidation in AASB 127 Consolidated and Separate Financial Statements, and Interpretation 12 Consolidation – Special Purpose Entities. The standard fundamentally changes the way control is defined for the purpose of identifying those entities to be included in the consolidated financial statements. It focuses on the need to have power over the investee, rights or exposure to variable returns and ability to use the power to affect the amount of its returns. Returns must vary and can be positive, negative or both. There is also new guidance on substantive rights versus protective rights and on agent versus principal relationships. The core principle that a consolidated entity presents a parent and its subsidiaries as if they are a single economic entity remains unchanged, as do the accounting for consolidation.

*(b) AASB 11: Joint Arrangements*

*AASB 11 Joint Arrangements* does not focus on the legal structure of joint arrangements, but rather on how and what rights and obligations are shared between parties. If the parties share the right to the net assets of the joint arrangement, these parties are parties to a joint venture. A joint venturer accounts for an investment in the arrangement using the equity method, and the choice to proportionately consolidate will no longer be permitted. If the parties share the right to the separate assets

and obligations for the liabilities of the joint arrangement, these parties are parties to a joint operation. A joint operator accounts for assets, liabilities and corresponding revenues and expenses arising from the arrangement by recognising their share of interest in each item.

*(c) AASB 12: Disclosure of Interests in Other Entities*

*AASB 12 Disclosure of Interests in Other Entities* sets new minimum disclosures requirements for entities reporting under the two new standards, AASB 10 and AASB 11, and replaces the disclosure requirements currently found in AASB 127 and AASB 128. Application of this standard will affect the type of information disclosed in relation to the consolidated entity's investments as the new standard requires extensive new disclosures regarding the nature of risk associated with the entity's interest in other entities and the effect of those interest on its financial position, financial performance and cash flows.

Amendments to AASB 128 provide clarification that an entity continues to apply the equity method and does not remeasure its retained interest if an investment a joint venture becomes an associate, and vice versa. The amendments also introduce a "partial disposal" concept.

No other new and amended accounting standards effective for the financial year beginning 1 July 2014 affected any amounts recorded in the current or prior year.

## **NOTE 2: ACCOUNTING STANDARDS AND INTERPRETATIONS ISSUED BUT NOT OPERATIVE AT 30 JUNE 2015**

The following standards and interpretations have been issued at the reporting date but are not yet effective.

### *AASB 15 Revenue from Contracts with Customers*

AASB 15 introduces a five step process for revenue recognition with the core principle being for entities to recognise revenue to depict the transfer of goods or services to customers in amounts that reflect the consideration (that is, payment) to which the entity expects to be entitled in exchange for those goods or services. The five step approach is as follows:

- Step 1: Identify the contracts with the customer;
- Step 2: Identify the separate performance obligations;
- Step 3: Determine the transaction price;
- Step 4: Allocate the transaction price; and
- Step 5: Recognise revenue when a performance obligation is satisfied.

AASB 15 will also result in enhanced disclosures about revenue, provide guidance for transactions that were not previously addressed comprehensively (for example, service revenue and contract modifications) and improve guidance for multiple element arrangements.

The effective date is annual reporting periods beginning on or after 1 January 2017.

The changes in revenue recognition requirements in AASB 15 may cause changes to the timing and amount of revenue recorded in the financial statements as well as additional disclosures. The impact of AASB 15 has not yet been quantified.

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 3: OPERATING PROFIT</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Profit has been determined after:		
<b>Depreciation</b>		
- office furniture and equipment	60,404	73,902
- furniture and fittings	14,252	15,888
	<u>74,656</u>	<u>89,790</u>
<b>Amortisation of non current assets</b>		
- leasehold improvements	11,131	13,118
<b>Rental expense on operating leases</b>		
- minimum lease payments	368,107	353,994
<b>Employee benefits:</b>		
- Short term benefits	1,659,172	1,699,319
- Other employee benefits	195,426	178,540
	<u>1,854,598</u>	<u>1,877,859</u>
<b>NOTE 4: REVENUE AND OTHER INCOME</b>		
	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Sale of goods	355,945	274,793
<b>Other revenue</b>		
Rental income	22,918	18,874
Interest income	85,112	112,779
Grants received	3,464,100	3,447,600
Project investment recoupment	238,787	233,843
Other revenue	341,162	220,145
	<u>4,508,024</u>	<u>4,308,034</u>

