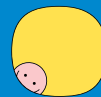




SHAPING THE FUTURE OF KIDS' TV

ANNUAL REPORT
2016/17



AUSTRALIAN CHILDREN'S
TELEVISION FOUNDATION



The ACTF is committed to providing Australian children with entertaining media made especially for them.

1

THE ACTF

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THE ACTF

“ The history of children’s television and the ACTF are inextricably linked, with the ACTF playing a pivotal role in supporting distinctly Australian programs, and advocating for the support mechanisms required to produce those programs.”

JANET HOLMES À COURT, AC
CHAIRMAN

CHAIRMAN'S LETTER TO THE MINISTERS



Dear Ministers,

It is my pleasure to present the 2016-2017 Annual Report for the Australian Children's Television Foundation (ACTF).

Speaking at the ACMA's Australian Content Conversation conference in May, announcing the current Commonwealth Review into Australian and Children's Screen Content, Minister Fifield said, "We have a lot to share, and our stories and voices do matter. Our children need to understand the inherent uniqueness of our nation and the character and diversity of our people."

I completely agree. These sentiments are a good starting point for the Review, requiring us to reflect on why it's important to support Australian children's screen content, and the type of content that most needs support.

This year the ACTF has supported script development investment on a wide slate of potentially outstanding projects, from both emerging and experienced producers.

We would love to see each of those projects we funded go into production, but children's

television is extremely challenging to finance as there is no commercial incentive for Australian broadcasters to commission original Australian children's screen content. It cannot command the fees that broadcasters pay for prime time content, and is usually far more dependent on overseas presales and investment than adult content, which can compromise its distinctive Australian character.

Children's screen content is the clearest example of market failure, and it will be important that this year's Review establish the means to secure this content for Australian children's audiences in future.

Here at the ACTF we occupy a space at the intersection between children's media, education and culture. Highlights this last financial year have seen the production and screening of the *Little Lunch Specials* (from Gristmill) and the *Dance Academy* movie (from Werner Films).

Both projects were received enthusiastically by critics and audiences alike. Our education team conducted interactive webinars and outreach with children all over Australia, who had the opportunity to meet and talk with the creative individuals involved with these projects.

The education section of our website was completely revamped this year, to provide even easier access for teachers to pick and choose and use the entire back catalogue of ACTF programs in their classrooms.

The completed digitisation of that catalogue has meant that we were able to licence content to Western Australia, the Northern Territory, Victoria and Scootle.

"We have a lot to share, and our stories and voices do matter. Our children need to understand the inherent uniqueness of our nation and the character and diversity of our people."

SENATOR THE HON MITCH FIFIELD
MAY 2017

The history of children's television and the ACTF are inextricably linked, with the ACTF playing a pivotal role in supporting distinctly Australian programs, and advocating for the support mechanisms required to produce those programs.

For 35 years we have embraced, championed and adapted to changing times and opportunities, while at all times maintaining a singular focus on achieving quality outcomes for child audiences.

We appreciate the opportunity to participate in the Review and believe that we have unparalleled expertise to offer.

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, and Film Victoria for their cooperation and assistance. I would especially like to acknowledge the support that we receive from our colleagues in the Commonwealth Department of Communications and the Arts.

I would also like to thank my fellow Board members for their contribution to the work of the ACTF, particularly Leanne Wright, who retired during the year.

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

Yours sincerely,

**JANET HOLMES À COURT, AC
CHAIRMAN**

MINISTERS RESPONSIBLE FOR FUNDING THE ACTF

COMMONWEALTH OF AUSTRALIA

Senator The Hon Mitch Fifield
Minister for the Arts

AUSTRALIAN CAPITAL TERRITORY

Yvette Berry MLA
Minister for Education and Early Childhood Development

NEW SOUTH WALES

The Hon Rob Stokes MP
Minister for Education

NORTHERN TERRITORY

Hon Eva Dina Lawler MLA
Minister for Education

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 Sue Ellery BA MLC
Minister for Education and Training

QUEENSLAND

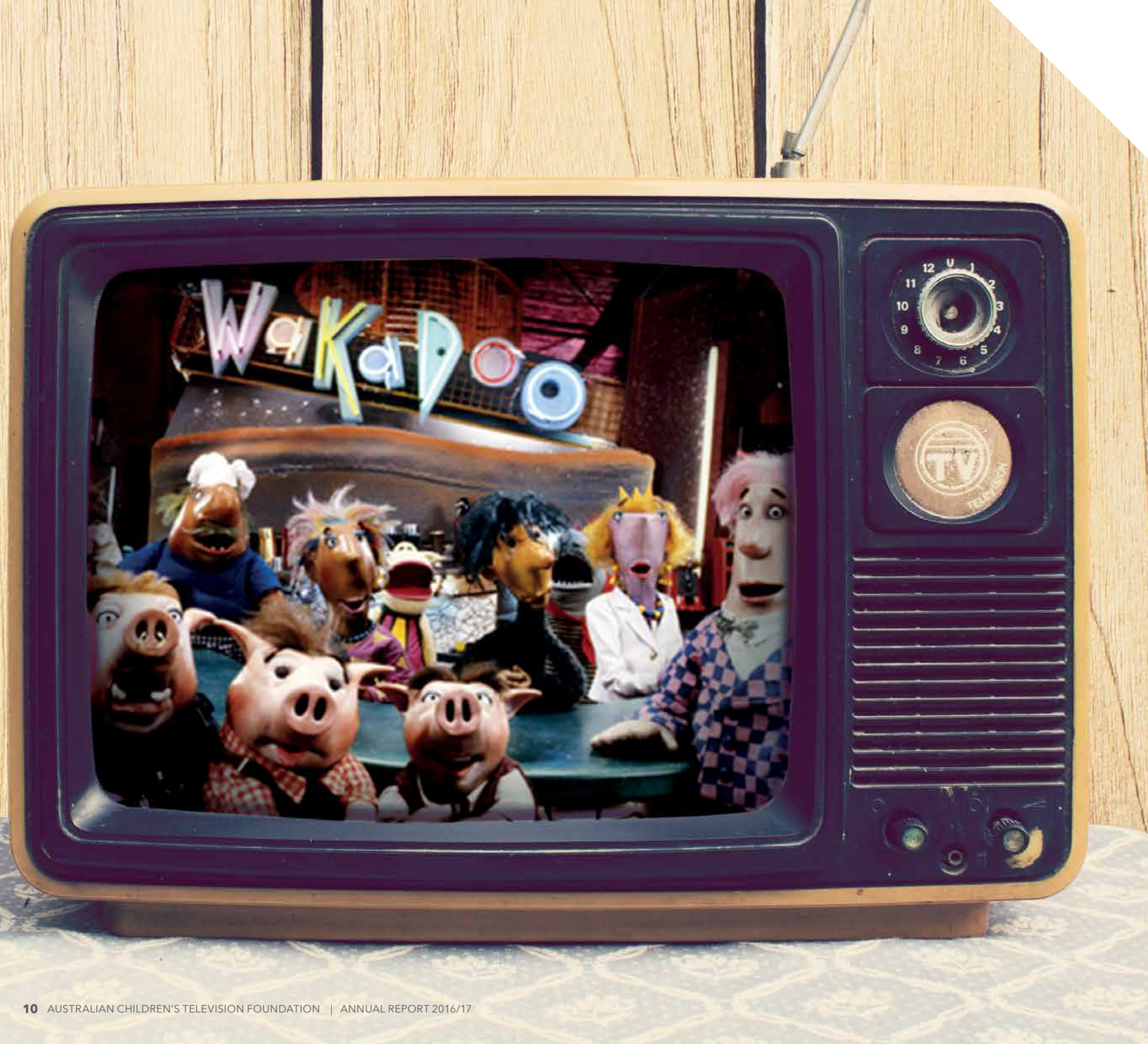
Hon Kate Jones
Minister for Education

OUR MISSION

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.

OUR VISION

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.

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 all serve in an honorary capacity. The Board meets quarterly and is responsible for determining policies, budget allocations, major expenditures and considering recommendations from the three sub-committees – the Finance Committee, the Audit and Risk Management Committee, and the Nominations Committee.

The Finance Committee was established to develop funding strategies in connection with financing, production, sponsorship, and government funding.

The current Finance Committee members are:

- Janet Holmes à Court, AC, Chairman
- Feyi Akindoyeni
- Garry Hewitt
- Susan Bowden

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

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

The Nominations Committee assists the Board to review the skills, experience and composition of the Board. The current Nominations Committee members are:

- Janet Holmes à Court, AC, Chairman
- Catriona Hughes, AM
- Andrea Denholm
- Susan Bowden
- Feyi Akindoyeni

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

Left: *Lift Off*

DIRECTORS

IN OFFICE ON 30 JUNE 2017



JANET HOLMES À COURT, AC CHAIRMAN

Appointed 1.12.1983
(Re-elected 22.11.2016)

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



CATRIONA HUGHES, AM

Appointed 22.7.2003
(Retired 10.9.2015. Re-appointed 21.1.16 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.



FEYI AKINDOYENI

Appointed 11.5.2009
(Retired 6.6.2015. Re-appointed 21.1.2016 for three years)

Feyi Akindoyeni is a Partner at Newgate Communications. Newgate brings together some of Australia's most experienced strategic communications professionals and specialises in corporate affairs, government relations, financial communications, community engagement, market research and digital communications.

Prior to this Feyi was Global Partner and Head of Kreab Gavin Anderson (KGA) (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, SBS, RMIT, TAFE NSW and the Federal, NSW and Victorian Education Departments. Prior to joining KGA, Feyi was Education Marketing Manager for Apple Australia.

Feyi represents the Commonwealth Government on the Board.



CHERYL BEST

Appointed 21.6.2016 for three years

Cheryl Best is currently the Executive Director, Learning and Business Systems in the NSW Department of Education. Cheryl is responsible for business engagement and sponsorship, digital media services, including the development of high quality resources utilising mobile and immersive technologies to enhance teaching and learning, school policy coordination and review, international student programs in public schools, financial support services and funding to all public schools in NSW and the Assisted School Transport program. Part of this role involves developing and maintaining relationships with internal and external groups to achieve better outcomes for public education in NSW. Cheryl's career in education spans over 30 years. During this time she has worked in a variety of educational settings and has a wealth of experience in school leadership and the development of quality teaching and learning programs.

Cheryl represents the New South Wales Government on the Board.



JASON BORTON

Appointed 9.1.2017 for three years

Jason Borton is the Director, Learning and Teaching with the Australian Capital Territory Education Directorate. Jason is a dynamic leader who is committed to implementing innovative practices that cater for the needs of 21st century learners. He uses social media to promote public education at a school, state and national level, reaching a wide national audience on a regular basis. Jason has been an educator in the ACT public school system since 1996. He was a school leader in three different schools, before being appointed as the Principal of Richardson Primary School in 2012. Jason was the winner of the 2014 AEU ACT Public Education Award. He has a Bachelor of Education.

Jason represents the Australian Capital Territory Government on the Board.



SUSAN BOWDEN

Appointed 5.10.2015 for three years

Susan Bowden is the General Manager, Early Childhood Education and Care, Northern Territory Department of Education. This role has a strategically important place in the Northern Territory Government's education policy direction. Prior to this, Susan worked as a principal, and in senior positions including General Manager Student Services, Senior Director Centre for School Leadership, Learning and Development, Director School Performance, Executive Director School Support Services and Deputy Chief Executive School Education. Susan is the Minister for Education's representative on the Australian Curriculum, Assessment and Reporting Authority Board (ACARA) and is a member of the Northern Territory Board of Studies. She has a Bachelor of Education and a Masters of Educational Leadership.

Susan represents the Northern Territory Government on the Board.