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Compensation received by key management personnel of the economic entity		
- short term employee benefits	-	-
- post employment benefits	-	-
- other long term benefits	-	-
- termination benefits	-	-
- share based payments	-	-
	-	-
	-	-

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

<b>NAME</b>	<b>APPOINTMENT / RESIGNATION DETAILS</b>
Janet Holmes à Court, AC	
Catriona Hughes, AM	
Jenny Burgess	
Andrea Denholm	
Kerry Gardner	(Appointed - 2 September 2014)
Garry Hewitt	
Anna King	
Dr Phil Lambert, PSM	
Helen Wildash	
Leanne Wright	
Feyi Akindoyeni	(Retired - 6 June 2015)
Daryl Karp	(Retired - 21 November 2014)



## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 6: CASH AND CASH EQUIVALENTS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Cash on hand	1,000	1,000
Cash at bank	20,596	36,764
Term deposits	1,528,638	2,056,392
Deposits at call	1,097,990	1,236,752
	<u>2,648,224</u>	<u>3,330,908</u>

<b>NOTE 7: RECEIVABLES</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Trade debtors	334,253	1,041
Other receivables	23,447	79,898
	<u>357,700</u>	<u>80,939</u>

### Aged analysis

	<b>GROSS</b>	<b>IMPAIRMENT</b>	<b>GROSS</b>	<b>IMPAIRMENT</b>
	<b>2015</b>	<b>2015</b>	<b>2014</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Not past due	333,809	-	848	-
Past due 31-60 days	295	-	193	-
Past due 61-90 days	150	-	-	-
	<u>334,254</u>	<u>-</u>	<u>1,041</u>	<u>-</u>

<b>NOTE 8: OTHER ASSETS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Other current assets	141,579	141,189
	<u>141,579</u>	<u>141,189</u>

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 9: OTHER FINANCIAL ASSETS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
<i>Marketing and production accounts</i>		
Other investments	50,063	50,063
Project commitments	669,058	344,636
Less amounts held on behalf of investors	(669,058)	(344,636)
	<u>50,063</u>	<u>50,063</u>
<b>NON CURRENT</b>		
Project investments - at cost	<u>1,467,221</u>	<u>1,945,340</u>
<b>NOTE 10: PLANT AND EQUIPMENT</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Leasehold improvements at cost	372,650	372,650
Accumulated depreciation	(353,727)	(342,596)
	<u>18,923</u>	<u>30,054</u>
Office equipment at cost	630,885	572,757
Accumulated depreciation	(444,358)	(467,216)
	<u>186,527</u>	<u>105,541</u>
Furniture, fixtures and fittings at cost	214,656	213,236
Accumulated depreciation	(176,437)	(162,185)
	<u>38,219</u>	<u>51,051</u>
Resource Library at cost	99,730	99,730
Accumulated depreciation	(99,730)	(99,730)
	<u>-</u>	<u>-</u>
Total plant and equipment	<u>243,669</u>	<u>186,646</u>

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 10: PLANT AND EQUIPMENT (CONTINUED)</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>(a) Reconciliations</b>		
Reconciliation of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year		
<i>Leasehold improvements</i>		
Opening carrying amount	30,054	43,172
Depreciation expense	(11,131)	(13,118)
<b>Closing carrying amount</b>	<b>18,923</b>	<b>30,054</b>
<i>Office equipment</i>		
Opening carrying amount	105,541	95,988
Additions	141,390	83,455
Depreciation expense	(60,404)	(73,902)
<b>Closing carrying amount</b>	<b>186,527</b>	<b>105,541</b>
<i>Furniture, fixtures and fittings</i>		
Opening carrying amount	51,051	54,036
Additions	1,420	12,903
Depreciation expense	(14,252)	(15,888)
<b>Closing carrying amount</b>	<b>38,219</b>	<b>51,051</b>
<i>Resource library</i>		
Opening carrying amount	-	-
<b>Closing carrying amount</b>	<b>-</b>	<b>-</b>
<i>Total plant and equipment</i>		
Carrying amount at 1 July	186,646	193,196
Additions	142,810	96,358
Depreciation expense	(85,787)	(102,908)
<b>Carrying amount at 30 June</b>	<b>243,669</b>	<b>186,646</b>

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 11: PAYABLES</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
<i>Unsecured liabilities</i>		
Trade creditors	148,227	80,966
Sundry creditors and accruals	199,192	262,741
	347,419	343,707
<b>NOTE 12: PROVISIONS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Employee benefits	(a) 448,518	399,544
NON CURRENT		
Employee benefits	(a) 13,775	47,779
(a) Aggregate employee benefits liability	462,293	447,323
<b>(b) Reconciliations</b>		
Reconciliation of the carrying amounts of provisions at the beginning and end of the current financial year		
<i>Employee benefits</i>		
Opening balance	447,323	414,410
Additional amounts recognised	193,435	201,449
Amounts used	(178,465)	(168,536)
Closing balance	462,293	447,323

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 13: RETAINED EARNINGS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Retained earnings at beginning of year	4,944,055	4,774,551
Net profit/(loss) attributable to members of the entity	(845,311)	169,504
Retained profits at the end of the financial year	<u>4,098,744</u>	<u>4,944,055</u>

### NOTE 14: MEMBERS' GUARANTEE

The economic entity is incorporated under the *Corporations Act 2001* and is an economic entity limited by guarantee. If the economic entity is wound up, the Constitution states that each member is required to contribute to a maximum of \$50 each towards meeting any outstandings and obligations of the economic entity. At 30 June 2015 the number of members was 10 (2014:11). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$500.

<b>NOTE 15: CAPITAL AND LEASING COMMITMENTS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Operating lease commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable		
- not later than one year	444,066	426,987
- later than one year and not later than five years	539,297	983,362
	<u>983,363</u>	<u>1,410,349</u>

General description of leasing arrangement:

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



## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 16: CASH FLOW INFORMATION</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>(a) Reconciliation of cash</b>		
For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.		
Cash at the end of the financial year as shown in the consolidated statement of cash flows is reconciled to the related items in the consolidated statement of financial position is as follows:		
Cash on hand	1,000	1,000
Cash at bank	20,596	36,764
Term deposits	1,528,638	2,056,392
Other short term facilities	1,097,990	1,236,752
	<u>2,648,224</u>	<u>3,330,908</u>
<b>(b) Reconciliation of cash flow from operations with profit after income tax</b>		
Surplus/(loss) from ordinary activities after income tax	(845,311)	169,504
<b>Adjustments and non cash items</b>		
Amortisation	11,131	13,118
Depreciation	74,656	89,790
Charges to provision	14,970	32,913
<b>Changes in assets and liabilities</b>		
(Increase) / decrease in receivables	(276,761)	60,930
(Increase) / decrease in prepayments and other assets	(390)	22,013
Increase / (decrease) in payables	3,712	147,600
(Increase) / decrease in investments	478,119	(788,540)
	<u>305,437</u>	<u>(422,176)</u>
Cash flows from operating activities	<u>(539,874)</u>	<u>(252,672)</u>

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

### NOTE 17: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$546,787 (2014: \$1,406,764) are to be funded from existing cash reserves.

### NOTE 18: INTERESTS IN SUBSIDIARIES

#### (a) Subsidiaries

The following are the economic entity's significant subsidiaries:

Subsidiaries of The Australian Children's Television Foundation Consol:	COUNTRY OF INCORPORATION	OWNERSHIP INTEREST HELD BY THE GROUP	
		2015 %	2014 %
A.C.T.F Productions Limited	Australia	100	100

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

### NOTE 19: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES

#### (a) Unconsolidated structured entities

The subsidiary of The Australian Children's Television Foundation, A.C.T.F Productions Limited, has acquired a 50% interest in various special purpose production companies. The principal activity of these companies during the course of the year was to act as the Producer of the relevant film or series on behalf of the investors. The relationship is contractual only and any proprietary interest in the film assets or revenues vests with the investors of the film, not the company. Details of these companies are as follows:

Entity	EQUITY INSTRUMENT	OWNERSHIP INTEREST		CARRYING AMOUNT OF INVESTMENT		MAXIMUM EXPOSURE TO LOSS	
		2015 %	2014 %	2015 \$	2014 \$	2015 \$	2014 \$
Yolngu Boy Pty. Ltd.	Ordinary shares	50	50	1	1	1	1
Principal activities: Producer of the film							
Balance date: 30 June 2015							
Country of incorporation: Australia							
Mortified Pty. Ltd.	Ordinary shares	50	50	1	1	1	1
Principal activities: Producer of series Mortified							
Balance date: 30 June 2015							
Country of incorporation: Australia							

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

### NOTE 19: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES (CONTINUED)

Entity	EQUITY INSTRUMENT	OWNERSHIP INTEREST		CARRYING AMOUNT OF INVESTMENT		MAXIMUM EXPOSURE TO LOSS	
		2015 %	2014 %	2015 \$	2014 \$	2015 \$	2014 \$
Specky Productions Pty. Ltd.	Ordinary shares	50	50	100	100	100	100
Principal activities: Producer of series Specky Magee							
Balance date: 30 June 2015							
Country of incorporation: Australia							
Worst Year Productions Pty. Ltd.	Ordinary shares	50	50	1	1	1	1
Principal activities: Producer of series Worst Year of My Life, Again							
Balance date: 30 June 2015							
Country of incorporation: Australia							

### NOTE 20: ECONOMIC DEPENDENCE

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

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

### NOTE 21: FINANCIAL RISK MANAGEMENT

The economic entity is exposed to a variety of financial risks comprising:

- (a) Interest rate risk
- (b) Credit risk
- (c) Fair values compared with carrying amounts

The board of directors has overall responsibility for identifying and managing operational and financial risks.

The economic entity holds the following financial instruments:

#### Financial assets

Cash and cash equivalents	2,648,224	3,330,908
Receivables	357,700	80,939
Other financial assets	1,517,284	1,995,403
	<u>4,523,208</u>	<u>5,407,250</u>

#### Financial liabilities

Creditors	347,419	343,707
	<u>347,419</u>	<u>343,707</u>

#### (a) Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate as a result of changes in market interest rates.

The economic entity's exposure to interest rate risk in relation to future cashflows and the effective weighted average interest rates on classes of financial assets and financial liabilities, is as follows:



## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

### NOTE 21: FINANCIAL RISK MANAGEMENT (CONTINUED)

#### (a) Interest rate risk (Continued)

2015 Financial instruments	INTEREST BEARING \$	NON INTEREST BEARING \$	TOTAL CARRYING AMOUNT \$	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
<i>Financial assets</i>					
Cash	20,596	1,000	21,596	0.1%	Floating
Trade debtors and other receivables	-	357,700	357,700	0.0%	
Deposits on call	1,097,990	-	1,097,990	2.1%	Floating
Other current investments	50,063	-	50,063	3.5%	Fixed
Project investments - at cost	-	1,467,221	1,467,221	0.0%	
Term and specific deposits	1,528,638	-	1,528,638	2.7%	Fixed
	<u>2,697,287</u>	<u>1,825,921</u>	<u>4,523,208</u>		
<i>Financial liabilities</i>					
Creditors	-	347,149	347,149	0.0%	
<b>2014</b>					
<i>Financial assets</i>					
Cash	36,764	1,000	37,764	1.7%	Floating
Trade debtors and other receivables	-	80,939	80,939	0.0%	
Deposits on call	1,236,752	-	1,236,752	2.5%	Floating
Other current investments	50,063	-	50,063	3.2%	Fixed
Project investments - at cost	-	1,945,340	1,945,340	0.0%	
Term and specific deposits	2,056,392	-	2,056,392	2.8%	Fixed
	<u>3,379,971</u>	<u>2,027,279</u>	<u>5,407,250</u>		
<i>Financial liabilities</i>					
Creditors	-	343,707	343,707	0.0%	

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

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

### NOTE 21: FINANCIAL RISK MANAGEMENT (CONTINUED)

#### b) Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date of recognised financial assets is the carrying amount of those assets, net of any provisions for impairment of those assets, as disclosed in the consolidated statement of financial position and notes to financial statements.