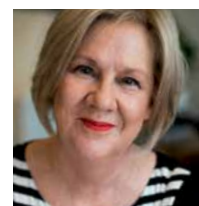


JENNY BURGESS

Appointed 27.11.2013
(Re-appointed 9.9.2016
for three years)

Jenny Burgess is the Deputy Secretary, Support and Development with the Department of Education in Tasmania. Jenny leads the development, implementation and monitoring of curriculum, education support and professional learning programs that reflect staff and student needs, State and National Government priorities, international trends and funding obligations. Prior to working in this role Jenny held leadership roles in curriculum, equity services and strategic policy and planning. Jenny has a Masters of Education specialising in Literacy and Numeracy.

Jenny represents the Tasmanian Government on the Board.

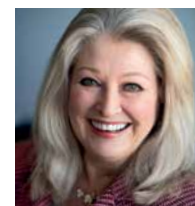


SUSAN CAMERON

Appointed 29.6.2016 for three years

Susan Cameron is the Executive Director, Learning Improvement in the South Australian Department of Education and Child Development (DECD). Susan is responsible for ensuring that curriculum and pedagogy are aligned to the needs of the education system. Previously she has been a principal and a board member of the South Australian Secondary Principals' Association, frequently representing SA at national principals meetings. As a Director in DECD, Susan led the Review, Improvement and Accountability Division statewide. This included developing and implementing school review processes using evidence based learning improvement practices. Susan heads the Learning Improvement Division, overseeing approximately 150 people who work with preschools and schools to improve learning outcomes for every child and young person.

Susan has recently joined the Australian Curriculum, Assessment and Reporting Authority (ACARA) Board and represents the South Australian Government on our board.



THE HON HELEN COONAN

Elected 22.11.2016

Helen Coonan was a Senator for NSW from 1996–2011. Helen held Ministerial portfolios, in Cabinet, as the Minister for Communications, Information Technology and the Arts and prior to that as the Minister for Revenue and Assistant Treasurer.

With a background as a commercial lawyer, barrister and mediator in Australia and New York, Helen has a proven track record of leading stakeholders through major economic reforms and handling complex policy settings, especially where public policy and regulation intersect with business interests. After 15 years in Parliament, including nine years on the front bench, Helen stepped down to take up opportunities in the corporate sector. Helen's current appointments include directorships of Crown Resorts Limited, Snowy Hydro Limited and Obesity Australia. She is the Chair of Supervised Investments Australia Limited a member of the JP Morgan Advisory Council and Aon Risk Services Australia, Board of Advice. Helen is a consultant to Samsung and to Quantium (data analysts). She is the Chair of Sydney Harbour Foreshore Authority and the Crown Resorts Foundation. She also co-chairs GRACosway (member of Clemenger Group) and is a consultant to the Allegis Group.



ANDREA DENHOLM

Appointed 31.10.2013
(Re-appointed 31.10.2016
for three years)

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

Andrea represents the Victorian Government on the Board.



GARRY HEWITT

Appointed 14.6.2012
(Re-appointed 15.6.2015
for three years)

Garry Hewitt currently holds the position of Executive Director in the Office of Early Childhood Development and Learning for the Department of Education in Western Australia. Garry is responsible for strategic leadership and the delivery of Department, State and Commonwealth reforms in early childhood education in WA public schools. Garry's leadership in Education spans 37 years and encompasses 22 years as principal in a diverse range of primary schools, a year as vice principal in Toronto, Canada and 18 months as District Director of Schools in the Canning Education District in Perth. Garry has a Masters of Education specialising in Teaching and Learning.

Garry represents the Western Australian Government on the Board.



DARYL KARP

Appointed 29.10.2008
(Retired 21.11.2014. Re-appointed
21.1.2016 for three years)

Daryl Karp brings extensive experience as a media executive in documentary, factual content and digital media. She is currently the Director of the Museum of Australian Democracy at Old Parliament House. Previously she was the CEO of Film Australia, and Head of Factual Television at the Australian Broadcasting Corporation.

She is a company director of SBS, where she sits on the Audit and Risk Committee, deputy chair of the Canberra Writers Festival, and on the executive of the Council of Australian Museum Directors. She is a Fellow of the Institute of Company Directors and a Graduate of the Advanced Management program at the Wharton School of Business.

Daryl represents the Commonwealth Government on the Board.



SHARON SCHIMMING

Appointed 29.11.16 for three years

Sharon Schimming is the Deputy Director General of Early Childhood Education and Care, responsible for providing strategic leadership in the development and implementation of the policy, funding and regulatory frameworks that shape the vibrant early childhood education and care sector in Queensland. She was previously the Regional Director of the North Queensland Region in the Department of Education & Training.

As a long-serving educator including over twenty years as a principal, Sharon has worked with a range of students in environments across Queensland from Aboriginal and Torres Strait Islander communities, regional towns west of the Great Divide to metropolitan schools on the north side of Brisbane.

Sharon was previously the Principal of the Queensland Curriculum into the Classroom business unit leading the statewide implementation of the Australian Curriculum.

Sharon represents the Queensland Government on the Board.



**RETIRING DIRECTOR
LEANNE WRIGHT**

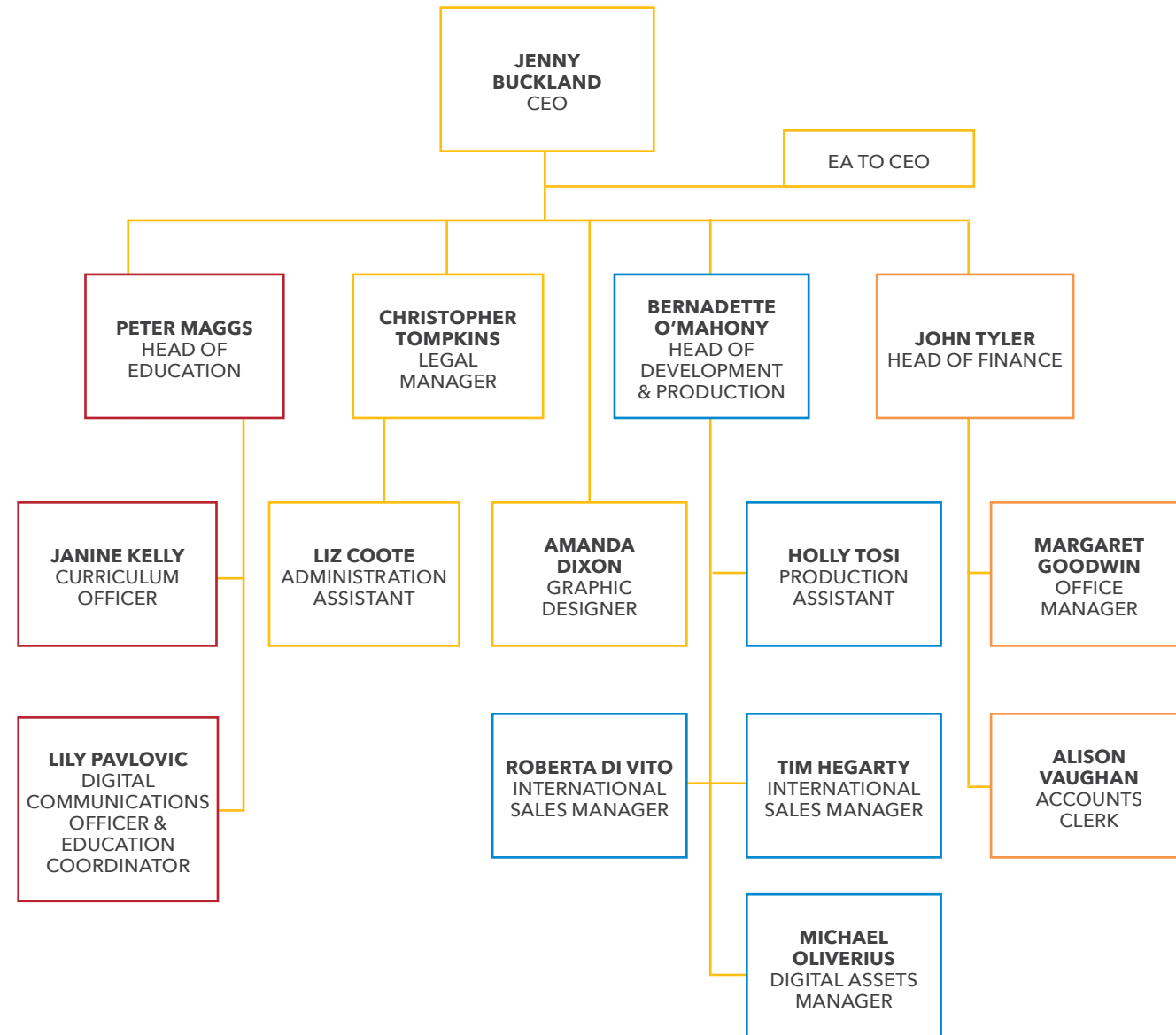
Appointed 10.7.2012.
Resigned 30.9.2016

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

Leanne represented the Australian Capital Territory on the Board.



ORGANISATIONAL STRUCTURE



ACTF STAFF MEMBERS

Back Row (left to right):
John Tyler, Alison Vaughan,
Liz Coote, Roberta Di Vito,
Michael Oliverius, Jenny Buckland,
Christopher Tompkins, Holly Tosi
and Tim Hegarty

Front Row (left to right):
Margaret Goodwin, Amanda Dixon,
Peter Maggs, Bernadette O'Mahony,
Lily Pavlovic and Janine Kelly

2

PRODUCTION AND FUNDING



“Receiving the [ACTF’s] funding inspires you to follow through on what is an emerging creative idea. It helps clarify creative direction with all parties involved and it gives an outcome and a deadline for that outcome.

It is also terrific to have the support and interest from the ACTF as they are very knowledgeable and experienced and have a keen sense of what projects might move forward.”

BOGAN ENTERTAINMENT SOLUTIONS (VIC)

PRODUCTION AND FUNDING

PROJECT DEVELOPMENT FUNDING

The ACTF plays a key role in the development of Australian children's screen content projects by offering development funding to independent producers across Australia.

During the 2016-2017 financial year, we made development funding commitments totalling \$323,259.40 to 10 different independent projects, of producers from a number of States and Territories. This commitment was the ACTF's largest in the relevant rolling three-year period, during which we provided development funding to independent producers from Western Australia, New South Wales, Victoria, the ACT and Tasmania.

Development funding that we provide to recipients is put towards a range of development activities which are crucial for developing a concept towards production. Such activities include script development (preparation of storylines, script development and script workshops), creation of series bibles, set and character designs, and pilot episodes.

Recipients of development funding also receive invaluable non-financial support from the ACTF – e.g. we provide extensive feedback on the development of project materials (such as



storylines and scripts), as well as advice and mentoring to development funding recipients.

Applications are submitted to the ACTF Board for consideration and approval on a quarterly basis, following initial approval by the ACTF's Head of Development and Production, and CEO. Potential projects are assessed on several criteria: the concept's originality and quality, the strength and expertise of the creative team, its market potential, and its potential to engage with young audiences.

For the three-year period from 2014-2015 to 2016-2017, we committed \$690,127.40 to development funding, at an average of \$230,042.47 per year. Details of development funding commitments we made in 2016-2017 are set out opposite.

Top: Little Lunch

PROJECT DEVELOPMENT INVESTMENT FUNDING - 1 JULY 2016 TO 30 JUNE 2017

BOARD MEETING	APPLICANT	PROJECT	AMOUNT	PURPOSE
8 March 2017	Blue Rocket (TAS)	<i>Alexander the Elephant</i>	\$24,824.64	Hold a story workshop, write series bible including 26 storylines and one 12-minute episode script.
	Essential Media (NSW)	<i>Weir Do</i>	\$27,972	Hold a story workshop, write series bible including 13 storylines and two half-hour episode scripts.
	Gristmill (VIC)	<i>The Schoogle Detective Agency</i>	\$148,750	Write 37 x 12-minute scripts for the series, script producer and budget in preparation for production in 2018.
	The Content Hatch (NSW)	<i>Independence</i>	\$28,310	Further round development funding. Hold a story workshop to develop the series arc and six expanded storylines, and write two episode scripts to polish stage.
22 November 2016	Latenite Films (VIC)	<i>Super True</i>	\$7,769.76	Further round development funding – Bring in two experienced writers to work with the new writers and producers on the development of the series.
	Pickle Pictures (VIC)	<i>Captain Cogg</i>	\$11,350	Further development and to write a full series bible and two episode scripts.
	Latenite Films (VIC)	<i>Super True</i>	\$19,229	Development of 13 x half-hour live action concept.
6 September 2016	Buster Dandy Productions (NSW)	<i>Factor Five</i>	\$29,878	Hold a workshop and develop a full series bible including episode outlines, two scripts, budget and schedule.
	December Media (VIC)	<i>Lizzie Lester</i>	\$19,941	Develop a trailer and to write a script for one episode.
13 June 2017	Sticky Pictures (NSW)	<i>#Quirky</i>	\$20,000	Hold a development workshop and write two episodes for the series including writer fees, script editor and deliver a revised bible, storylines and scripts to the ABC and ACTF.
	Beyond Screen Productions (NSW)	<i>Calypso Chew! What's up with you?</i>	(\$14,765)	Revoked by agreement with Applicant.
Total			\$323,259.40	

PROFESSIONAL DEVELOPMENT

Fundamental to our development and production funding programs is the professional development assistance that we provide to producers, both emerging and established.

We have many years of experience in developing and producing children's content which we share with all our funding recipients during the development and production phases of a project's lifecycle.

Our extensive knowledge of international markets and network of key contacts at a vast number of major international broadcasters (that have been developed through acting as a well-known long-term distributor of Australian children's programming) are hugely valuable. Through this market knowledge and our connections, we assist with ensuring that Australian children's programs also have commercial potential internationally. For example, during 2016-2017 we introduced producers of Australian children's screen content to broadcasters in the UK, Canada and the US (including Netflix and Amazon).

When providing development investment funding, we give guidance and insights to each producer at the earliest stage of the project, which is particularly critical for producers with limited experience in the sector.

On certain projects we also act as Producer / Executive Producer, which gives us an opportunity to share our expertise on another key part of ensuring that a project enters production – its financing.

“When presenting the project at markets, it has helped mentioning the project has ACTF development funding.”

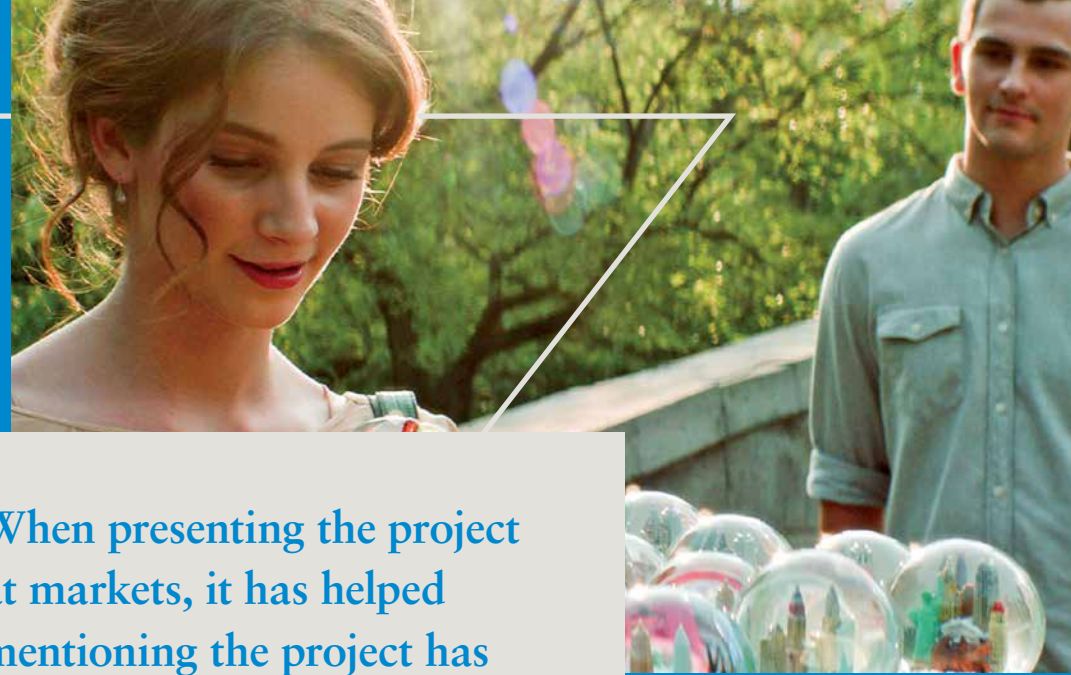
BOGAN ENTERTAINMENT SOLUTIONS (VIC)

We also provide professional development to producers by organising development workshops, and by assisting them to meet and collaborate with other producers, screen professionals, and broadcasters.

Examples of professional development opportunities we organised during 2016-2017 include the following:

- a children's television development workshop day in Perth, WA with the ACTF and the ABC providing audience, market and development knowledge and training to more than 30 experienced and up and coming Western Australian producers and writers; and
- we co-organised a children's producer's networking event at the Screen Producers Australia conference, providing networking opportunities to producers and broadcasters.

Top: *Dance Academy - the Come Back*
Right: *Little J and Big Cuz*



DISTRIBUTION ADVANCES

Our production funding primarily takes the form of distribution advances, which assists producers in two ways.

Firstly, the advance itself is a key part of the project's financing which allows the project to commence production.

Secondly, once a program is completed, we provide the producer with sales and distribution assistance by marketing and licensing the program internationally. This offers additional commercial returns, as well as exposure for the producer overseas, and allows international audiences the opportunity to experience Australian children's screen content.

We have extensive experience in marketing and distributing Australian children's television internationally, beyond its initial domestic broadcast window, as well as into educational markets.

For the 2014-2015 to 2016-2017 period, we committed \$860,740 in investment for children's productions. During 2016-2017, a number of appropriate independent projects were identified but all were still in development and not ready for financing. We budget \$700,000 annually for distribution advances, and in 2017-2018 we therefore have provision to invest \$1,400,000 in distribution advances for new projects.

Since 30 June 2017, we have finalised our commitment in *Woven Threads*, an 8 x 4-minute animation series.

“The ACTF funding has been integral in getting the project to where it is now.”

STICKY PICTURES (NSW)



ACTF SUPPORTED PRODUCTIONS

DANCE ACADEMY - THE COMEBACK

We provided a \$25,000 distribution advance for educational rights, as well as an equity investment of \$150,000, for the *Dance Academy* movie, *Dance Academy – The Comeback*.

The feature film continues the story of the main characters from the television series (Tara, Christian, Ben, Ollie, Kat and Abigail) and takes place in Australia and the US.

The film had its world premiere on 26 March 2017, in Sydney, NSW with many of the main cast in attendance. The following day, the film was screened in Parliament House, Canberra where the Parliament House cinema was full. Luke Howarth MP, representing the Federal Minister for Communications and the Arts, introduced the film. Producer Joanna Werner, director Jeffrey Walker and a number of key cast members were all present at the screening.

“Dance Academy was the show with biggest heart on Australian TV – and if you missed it, you missed out...”

THE GUARDIAN, 3 APRIL 2017

The film then opened Australia-wide on approximately 200 screens for the April school holidays, and reviews were overwhelmingly positive.

The film is the third highest grossing Australian film so far during 2017, and in the top 15 over the last three calendar years.

“Each character, an example of human complexity and individuality, is given consideration and time.

It’s like catching up with old friends – the ones who helped you through some hard times, and reminded you that you are your own version of perfect.”

THE GUARDIAN, 3 APRIL 2017

*“I’m just going to say this right at the start: *Dance Academy*, a feature film sequel to the successful Australian television series, is better than *La La Land*.”*

THE AUSTRALIAN, 15 APRIL 2017

“Shows like [*Little J and Big Cuz*]... enhance our growing reputation for great productions. It’s yet another example of our growing screen sector which has a diverse and growing list of successful productions to its name.”

WILL HODGMAN, PREMIER OF TASMANIA,
28 APRIL 2017 (SARAH COURTNEY)

“The new TV show *Little J and Big Cuz* is the first animated kids show to feature Indigenous Australians and their culture.”

ABC NEWS, 20 MARCH 2017

LITTLE J AND BIG CUZ

Little J and Big Cuz is a 13 x 12-minute animation series developed by Ned Lander Media and the Australian Council for Educational Research (ACER), commissioned by National Indigenous Television (NITV) for a four to six year old Indigenous audience initially, with a broader child audience as a second audience.

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

Little J and Big Cuz tells the story of five-year old Little J and his nine-year old cousin Big Cuz, 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.

Little J and Big Cuz has been screened by NITV in Indigenous languages, and by the ABC in English (including during NAIDOC week 2017). The series continues to be re-voiced in Indigenous languages working with different communities around the country.

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

SALES

Little J and Big Cuz has been sold to Global Eagle Entertainment (US – World In-Flight).



LITTLE LUNCH SPECIALS

We provided a distribution advance of \$97,740 for the 2 x half-hour *Little Lunch Specials* – a Halloween episode and a Graduation/Christmas episode – both taking place in Grade 6 and featuring the same cast as the first series of mockumentary children’s comedy, *Little Lunch*. The *Little Lunch* series has been an outstanding critical and ratings success since its premiere in 2015, and following the series, the ABC commissioned the two half-hour specials. Screen Australia and Film Victoria also invested in the specials.

The world premiere of the *Little Lunch Specials* took place on 8 November 2016 at Parliament House, Canberra to a full house. Three *Little Lunch* cast members attended and the Hon Kelly O’Dwyer MP, Federal Minister for Revenue and Financial Services represented the Federal Minister for Communications and the Arts.

Like the first series, the *Little Lunch Specials* are by Wayne Hope and Robyn Butler of Gristmill.

RATINGS

The *Little Lunch* series and *Little Lunch Specials* have been one of the ABC’s most successful titles of recent years.

These two specials accumulated 686,260 plays during 2016-2017 and are ABC’s number 1 titles in terms of VPM.

In the 1 October 2016 to 31 December 2016 quarter, the two specials were the ABC’s number 1 and 2 programs for both total viewers and 5-12s.

The specials have had five runs with the ABC as at the date of this Annual Report.

“Each episode feels like a legendary tale from a playground somewhere; it’s hard not to get sucked back into your own memories of grade six, when anyone could be a king for a day on a handball court.”

C. WILLIAMS, 2017.

“No matter what your age, the universal code of the playground is a rite of passage – and *Little Lunch* taps into it wonderfully.”

C. WILLIAMS, 2017.

“[*Little Lunch*] has been one of the best Australian comedies in years.”

THE AGE, 2 DEC 2016

AWARDS FOR LITTLE LUNCH SPECIALS

WON

- 2017 Worldfest Houston Remi Awards – Gold *The Nightmare Before Graduation*
- 2017 Worldfest Houston Remi Awards – Bronze *The Halloween Horror Story*
- 2017 Chicago International Film Festival: The Hugo Television Awards – Silver Plaque *The Nightmare Before Graduation*
- 2017 TV Week Logie Awards – Most Outstanding Children’s Program *The Nightmare Before Graduation*

NOMINATED/FINALIST

- 2017 Australian Directors Guild Awards – Robyn Butler *The Nightmare Before Graduation*

SALES

The *Little Lunch Specials* have been sold to Radio Television Slovenija (Slovenia), Sveriges Television AB (Sweden), Radiotelevizao Portuguesa (Portugal) and Universal Kids/Sprout (USA).



“We are always on the lookout for fresh and unique creative content for our younger audiences and this series ticks all the boxes.”

SIOBHAN NÍ BHRÁDAIGH, TG4, IRELAND

BALLOON BARNYARD

Balloon Barnyard is a fun pre-school animated series made for Disney Australia and New Zealand.

The intended audience is two to five year olds and features two rescue donkeys – Phil and Streak – made of balloons, and always on the lookout for someone to rescue.

The ACTF invested \$160,000 in a distribution advance for the series. Screen Queensland and The Post Lounge were also investors.