The economic entity does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the economic entity.

#### c) Fair values compared with carrying amounts

The fair value of financial assets and financial liabilities approximates their carrying amounts as disclosed in the consolidated statement of financial position and notes to financial statements.

### NOTE 22: RELATED PARTY TRANSACTIONS

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

During the year, The Australian Children's Television Foundation (ACTF) approved development funding of \$12,300 for *Billie B Brown*. The producer of this project is Princess Pictures Holdings Pty Ltd, a company in which Andrea Denholm holds an interest and is a director. The Project Development Investment Agreement is on commercial terms and conditions.

In the prior year, ACTF engaged Newgate Communications Pty Ltd (Newgate) to perform market and social research services. These services were ongoing during the year ended 30 June 2015. Feyi Akindoyeni, who was a director of ACTF at the time is a partner at Newgate. The engagement between ACTF was on normal commercial terms and conditions. No further invoices were issued by Newgate during the year ended 30 June 2015, subsequent to an invoice issued during the year ended 30 June 2014 of \$19,215 (GST exclusive).

### NOTE 23: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

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

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2015

<b>NOTE 24: PARENT ENTITY DETAILS</b>	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Summarised presentation of the parent entity, The Australian Children's Television Foundation, financial statements:		
<b>(a) Summarised consolidated statement of financial position</b>		
<b>Assets</b>		
Current assets	3,147,560	3,553,093
Non current assets	1,760,896	2,181,992
Total assets	<u>4,908,456</u>	<u>5,735,085</u>
<b>Liabilities</b>		
Current liabilities	795,937	743,251
Non-current liabilities	13,775	47,779
Total liabilities	<u>809,712</u>	<u>791,030</u>
Net assets	<u>4,098,744</u>	<u>4,944,055</u>
<b>Equity</b>		
Retained earnings	<u>4,098,744</u>	<u>4,944,055</u>
<b>(b) Summarised consolidated statement of comprehensive income</b>		
Profit/(loss) for the year	(845,311)	169,504
Other comprehensive income for the year	-	-
Total comprehensive income for the year	<u>(845,311)</u>	<u>169,504</u>

### NOTE 25: ENTITY DETAILS

The registered office of the economic entity is:

**The Australian Children's Television Foundation**  
 Level 3, 145 Smith Street  
 Fitzroy  
 Victoria 3065

# DIRECTORS' DECLARATION

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 46 - 70, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*: and
  - (a) comply with Accounting Standards in Australia and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
  - (b) give a true and fair view of the financial position of the consolidated entity as at 30 June 2015 and its performance for the year ended on that date.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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



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Janet Holmes à Court, AC  
Director



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Catriona Hughes, AM  
Director

Date: 1 September 2015

# INDEPENDENT AUDITOR'S REPORT



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

We have audited the accompanying financial report of The Australian Children's Television Foundation and controlled entity, which comprises the consolidated statement of financial position as at 30 June 2015, the consolidated statement of comprehensive income, consolidated statement of changes in members' funds and consolidated statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration of the consolidated entity comprising the company and the entity it controlled at the year's end or from time to time during the financial year.

### Directors' Responsibility for the Financial Report

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

### Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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



# INDEPENDENT AUDITOR'S REPORT (CONTINUED)

## Independence

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

## Opinion

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

- (a) giving a true and fair view of the consolidated entity's financial position as at 30 June 2015 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and the *Australian Charities and Not for profits Commission Regulation 2013*.



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K L BYRNE  
Partner



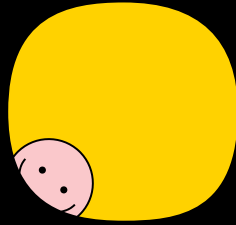
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PITCHER PARTNERS  
Melbourne

Date: 1 September 2015



The Dance Academy 2 camera department hard at work headed by Director of Photography Martin McGrath ACS



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

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