Since the end of the 2016-2017 financial year, the series has premiered on the Disney Junior channel.

The producers of *Balloon Barnyard* are emerging producers Kristen Souvils (*The Elephant Princess*, *H2O Just Add Water*, *Handball Heroes*, *Toasted TV*), and Nadine Bates (*Wurrawby* and *Handball Heroes*). Kristen and Nadine have both previously worked as assistant or associate producers on a number of TV series.

RATINGS

Balloon Barnyard has been a huge ratings success – e.g., on Friday, 14 July 2017 (only *Balloon Barnyard*'s second week on Disney Junior), *Balloon Barnyard* was the 13th most watched program on pay TV against all channels, including non-children's channels, the 6th most watched non-sport program, and the 4th most watched program on the Disney Junior network.

SALES

Balloon Barnyard has been sold to Sveriges Television AB (Sweden), Inflight Productions (UAE – In-Flight), C4U Entertainment (Korea), Daekyo Broadcasting (Korea), JY Entertainment (China) and TG4 (Ireland).



NEW FUNDING COMMITMENTS

A number of appropriate independent projects were identified during 2016-2017, but all were still in development and not ready for financing during the financial year.

Each year we budget \$700,000 for distribution advances, and we therefore have provision to invest \$1,400,000 in distribution advances in 2017-2018.

Since the end of the 2016-2017 financial year, we have finalised our commitment in *Woven Threads* – an 8 x 4-minute animation series which tells the stories of eight refugees who settled in Australia, through the medium of animation and using the voice of the person whose story we see. Our commitment in *Woven Threads* is a \$65,000 distribution advance, and we anticipate that the education sector will have a particular interest in this project.

The next two projects we hope to support are a 40 x 12-minute children's live action comedy and a 13 x half-hour children's live action comedy/drama series. The ACTF has previously provided development funding in respect of both these projects.



MORE AWARDS

In addition to the awards that the *Little Lunch Specials* have received, the following ACTF-supported series also received the following awards during 2016-2017.

LITTLE LUNCH - SERIES WON

- 2016 Chicago International Children's Film Festival – Children's Jury Prize for Live-Action Television Program
- 2016 Chicago International Children's Film Festival – Children's Jury Prize for Live-action Television Program *The Principal's Office*

NOMINATED/FINALIST

- 2016 ADG Awards – Esben Storm Award for Best Direction in a Children's TV Drama – Ian Reiser *The Grandparents Day*

SELECTED FOR SCREENING

- 2016 The Japan Prize – Primary Category

READY FOR THIS WON

- 2016 ADG Awards – Esben Storm Award for Best Direction in a Children's TV Drama – Diana Reid – Episode 4
- 2016 AWGIE Awards – Children's Television C Classification Category – Leah Purcell / *The Birthday Party*

NOMINATED/FINALIST

- 2016 International Emmy Kids Awards – Best Children's Series
- 2016 Australian Teachers of Media (ATOM) Awards – Best Children's Television Program
- 2016 ADG Awards – Esben Storm Award for Best Direction in a Children's TV Drama – Tony Krawitz – Episode 13

- 2016 AWGIE Awards – Children's Television – Best screenplay – C Classification Category – Leah Purcell *The Birthday Party*
- 2016 AWGIE Awards – Children's Television – Best screenplay – C Classification Category – Josh Mapleston *The Crocodile*

NOWHERE BOYS - SERIES 2 NOMINATED/FINALIST

- 2016 BAFTA Children's Award – International Category

NOWHERE BOYS - TELEMOVIE NOMINATED/FINALIST:

- 2016 BAFTA Awards – Nominated – Best International Children's Program

BUSHWHACKED - SERIES 3 SELECTED FOR SCREENING

- 2016 Chicago International Children's Film Festival – Documentary Short Films



Top to bottom:
Bushwhacked,
Little Lunch,
Nowhere Boys.
Right: *Ready for This*

INTERNATIONAL SALES

ACTF-supported series have continued to be popular internationally.

BUSHWHACKED - SERIES 1, 2 & 3

Vme Media Inc. (USA & Puerto Rico), Daro Film Distribution (South Africa), Azoomee (UK & Ireland)

DANCING DOWN UNDER

Australia Plus Television (Asia), Vibrant (USA)

DUKES OF BROXSTONIA - SERIES 1 & 3

TFF Animation (China), Radiotelevisao Portuguesa (Portugal)

DOUBLE TROUBLE

Australia Plus Television (Asia), Cornelsen Schulverlage (Germany), Vibrant TV (USA)

FLEA-BITTEN!

Australia Plus Television (Asia)

HANDBALL HEROES

Australia Plus Television (Asia)

HOOPLA DOOPLA!

Inflight Productions (UAE)

HORACE IN SLOW MOTION - SERIES 1 & 2

TFF Animation (China), TVNZ (New Zealand)

LOCKIE LEONARD - SERIES 1

Australia Plus Television (Asia), Swedish Educational Broadcasting Company (Sweden)

LOCKIE LEONARD - SERIES 2

Australia Plus Television (Asia)

LITTLE LUNCH (SERIES)

Emirates Inflight Entertainment (UAE), Inflight Productions (UAE), Radiotelevisao Portuguesa (Portugal), Universal Kids/Sprout (USA)

MEGA BITES

Vme Media Inc. (USA & Puerto Rico)

MORTIFIED

Australia Plus Television (Asia), Netflix (Latin America)

MY PLACE - SERIES 1

Vibrant (USA)

MY PLACE - SERIES 2

Islamic Republic of Iran Broadcasting (Iran), Vibrant (USA)

MY STRANGE PET

Azoomee (UK & Ireland)

MY:24

Australia Plus Television (Asia)

READY FOR THIS

Sveriges Television AB (Sweden), Daro Film Distribution (South Africa), Finnish Broadcasting Company – TV1-YLE (Finland), Radiotelevisao Portuguesa (Portugal), Yes Kids (Israel)

ROUND THE TWIST - SERIES 1-4

Australia Plus Television (Asia)

SPELLBINDER - SERIES 1 & 2

Pidax Film Media Ltd. (Germany)

THE FLAMIN' THONGS

Australia Plus Television (Asia)

TOUCH THE SUN

Hrvatska Radiotelevizija/Croatian Television (Croatia)

WORST BEST FRIENDS

Lightbox (New Zealand)

WAABINY TIME - SERIES 1 & 2

Australia Plus Television (Asia)

WACKY WORLD BEATERS

Vme Media Inc. (USA & Puerto Rico), Aser Media (Canada, USA), Aser Media (UK & Ireland), Azoomee (UK & Ireland), Television Romania (Romania)

WORST YEAR OF MY LIFE AGAIN

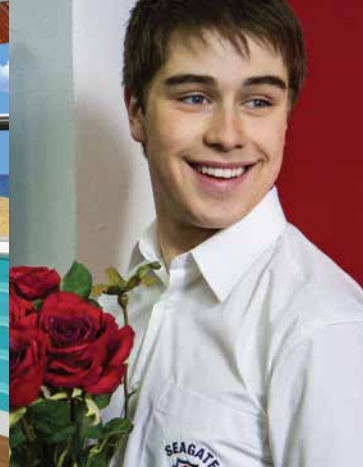
Lightbox (New Zealand), Viet Content Joint Stock Company (Vietnam)

YOU'RE SKITTING ME - SERIES 1

Australia Plus Television (Asia)

YOU'RE SKITTING ME - SERIES 3

Emirates Inflight Entertainment (UAE), Azoomee (UK & Ireland)



3

EDUCATION



“The range of teaching resources and support materials is excellent and will make it a lot easier to engage students and teach with modern strategies and resources.”

ZORA ZARIC, TEACHER,
MOUNT AUSTIN HIGH SCHOOL - NSW

EDUCATION

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

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

Through our diverse content and curriculum-aligned teaching resources, the ACTF encourages children to explore and respond to stories representative of their own lives. We develop students' critical viewing skills and their understanding of locally produced media, and build their content creation skills through our apps and eLearning events.

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

ACTF programs and educational resources are widely available through a range of platforms: via the ACTF Online Shop; on dedicated websites for particular resources; on DVD; through online streaming services such as ClickView and Kanopy; and streamed direct to schools via arrangements with education department portals. ACTF programs and educational resources are accessed by schools, and used in classrooms, in all States and Territories.

We support teachers Australia-wide in using ACTF materials through outreach to schools, regular news updates, and by providing professional learning. We engage extensively with the educational community Australia-wide through our student webinars and virtual teacher professional learning. The ACTF Education Team presents widely at conferences and online, presenting and conducting workshops on educational practice in the digital environment.



EDUCATIONAL RESOURCES

The following educational resources were completed by the ACTF during 2016-2017:

LITTLE LUNCH TABLET APP (GOOGLE PLAY/ANDROID)

The Google Play/Android version of the *Little Lunch* App was released in July 2016. Designed to engage classrooms with student-focused learning that integrates new technologies, the *Little Lunch* App supports students to create, deliver and share their own 'little lunch' inspired episode, using their tablet device.

The *Little Lunch* App has been highly regarded by the education sector, and since being launched has won the following awards:

- *Little Lunch* App Teachers Guide – Best Educational eBook Award at 2016 Australian Teachers of Media (ATOM) Awards; and
- *Little Lunch: A Teacher's Guide* received an award for Digital Kids Category Best eBook at the 2017 Kidscreen Awards.

The App also won the Best Interactive or Game Production of the Year at Screen Producers Australia (SPA) Awards.

LITTLE LUNCH APP COMPETITION - VIMEO SITE

To encourage the use of the *Little Lunch* App in the classroom and to provide visibility to the content being created by students, the *Little Lunch* App Competition was conducted throughout Term 2 of 2016.

Entries were received from primary schools in Western Australia, South Australia, Tasmania, Queensland, New South Wales and Victoria.

On 8 September 2016, the winners of the *Little Lunch* App Competition were announced via a live video conference with all of the finalists from around the country. The Education Team has been communicating with the participating teachers to capture the benefits to learning and teaching through each school's participation in the competition.

Top: *Little Lunch*

ACTF WEBSITE RE-DEVELOPMENT

Additionally, as part of an overall update to the ACTF website, the Education Team worked with our web developers to develop a more accessible, easier to navigate and contemporary education section that allows teachers to explore ACTF content, resources and tools based on key Australian Curriculum themes and topics.

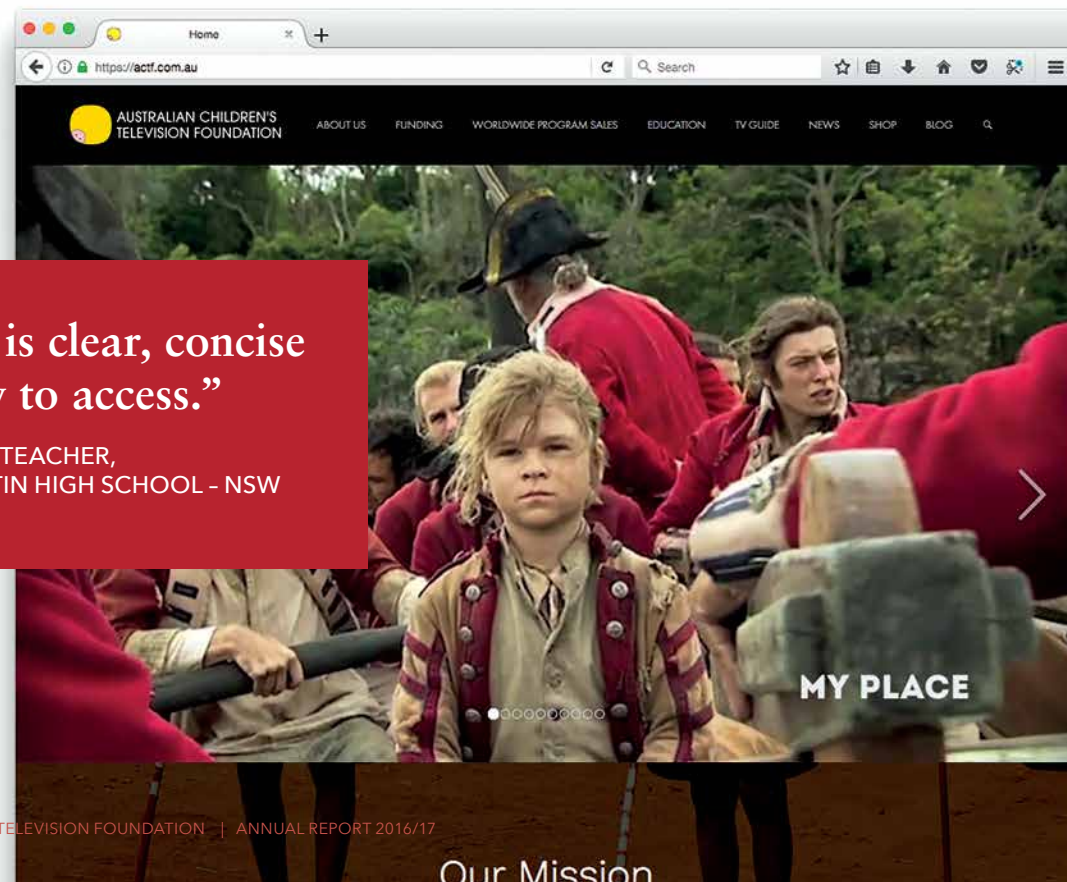
A key priority was to bundle together all relevant content related to a particular series including digital downloads, apps, webinar recordings, Teacher Guides and books to ensure that teachers can view the breadth of relevant ACTF materials easily.

“The new website is fantastic. It’s clear and easy to use. Even though I was a regular user of the old website, I have now found resources I didn’t know existed and which are very useful to support my students’ learning.”

AVRIL MORRIS, SERPELL PRIMARY SCHOOL - VIC

“The site is clear, concise and easy to access.”

ZORA ZARIC, TEACHER,
MOUNT AUSTIN HIGH SCHOOL - NSW



New educational resources are currently being developed for release in 2017-2018.

LAH-LAH'S F-2 MUSIC EDUCATION RESOURCE

This Music Education Resource for F-2 Primary teachers and students will primarily be for general classroom teachers who may not have specialist music backgrounds and therefore encourage music to be taught more widely in the early primary years. The resource will use a range of clips from the *Lab-Lab's Adventures* television series to illustrate key music themes and topics.

MUSTANGS FC

The Education Team will be developing curriculum-aligned support materials and running student webinars to coincide with the series launch of *Mustangs FC*. *Mustangs FC* explores many topics and themes central to Health and Physical Education.

The storylines link to content in additional learning areas, including English, Humanities and Social Sciences (HASS), and Media Arts. They also relate to a number of general capabilities, including Ethical Understanding, Intercultural Understanding, and Personal and Social Capability.



CONFERENCES AND WORKSHOPS

Throughout 2016-2017, the Education Team presented at and attended a range of educational conferences.

SCREEN FUTURES SUMMIT AND YOUTH MEDIA FESTIVAL, 2 JULY 2016 (VIC)

The Education Team ran a *Little Lunch* App workshop for teachers at RMIT and the *Ready For This* webinar at ACMI as part of the Screen Futures Summit and Youth Media Festival.

AATE/ALEA NATIONAL CONFERENCE, 7-10 JULY 2016 (SA)

The AATE/ALEA Conference is the national conference for English teachers and literacy educators across the country. The 2016 conference was attended by 1,200 delegates in Adelaide, SA.

The Education Team showcased the ACTF's resources, digital tools and education apps throughout the four days of the conference on the ACTF stand, and presented a *Little Lunch* conference session to over 100 delegates that highlighted the links between the *Little Lunch* books, TV series and movie-making app from a storytelling perspective.

PRE-SERVICE TEACHER WORKSHOPS, 10 & 24 OCTOBER 2016

The Education Team ran workshops for secondary pre-service teachers from the Australian Catholic University in October 2016 at the ACTF. The workshops showcased the range of relevant secondary programs, resources, tools and professional learning opportunities that the ACTF provides secondary teachers.



VIRTUAL EXCURSIONS

The ACTF has continued to connect with teachers and students throughout Australia via our regular online student webinars and teacher professional learning workshops delivered via video-conferencing.

These virtual excursions provide students with unique opportunities to make connections with program talent – producers, writers, directors or cast – without having to leave their school. They are particularly popular with remote and regional schools, who are able to attend events that are not easily available to them.

COMEDY SCRIPT WRITING WORKSHOPS FOR UPPER-PRIMARY STUDENTS

The three-part virtual workshop provides upper-primary students with the opportunity to connect with script writing experts to develop the skills required to write their very own sketch comedy script. Originally taking place in June 2016, further rounds of workshops were held on 4, 11 and 18 August 2016 and on 6, 13 and 20 June 2017. A further round of workshops is scheduled for 1, 8 and 15 August 2017. This program is a partnership between the ACTF and the Australian Centre for the Moving Image (ACMI).

Left: *Ready for This*
Right: *Little Lunch*

“Thanks so much for allowing us the opportunity to join in the comedy webinars. It was super imaginative and creative and the students in my class really enjoyed participating. It is great when the city can come to us.”

**NATASHA FREE, TEACHER,
SAMARITAN COLLEGE,
WHYALLA - SA**

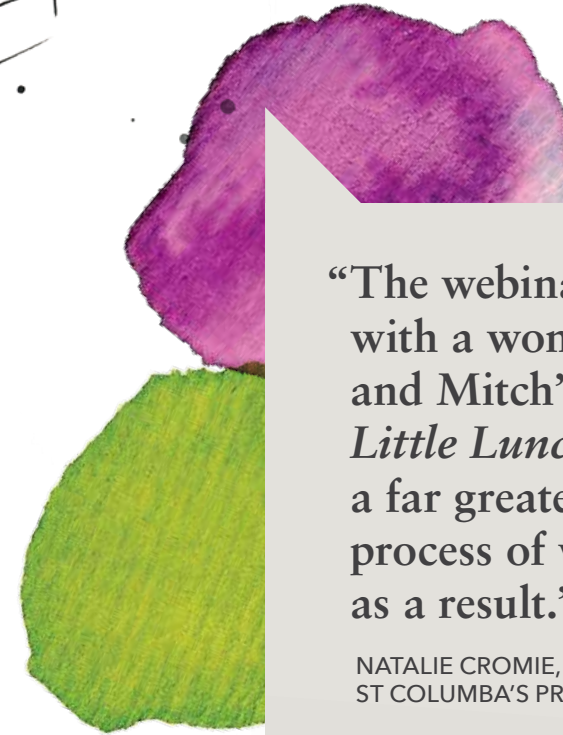
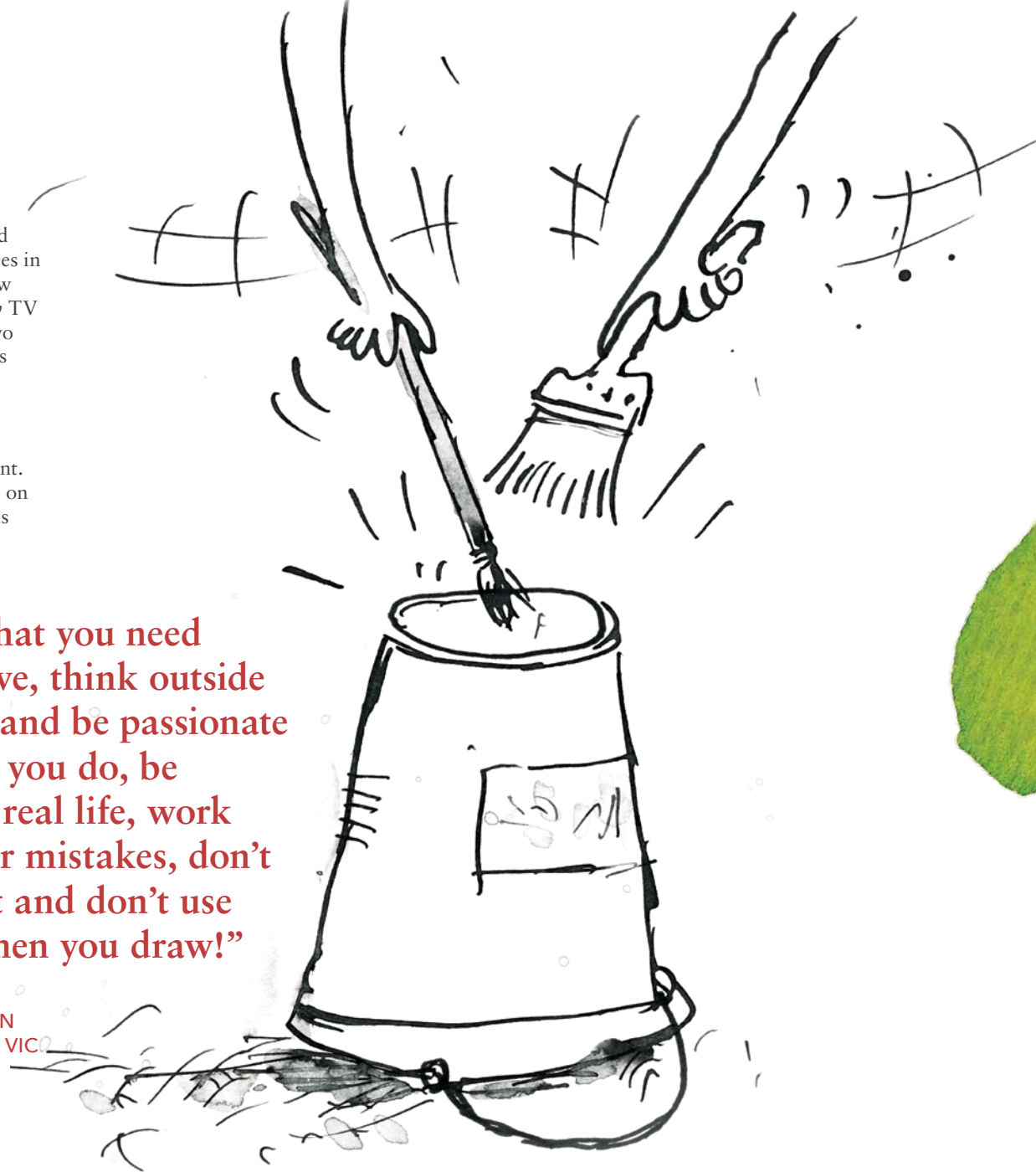
LITTLE LUNCH AUTHOR AND ILLUSTRATOR WEBINAR WITH DANNY KATZ AND MITCH VANE

On 20 October 2016, author Danny Katz and illustrator Mitch Vane shared their experiences in creating the *Little Lunch* book series and how they turned their books into the *Little Lunch* TV series that followed. They were quizzed in two Q&A video conference sessions with students from 40 primary schools around Australia.

Over 1,000 Year 3-6 students from Victoria, New South Wales, South Australia and Western Australia participated in the live event. Recordings of the two webinars are available on the ACTF YouTube Channel for those schools who were unable to attend the live event.

“We learnt that you need to be creative, think outside of the box, and be passionate about what you do, be inspired by real life, work around your mistakes, don’t overthink it and don’t use a rubber when you draw!”


**YEAR 6 STUDENT,
ST JAMES BRIGHTON
PRIMARY SCHOOL - VIC**



“The webinar provided my students with a wonderful insight into Danny and Mitch’s thinking behind the *Little Lunch* books. They now have a far greater understanding of the process of writing and illustrating as a result.”

**NATALIE CROMIE, TEACHER,
ST COLUMBA’S PRIMARY SCHOOL - VIC**





“The highlight for us was the opportunity for our students to interact with the cast of the *Dance Academy* movie and see other students from around the country.”

DANIELA LAWLOR, DEPUTY PRINCIPAL,
NORWOOD PRIMARY SCHOOL - SA

“We’ve had access to the *Dance Academy* lesson plans, and have watched several episodes based on current themes in our classroom. Being able to tie this to the questions my students asked Joanna and Alicia directly was fantastic.”

KARSAN HUTCHINSON, YEAR 6 TEACHER,
ROSE PARK PRIMARY SCHOOL - SA

“Hearing about their careers from Joanna and Alicia meant my students could see different pathways to success.”

JILLIAN TIMPANO, YEAR 8 TEACHER,
NEERIM DISTRICT SECONDARY
COLLEGE - VIC

DANCE ACADEMY MOVIE CAST AND PRODUCER WEBINAR

A *Dance Academy* movie cast and producer webinar was held with schools Australia-wide on 20 March 2017 with cast member Alicia Banit and producer Joanna Werner. Over 1,500 Year 5-12 students from Victoria, New South Wales, Northern Territory, South Australia, Tasmania and Western Australia participated in the live event. The edited videos went live in early April 2017 on the ACTF YouTube Channel.

ACCESSING ACTF RESOURCES IN THE CLASSROOM WEBINAR

To coincide with the release of the new Education section of the revamped ACTF website, the Education Team ran a webinar for teachers on 23 March 2017 that highlighted the new features of the site. This included content, support materials and professional learning opportunities for primary and secondary teachers. An edited 16-minute version of the webinar is available on the ACTF YouTube Channel.

JEFFREY WALKER WEBINAR

On 15 June 2017, the Queensland Department of Education and Training hosted the Jeffrey Walker webinar at Education House in Brisbane. The webinar provided students with the opportunity to question Jeffrey about his career progression from child actor to successful international director.

Over 800 Year 5-12 students from Victoria, New South Wales, Northern Territory, the ACT, Tasmania and Western Australia participated in the live event. The edited video of the webinar is available for viewing on the ACTF YouTube Channel.

“For my students to be able to question Jeffrey about his career was a definite inspiration for them to begin a career in the performing arts. From my perspective the webinar met all of the outcomes of the NSW drama course.”

Liz Heitmeyer, Drama Teacher,
The Scots School Albury - NSW

EDUCATION DEPARTMENTS & TEACHER ASSOCIATIONS



During 2016-2017, the Education Team continued its work with education departments and teacher associations around Australia.

NORTHERN TERRITORY DEPARTMENT OF EDUCATION

In June 2016, the Northern Territory Department confirmed the system purchase of ACTF series, films and resources for all Northern Territory government schools, and the Department received all the digital resources and content in December 2016.

The Education Team has worked closely with the Department to ensure an effective roll-out strategy that meets the needs of Territory schools, teachers and students.

The Education Team also attended the principals' Leaders Forum in Darwin held on 11 and 12 April 2017. At the forum, the Education Team provided principals from across the Territory with a preview of the ACTF content, resources and support materials their schools would be receiving. The Education Team also met with staff from the curriculum and ICT areas to discuss how the ACTF can support the roll-out, awareness and use of the ACTF materials.

QUEENSLAND ATOM

In July 2016, the Australian Teachers of Media (ATOM) (QLD) formed a partnership with the ACTF to promote ACTF resources, apps and professional learning opportunities into Queensland schools.

The Education Team will be conducting workshops for primary and secondary teachers at the 2017 Queensland ATOM conference to be held in Brisbane on 3 November 2017.

QUEENSLAND DEPARTMENT OF EDUCATION AND TRAINING

The Education Team met with staff from the Curriculum, Teaching and Learning branch on 29 November 2016 to provide an update on ACTF activities in Queensland.

In particular, the use of the *Little Lunch* and *MY:24* apps at Wooloowin State School and Indooroopilly State High School were highlighted.

Top: *Little Lunch*

WESTERN AUSTRALIAN DEPARTMENT OF EDUCATION

In January 2017, the Department were provided with an updated version of the ACTF digital resources that they acquired as part of the system purchase in 2015. The acquired content is now available to WA teachers and students via the Department's Connect portal.

The Education Team has continued to work in partnership with the E-Schooling Services Team, Literacy & Numeracy Support Branch and the Learning Area Support team within the Department to provide professional learning opportunities and webinar events for WA schools.

In partnership with the Western Australian Department, the Education Team ran three days of professional learning for Western Australian primary and secondary teachers in Perth, WA starting 31 May 2017. Two days involved face-to-face workshops and the third day related to delivering shorter sessions via video conferencing to teachers in the Pilbara region of WA.

“A fantastic professional learning experience being walked through the ACTF content and support materials. Relevant, concise, useful.

Great resources and wonderful to know they are available in our WA Connect portal. Fantastic presenters and so inspiring.”

LEAH MCGILL, TEACHER
PARKFIELD PRIMARY SCHOOL

“ It has been immensely useful today!

We are so time-poor in English that we struggle to find time to seek out resources. To have all of the ACTF content, conveniently located, immediately available, is brilliant. Presenters were engaging, informative and helpful.

Most professional learning is information overload, yet this was perfect.”

Leanne Longmire, Teacher
Leeming State High School

ACT DEPARTMENT OF EDUCATION AND TRAINING

On 28 March 2017, the Education Team visited the ACT Education Directorate and provided staff with an update on current ACTF education initiatives and the opportunities for ACT schools, teachers and students to be involved.

VICTORIAN DEPARTMENT OF EDUCATION AND TRAINING

In June 2017, the Victorian Department acquired a select range of ACTF programs for inclusion in the Department's FUSE portal. This included the *Little Lunch* and *MY:24* television series and the support materials and resources allied to those series.

QUEENSLAND DEPARTMENT OF EDUCATION AND TRAINING

On 19 May 2017, the Education Team met with curriculum staff, from the Queensland Department to update them on ACTF education initiatives, including gaining feedback on upcoming projects.

The Department also hosted the Jeffrey Walker webinar held at Education House in Brisbane and streamed out to schools Australia-wide.

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FINANCE REPORT

“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 [ACTF’s] activities address the needs identified in its mission and its objectives.”

DIRECTORS’ REPORT



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 2017 and auditor's report thereon. This financial report has been prepared in accordance with Australian Accounting Standards.

DIRECTORS' NAMES

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

Janet Holmes à Court, AC

Feyi Akindoyeni

Cheryl Best

Jason Borton

(Appointed 9 January 2017)

Susan Bowden

Jenny Burgess

Susan Cameron

Helen Coonan

(Appointed 22 November 2016)

Andrea Denholm

Garry Hewitt

Catriona Hughes

Daryl Karp

Sharon Schimming

(Appointed 29 November 2016)

Leanne Wright

(Resigned 30 September 2016)

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

RESULTS

The surplus of the economic entity for the year amounted to \$267,238.

REVIEW OF OPERATIONS

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

SIGNIFICANT CHANGES IN STATE OF AFFAIRS

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

PRINCIPAL ACTIVITIES

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

DIRECTORS' REPORT	55	Consolidated statement of changes in members' funds	61
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- 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.

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

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

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

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

MEETINGS OF DIRECTORS

DIRECTORS	DIRECTORS' MEETINGS		AUDIT AND RISK MANAGEMENT COMMITTEE MEETINGS		NOMINATIONS COMMITTEE MEETINGS		FINANCE COMMITTEE MEETINGS	
	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended
Janet Holmes à Court, AC	4	4	-	-	3	3	4	4
Feyi Akindoyeni	4	4	-	-	3	3	4	4
Cheryl Best	4	4	2	2	-	-	-	-
Jason Borton	2	2	-	-	-	-	-	-
Susan Bowden	4	3	-	-	3	1	3	1
Jenny Burgess	4	4	3	3	-	-	-	-
Susan Cameron	4	3	-	-	-	-	-	-
Helen Coonan	2	-	-	-	-	-	-	-
Andrea Denholm	4	4	3	3	3	3	-	-
Garry Hewitt	4	3	-	-	-	-	4	4
Catriona Hughes	4	4	3	3	3	3	-	-
Daryl Karp	4	4	3	3	-	-	-	-
Sharon Schimming	2	2	-	-	-	-	-	-
Leanne Wright	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 2017 the number of members was 13. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$650.

AUDITOR'S INDEPENDENCE DECLARATION

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

SHORT AND LONG-TERM OBJECTIVES

The economic entity has four key objectives:

Objective 1 - Production and Development

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

Objective 2 - Education

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

Objective 3 - Policy, Access and Distribution

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

Objective 4 - Accountability

Efficiently and effectively manage the economic entity for its stakeholders.

STRATEGY FOR ACHIEVING OBJECTIVES

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

MEASUREMENT OF PERFORMANCE

The economic entity measures its performance in achieving its objectives according to a comprehensive range of key performance indicators set out in its Corporate Plan. The Corporate Plan for 2017 2020 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 12 September 2017

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 2017, 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 12 September 2017

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

FOR THE YEAR ENDED 30 JUNE 2017

	NOTE	2017 \$	2016 \$
Revenue and other income			
Sales revenue	4	348,891	373,173
Other income	4	4,044,306	4,011,607
	4	4,393,197	4,384,780
Less: expenses			
International distribution		(603,485)	(617,561)
Project and industry development		(627,838)	(573,489)
Administrative expenses		(1,495,291)	(1,470,918)
Publications and communication		(291,879)	(492,782)
Education unit		(385,047)	(470,979)
Production costs write off		(600,748)	(1,390,033)
Digital implementation		(121,671)	(45,658)
		(4,125,959)	(5,061,420)
Surplus / (loss)		267,238	(676,640)
Other comprehensive income for the year		-	-
Total comprehensive income		267,238	(676,640)

The accompanying notes form part of these financial statements.

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2017

	NOTE	2017 \$	2016 \$
Current assets			
Cash	6	3,248,406	2,843,171
Trade receivables	7	45,508	78,332
Other financial assets	9	50,063	50,063
Other assets	8	132,559	151,254
Total current assets		3,476,536	3,122,820
Non current assets			
Other financial assets	9	292,793	741,869
Plant and equipment	10	369,261	168,734
Total non current assets		662,054	910,603
Total assets		4,138,590	4,033,423
Current liabilities			
Payables	11	44,785	128,179
Provisions	12	395,781	466,723
Total current liabilities		440,566	594,902
Non current liabilities			
Provisions	12	8,682	16,417
Total non current liabilities		8,682	16,417
Total liabilities		449,248	611,319
Net assets		3,689,342	3,422,104
Members' funds			
Retained earnings	13	3,689,342	3,422,104
Total members' funds		3,689,342	3,422,104

CONSOLIDATED STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2017

	CONTRIBUTED EQUITY \$	RETAINED EARNINGS \$	TOTAL EQUITY \$
Consolidated			
Balance as at 1 July 2015	-	4,098,744	4,098,744
Loss for the year	-	(676,640)	(676,640)
Total comprehensive income for the year	-	(676,640)	(676,640)
Balance as at 30 June 2016		3,422,104	3,422,104
Balance as at 1 July 2016	-	3,422,104	3,422,104
Surplus for the year	-	267,238	267,238
Total comprehensive income for the year	-	267,238	267,238
Balance as at 30 June 2017	-	3,689,342	3,689,342

CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2017

	NOTE	2017 \$	2016 \$
Cash flow from operating activities			
Receipts from customers		1,193,917	1,471,129
Government grants received		3,776,031	3,752,183
Payments to suppliers and employees, including project investments		(4,342,704)	(5,045,834)
Interest received		74,302	64,254
Net cash provided by operating activities	16(b)	<u>701,546</u>	<u>241,732</u>
Cash flow from investing activities			
Proceeds from sale of property, plant and equipment		550	1,500
Payment for plant and equipment		(296,861)	(48,285)
Net cash used in investing activities		<u>(296,311)</u>	<u>(46,785)</u>
Reconciliation of cash			
Cash at beginning of the financial year		2,843,171	2,648,224
Net increase/(decrease) in cash held		405,235	194,947
Cash at end of financial year	16(a)	<u>3,248,406</u>	<u>2,843,171</u>

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2017

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

(A) BASIS OF PREPARATION OF THE FINANCIAL REPORT

Historical Cost Convention

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

(B) PRINCIPLES OF CONSOLIDATION

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

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

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

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES CONT'D

(C) COMPARATIVES

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

(D) REVENUE

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

Royalty revenue is recognised on a receipt basis.

Government grant revenue is recognised on a receipt basis.

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

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

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

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

(E) PLANT AND EQUIPMENT

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

Plant and equipment

Plant and equipment is measured on the cost basis.

Depreciation

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

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

Class of fixed asset	Depreciation rates	Depreciation basis
Leasehold improvements at cost	10 – 85%	Straight line
Office equipment at cost	20 – 100%	Straight line
Furniture, fixtures and fittings at cost	20%	Straight line
Resource Library at cost	100%	Straight line

(F) EMPLOYEE BENEFITS

(i) Short-term employee benefit obligations

Liabilities arising in respect of wages and salaries, annual leave and any other employee benefits (other than termination benefits) expected to be settled wholly before twelve months after the end of the annual reporting period are measured at the (undiscounted) amounts based on remuneration rates which are expected to be paid when the liability is settled. The expected cost of short-term employee benefits in the form of compensated absences such as annual leave is recognised in the provision for employee benefits. All other short-term employee benefit obligations are presented as payables in the consolidated statement of financial position.

(ii) Long-term employee benefit obligations

The provision for other long-term employee benefits, including obligations for long service leave and annual leave, which are not expected to be settled wholly before twelve months after the end of the reporting period, are measured at the present value of the estimated future cash outflow to be made in respect of the services provided by employees up to the reporting date. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee turnover, and are discounted at rates determined by reference to market yields at the

end of the reporting period on high quality corporate bonds that are denominated in the currency in which the benefits will be paid, and that have terms approximating to the terms of the related obligation. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the change occurs.

Other long-term employee benefit obligations are presented as current liabilities in the consolidated statement of financial position if the entity does not have an unconditional right to defer settlement for at least twelve months after the reporting date, regardless of when the actual settlement is expected to occur. All other long-term employee benefit obligations are presented as non current liabilities in the consolidated statement of financial position.

(G) LEASES

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

Operating leases

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

(H) FINANCIAL INSTRUMENTS

Loans and receivables

Loans and receivables are Non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are subsequently measured at amortised cost using the effective interest rate method.

Financial liabilities

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

Non-derivative financial liabilities are subsequently measured at amortised cost, comprising original debt less principal payments and amortisation.

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

(I) IMPAIRMENT OF NON-FINANCIAL ASSETS

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

For impairment assessment purposes, assets are generally grouped at the lowest levels for which there are largely independent cash flows ('cash generating units'). Accordingly, most assets are tested for impairment at the cash generating unit level. Because it does not generate cash flows independently of other assets or groups of assets, goodwill is allocated to the cash generating unit or units that are expected to benefit from the synergies arising from the business combination that gave rise to the goodwill.

Assets other than goodwill, intangible assets not yet ready for use and intangible assets with indefinite useful lives are assessed for impairment whenever events or circumstances arise that indicate the asset may be impaired.

An impairment loss is recognised when the carrying amount of an asset or cash generating unit exceeds the asset's or cash generating unit's recoverable amount. The recoverable amount of an asset or cash generating unit is defined as the higher of its fair value less costs to sell and value in use. Refer to Note 2 for a description of how management determines value in use.

Impairment losses in respect of individual assets are recognised immediately in profit or loss unless the asset is carried at a revalued amount such as property, plant and equipment, in which case the

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES CONT'D

impairment loss is treated as a revaluation decrease in accordance with the applicable Standard. Impairment losses in respect of cash generating units are allocated first against the carrying amount of any goodwill attributed to the cash generating unit with any remaining impairment loss allocated on a pro rata basis to the other assets comprising the relevant cash generating unit.

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

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

(J) INCOME TAX

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

(K) CASH AND CASH EQUIVALENTS

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

(L) INVESTMENTS

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

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

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

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

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

NOTE 2: ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE

The AASB has issued a number of new and amended Accounting Standards and Interpretations that have mandatory application

dates for future reporting periods, some of which are relevant to the economic entity. The economic entity has decided not to early adopt any of these new and amended pronouncements. The economic entity's assessment of the new and amended pronouncements that are relevant to the economic entity but applicable in future reporting periods is set out below.

AASB 15: Revenue from Contracts with Customers, AASB 2014-5: Amendments to Australian Accounting Standards arising from AASB 15, AASB 2015-8: Amendments to Australian Accounting Standards - Effective Date of AASB 15, AASB 2016-3: Amendments to Australian Accounting Standards - Clarifications to AASB 15 and AASB 2016-7: Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-profit Entities (applicable to for profit entities for annual reporting periods commencing on or after 1 January 2018 and to not-for-profit entities for annual reporting periods commencing on or after 1 January 2019).

AASB 15 will provide (except in relation to some specific exceptions, such as lease contracts and insurance contracts) a single source of accounting requirements for all contracts with customers, thereby replacing all current accounting pronouncements on revenue.

These Standards provide a revised principle for recognising and measuring revenue. Under AASB 15, revenue is recognised in a manner that depicts the transfer of promised goods or services to customers in an amount that reflects the consideration to which the provider of the goods or services expects to be entitled. To give effect to this principle, AASB 15 requires the adoption of the following 5-step model:

- identify the contract(s) with a customer;
- identify the performance obligations under the contract(s);
- determine the transaction price;
- allocate the transaction price to the performance

obligations under the contract(s); and

- recognise revenue when (or as) the entity satisfies the performance obligations.

AASB 15 also provides additional guidance to assist entities in applying the revised principle to licences of intellectual property, warranties, rights of return, principal/agent considerations and options for additional goods and services.

Although the directors anticipate that the adoption of AASB 15 may have an impact on the economic entity's reported revenue, it is impracticable at this stage to provide a reasonable estimate of such impact.

AASB 16: Leases (applicable for annual reporting periods commencing on or after 1 January 2019).

AASB 16 will replace AASB 117: Leases and introduces a single lessee accounting model that will require a lessee to recognise right-of-use assets and lease liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. Right-of-use assets are initially measured at their cost and lease liabilities are initially measured on a present value basis. Subsequent to initial recognition:

- right-of-use assets are accounted for on a similar basis to non-financial assets, whereby the right-of-use asset is accounted for in accordance with a cost model unless the underlying asset is accounted for on a revaluation basis, in which case if the underlying asset is:
- investment property, the lessee applies the fair value model in AASB 140: Investment Property to the right-of-use asset; or
- property, plant or equipment, the lessee can elect to apply the revaluation model in AASB 116: Property, Plant and Equipment to all of the right-of-use assets that relate to that class of property, plant and equipment; and

NOTE 2: ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE CONT'D

- lease liabilities are accounted for on a similar basis as other financial liabilities, whereby interest expense is recognised in respect of the liability and the carrying amount of the liability is reduced to reflect lease payments made.

AASB 16 substantially carries forward the lessor accounting requirements in AASB 117.

Accordingly, under AASB 16 a lessor would continue to classify its leases as operating leases or finance leases subject to whether the lease transfers to the lessee substantially all of the risks and rewards incidental to ownership of the underlying asset, and would account for each type of lease in a manner consistent with the current approach under AASB 117.

Although the directors anticipate that the adoption of AASB 16 may have an impact on the economic entity's accounting for its operating leases, it is impracticable at this stage to provide a reasonable estimate of such impact.

AASB 1058: Income of Not-for-profit Entities, AASB 2016-7: Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-profit Entities and AASB 2016-8: Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-profit Entities (applicable for annual reporting periods commencing on or after 1 January 2019).

AASB 1058 replaces the income recognition requirements in AASB 1004: Contributions applicable to not-for-profit entities with a model based on the principles of AASB 15: Revenue from Contracts with Customers. Consequently, AASB 1058 requires not-for-profit entities to recognise all revenue from contracts with customers when the related performance obligations are satisfied, irrespective of whether the ultimate beneficiary of the goods or services provided by the not-for-profit entity is the grantor of the funds or another entity.

An agreement involving a not-for-profit entity would be classified as a contract with a customer if the agreement:

- creates enforceable rights and obligations between the parties; and
- includes a promise by the not-for-profit entity to transfer a good or service that is sufficiently specific for the entity to determine when the obligation is satisfied.

For contracts with customers that comprise a donation component, AASB 1058 requires such components to be treated as part of the performance obligation(s) unless the entity can demonstrate that component is not related to the promised goods or services.

When an arrangement does not meet the criteria for a contract with a customer, the inflows are accounted for in accordance with AASB 1058, which requires:

- the asset received by the not-for-profit entity to be accounted for in accordance with the applicable Australian Accounting Standard; and
- any difference between the consideration given for the asset and its fair value to be recognised in accordance with its substance (such as a contract liability, a financial instrument and/or a contribution by owners), and any residual amount recognised as income.

AASB 1058 also permits a not-for-profit entity to recognise volunteer services as an asset or expense (as applicable) and any related contributions by owners or revenue as an accounting policy choice, provided that the fair value of the services can be measured reliably.

Although the directors anticipate that the adoption of AASB 1058 and related Standards may have an impact on the economic entity's reported revenue, it is impracticable at this stage to provide a reasonable estimate of such impact.

NOTE 3: OPERATING SURPLUS / (LOSS)

	2017 \$	2016 \$
Surplus has been determined after:		
Depreciation		
• office furniture and equipment	74,081	95,816
• furniture and fittings	13,899	14,785
	<u>87,980</u>	<u>110,601</u>
Amortisation of non current assets		
• leasehold improvements	7,804	11,119
Rental expense on operating leases		
• minimum lease payments	401,973	84,570
Employee benefits:		
• Short-term benefits	1,679,681	1,688,358
• Other employee benefits	140,323	152,381
	<u>1,820,004</u>	<u>1,840,739</u>
Remuneration of auditors for:		
Pitcher Partners (Melbourne)		
Audit and assurance services		
• Audit or review of the financial report	42,000	43,500
Other non audit services		
• Consulting services	4,518	-
	<u>46,518</u>	<u>43,500</u>
NOTE 4: REVENUE AND OTHER INCOME		
Sale of goods	348,891	373,173
Other revenue		
Rental income	42,934	32,407
Interest income	74,302	64,254
Grants received	3,432,755	3,411,075
Project investment recoupment	442,036	380,846
Other revenue	52,279	123,025
	<u>4,393,197</u>	<u>4,384,780</u>

NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION

	2017 \$	2016 \$
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	-	-
	<u>-</u>	<u>-</u>

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

Name	Appointment / resignation details
Janet Holmes à Court, AC	
Feyi Akindoyeni	
Cheryl Best	
Jason Borton	Appointed 9 January 2017
Susan Bowden	
Jenny Burgess	
Susan Cameron	
Helen Coonan	Appointed 22 November 2016
Andrea Denholm	
Garry Hewitt	
Catriona Hughes	
Daryl Karp	
Sharon Schimming	Appointed 29 November 2016
Leanne Wright	Resigned 30 September 2016

NOTE 6: CASH AND CASH EQUIVALENTS

	2017 \$	2016 \$
Cash on hand	1,000	1,000
Cash at bank	35,965	28,301
Term deposits	2,095,396	1,803,986
Cash held for capital commitment expenditure	651,068	-
Deposits at call	464,977	1,009,884
	<u>3,248,406</u>	<u>2,843,171</u>

NOTE 7: RECEIVABLES

	2017 \$	2016 \$
Current		
Trade debtors	34,703	66,914
Other receivables	10,805	11,418
	<u>45,508</u>	<u>78,332</u>

Aged analysis

Trade receivables ageing analysis at 30 June is:

	GROSS 2017 \$	IMPAIRMENT 2017 \$	GROSS 2016 \$	IMPAIRMENT 2016 \$
Not past due	29,330	-	66,271	-
Past due 31-60 days	426	-	208	-
Past due 61-90 days	(772)	-	435	-
Past due more than 90 days	5,719	-	-	-
	<u>34,703</u>	<u>-</u>	<u>66,914</u>	<u>-</u>

NOTE 8: OTHER ASSETS

	2017 \$	2016 \$
Current		
Other current assets	<u>132,559</u>	<u>151,254</u>

NOTE 9: OTHER FINANCIAL ASSETS

Current		
Marketing and production accounts		
Other investments	50,063	50,063
Project commitments	1,102,123	693,033
Less amounts held on behalf of investors	(1,102,123)	(693,033)
	<u>50,063</u>	<u>50,063</u>
Non Current		
Project investments – at cost	<u>292,793</u>	<u>741,869</u>

NOTE 10: PLANT AND EQUIPMENT

	2017 \$	2016 \$
Leasehold improvements at cost	231,595	372,650
Accumulated depreciation	-	(364,846)
	<u>231,595</u>	<u>7,804</u>
Office equipment at cost	694,442	642,987
Accumulated depreciation	(570,826)	(510,006)
	<u>123,616</u>	<u>132,981</u>
Furniture, fixtures and fittings at cost	219,171	219,171
Accumulated depreciation	(205,121)	(191,222)
	<u>14,050</u>	<u>27,949</u>
Resource Library at cost	-	99,730
Accumulated depreciation	-	(99,730)
	<u>-</u>	<u>-</u>
Total plant and equipment	<u>369,261</u>	<u>168,734</u>

(A) RECONCILIATIONS

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

Leasehold improvements

Opening carrying amount	7,804	18,923
Additions	231,595	-
Depreciation expense	(7,804)	(11,119)
Closing carrying amount	<u>231,595</u>	<u>7,804</u>

Office equipment

Opening carrying amount	132,981	186,527
Additions	65,266	43,770
Disposals	(550)	(1,500)
Depreciation expense	(74,081)	(95,816)
Closing carrying amount	<u>123,616</u>	<u>132,981</u>

NOTE 10: PLANT AND EQUIPMENT CONT'D**(A) RECONCILIATIONS CONT'D**

	2017 \$	2016 \$
Furniture, fixtures and fittings		
Opening carrying amount	27,949	38,219
Additions	-	4,515
Depreciation expense	(13,899)	(14,785)
Closing carrying amount	<u>14,050</u>	<u>27,949</u>
Total plant and equipment		
Carrying amount at 1 July	168,734	243,669
Additions	296,861	48,285
Disposals	(550)	(1,500)
Depreciation expense	(95,784)	(121,720)
Carrying amount at 30 June	<u>369,261</u>	<u>168,734</u>

NOTE 11: PAYABLES**Current****Unsecured liabilities**

Trade creditors	22,517	11,853
Sundry creditors and accruals	22,268	116,326
	<u>44,785</u>	<u>128,179</u>

NOTE 12: PROVISIONS**Current**

Employee benefits	(a) <u>395,781</u>	<u>466,723</u>
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Non Current

Employee benefits	(a) <u>8,682</u>	<u>16,417</u>
(a) Aggregate employee benefits liability	<u>404,463</u>	<u>483,140</u>

NOTE 12: PROVISIONS CONT'D

(B) RECONCILIATIONS

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

	2017 \$	2016 \$
Employee benefits		
Opening balance	483,140	462,293
Additional amounts recognised	147,810	190,256
Amounts used	(226,487)	(169,409)
Closing balance	<u>404,463</u>	<u>483,140</u>

NOTE 13: RETAINED EARNINGS

Retained earnings at beginning of year	3,422,104	4,098,744
Net surplus / (loss) attributable to members of the entity	267,238	(676,640)
Retained profits at the end of the financial year	<u>3,689,342</u>	<u>3,422,104</u>

NOTE 14: MEMBERS' GUARANTEE

The economic entity is incorporated under the Australian *Charities and Not-for-profits Commission Act 2012* 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 2017 the number of members was 13 (2016:11). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$650 (2016: \$550).

NOTE 15: CAPITAL AND LEASING COMMITMENTS

	2017 \$	2016 \$
Operating lease commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable		
• not later than one year	188,534	461,829
• later than one year and not later than five years	1,580,758	77,468
• later than five years	950,447	-
	<u>2,719,739</u>	<u>539,297</u>
(a) Capital expenditure commitments contracted for:		
• leasehold improvements for Level 3, 145 Smith Street, Fitzroy	651,068	-
Payable		
• not later than one year	651,068	-
	<u>651,068</u>	<u>-</u>

General description of leasing arrangement:

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

NOTE 16: CASH FLOW INFORMATION

(A) RECONCILIATION OF CASH

For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.

	2017 \$	2016 \$
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	35,965	28,301
Term deposits	2,095,396	1,803,986
Cash held for capital commitment expenditure	651,068	-
Other short-term facilities	464,977	1,009,884
	<u>3,248,406</u>	<u>2,843,171</u>

(B) RECONCILIATION OF CASH FLOW FROM OPERATIONS WITH SURPLUS/ (LOSS)

Surplus / (loss) from ordinary activities	267,238	(676,640)
Adjustments and non cash items		
Amortisation	7,804	11,119
Depreciation	87,980	110,601
Charges to provision	(78,677)	20,847
Changes in assets and liabilities		
(Increase) / decrease in receivables	32,824	279,368
(Increase) / decrease in prepayments and other assets	18,695	(9,675)
Increase / (decrease) in payables	(83,394)	(219,240)
(Increase) / decrease in investments	449,076	725,352
	<u>434,308</u>	<u>918,372</u>
Cash flows from operating activities	<u>701,546</u>	<u>241,732</u>

NOTE 17: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$230,331 (2016: 186,934) are to be funded from existing cash reserves.

NOTE 18: 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	
		2017 %	2016 %	2017 \$	2016 \$	2017 \$	2016 \$
Yolngu Boy Pty. Ltd. PRINCIPAL ACTIVITIES: Producer of the film BALANCE DATE: 30 June 2017 COUNTRY OF INCORPORATION: Australia	Ordinary shares	50	50	1	1	1	1
Mortified Pty. Ltd. PRINCIPAL ACTIVITIES: Producer of series <i>Mortified</i> BALANCE DATE: 30 June 2017 COUNTRY OF INCORPORATION: Australia	Ordinary shares	50	50	1	1	1	1
Worst Year Productions Pty. Ltd. PRINCIPAL ACTIVITIES: Producer of series <i>Worst Year of My Life, Again</i> BALANCE DATE: 30 June 2017 COUNTRY OF INCORPORATION: Australia	Ordinary shares	50	50	1	1	1	1

NOTE 19: INTERESTS IN SUBSIDIARIES

(A) SUBSIDIARIES

The following are the economic entity's significant subsidiaries:

Subsidiaries of The Australian Children's Television Foundation	Country of incorporation	Ownership interest held by the group	
		2017 \$	2016 \$
A.C.T.F Productions Limited	Australia	100	100

NOTE 20: ECONOMIC DEPENDENCE

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

NOTE 21: FINANCIAL RISK MANAGEMENT

The economic entity is exposed to the following financial risks in respect to the financial instruments that it held at the end of the reporting period:

- (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:

	2017 \$	2016 \$
Financial assets		
Cash and cash equivalents	3,248,406	2,843,171
Receivables	45,508	78,332
Other financial assets	342,856	791,932
	<u>3,636,770</u>	<u>3,713,435</u>
Financial liabilities		
Creditors	44,785	128,179
	<u>44,785</u>	<u>128,179</u>

NOTE 21: FINANCIAL RISK MANAGEMENT CONT'D

(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:

	Interest bearing \$	Non-interest bearing \$	Total carrying amount \$	Weighted average effective interest rate
2017 Financial instruments				
Financial assets				
Cash	35,965	1,000	36,965	0.1% Floating
Trade debtors and other receivables	-	45,508	45,508	0.0%
Deposits on call	1,116,045	-	1,116,045	1.5% Floating
Other current investments	50,063	-	50,063	2.9% Fixed
Project investments - at cost	-	292,793	292,793	0.0%
Term and specific deposits	2,095,396	-	2,095,396	2.7% Fixed
	<u>3,297,469</u>	<u>339,301</u>	<u>3,636,770</u>	
Financial liabilities				
Creditors	-	44,785	44,785	0.0%
2016 Financial instruments				
Financial assets				
Cash	28,301	1,000	29,301	0.1% Floating
Trade debtors and other receivables	-	78,332	78,332	0.0%
Deposits on call	1,009,884	-	1,009,884	1.8% Floating
Other current investments	50,063	-	50,063	2.9% Fixed
Project investments - at cost	-	741,869	741,869	0.0%
Term and specific deposits	1,803,986	-	1,803,986	3.7% Fixed
	<u>2,892,234</u>	<u>821,201</u>	<u>3,713,435</u>	
Financial liabilities				
Creditors	-	128,719	128,719	0.0%

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

NOTE 21: FINANCIAL RISK MANAGEMENT CONT'D

(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

No related party transactions occurred during the 2017 financial year.

NOTE 23: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

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



NOTE 24: PARENT ENTITY DETAILS

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

(A) SUMMARISED STATEMENT OF FINANCIAL POSITION

	2017 \$	2016 \$
Assets		
Current assets	3,426,530	3,072,814
Non current assets	712,060	960,609
Total assets	4,138,590	4,033,423
Liabilities		
Current liabilities	440,566	594,902
Non current liabilities	8,682	16,417
Total liabilities	449,248	611,319
Net assets	3,689,342	3,422,104
Equity		
Retained earnings	3,689,342	3,422,104

(B) SUMMARISED STATEMENT OF SURPLUS OR LOSS AND OTHER COMPREHENSIVE INCOME

Surplus / (loss) for the year	267,238	(676,640)
Other comprehensive income for the year	-	-
Total comprehensive income for the year	267,238	(676,640)

NOTE 25: ENTITY DETAILS

The registered office of the economic entity is:

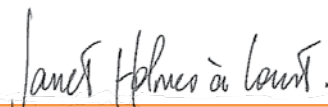
The Australian Children's Television Foundation
Level 3, 145 Smith Street
Fitzroy
Victoria 3065

DIRECTORS' DECLARATION

THE DIRECTORS OF THE COMPANY DECLARE THAT:

1. In the directors opinion, the financial statements and notes thereto, as set out on pages 59-81, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - (a) complying with Accounting Standards in Australia and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
 - (b) giving a true and fair view of the financial position of the consolidated entity as at 30 June 2017 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.



DIRECTOR: JANET HOLMES À COURT, AC



DIRECTOR: CATRIONA HUGHES, AM

DATE 12 September 2017

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

OPINION

We have audited the financial report of The Australian Children's Television Foundation Consol "the company" and its subsidiaries, "the Group", which comprises the consolidated statement of financial position as at 30 June 2017, the consolidated statement of profit or loss and other comprehensive income, consolidated statement of changes in members' funds and consolidated statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- (a) giving a true and fair view of the Group's financial position as at 30 June 2017 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013.

BASIS FOR OPINION

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for*



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the Audit of the Financial Report section of our report. We are independent of the Group in accordance with the auditor independence requirements of the Australian *Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* "the Code" that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by the Australian *Charities and Not-for-profits Commission Act 2012*, which has been given to the directors of the Group, would be in the same terms if given to the directors as at the time of this auditor's report.

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

OTHER INFORMATION

The annual report is not complete at the date of the audit report

The directors are responsible for the other information. The other information comprises the information included in the Directors' Report which was obtained as at the date of our audit report, and any additional other information included in the Group's annual report for the year ended 30 June 2017, but does not include

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

In connection with our audit of the financial report, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

When we read the other information not yet received as identified above, if we conclude that there is a material misstatement therein, we are required to communicate the matter to the directors and use our professional judgment to determine the appropriate action to take.

RESPONSIBILITIES OF THE DIRECTORS FOR THE FINANCIAL REPORT

The directors of the Group 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.

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

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

K L BYRNE
PARTNER



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DATE 12 September 2017



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AUSTRALIAN CHILDREN'S
TELEVISION FOUNDATION

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