



AUSTRALIAN  
CHILDREN'S  
TELEVISION  
FOUNDATION

**SHOWS THAT PUT  
AUSTRALIAN  
CHILDREN FIRST**

ANNUAL REPORT 2019 - 2020



”An epic quest, good versus evil, lessons to be learned and inspiring little heroes: all the elements of good kids’ TV are here [in *Thalu*], plus the spectacular scenery of Ngarluma Ngurra in Western Australia.“

SYDNEY MORNING HERALD



Ella Togo as ‘Samara’ on-set of *Thalu*

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# Chairman's Letter to the Ministers

It is my pleasure to present the 2019-2020 Annual Report for the Australian Children's Television Foundation (ACTF).

During the financial year we committed \$2,230,000 to production investment via distribution advances and equity. Two of those productions, *Hardball 2* and *Maverix* were unable to go into production as scheduled, due to the Covid-19 pandemic; but work on the third series of *Little J and Big Cuz* continued, with animators working from home. With two major productions delayed (they'll go into production during 2020-2021), we ramped up our focus on script development, with funding of \$347,679.72 provided to 20 projects from five states and territories.

Last year's ACTF supported productions – *Hardball 1*, *First Day*, *Thalu* and *Little J and Big Cuz 2* – went to air on the ABC and NITV, to critical and audience acclaim. International sales, in particular of *Hardball* and *First Day*, have been especially strong, and the feedback from schools to each of these programs, and their accompanying educational resources, has been terrific.

In last year's Annual Report I wrote that we need to find a new way to support the provision of local children's content, and position Australian producers to take advantage of the new opportunities that are emerging; that a sophisticated response to supporting Australian children's screen content in the 21st century should take full advantage of the ACTF's expertise and capacity to support production and ensure that content reaches audiences. In a case of "be careful what you wish for", I am writing this letter having just learned that the Commonwealth Government will provide the ACTF with \$20 million over two years, from 1 July 2021 to enable it to support even more Australian children's screen content. This is a tremendous opportunity for the ACTF to be a catalyst for even higher levels of production, and to work with producers all over Australia. We will be encouraging the public broadcasters and the video-on-demand services now watched by many Australian children and their families, to take advantage of this opportunity to ramp up their own commissioning of Australian content for children.

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 Office for the Arts, within the Department of Infrastructure, Transport, Regional Development and Communications.

I would also like to thank my fellow Board members for their contribution to the work of the ACTF, and I would particularly like to acknowledge the contribution made by Deputy Chair Andrea Denholm. We farewell Garry Hewitt, who represented Western Australia on the Board, with distinction, for 8 years. We welcome Rosemary Cahill, who has replaced Garry as the West Australian Government representative on the Board.

Finally, on behalf of the Board, I would like to thank Jenny Buckland and the terrific team at the ACTF for all that they have achieved in a year filled with unexpected challenges for everyone. All of us on the Board have been inspired by the way that this small team has continued to engage with the production sector all around the country, and indeed broadcasters and distribution platforms all over the world, as well as with children and schools – all from their homes in Melbourne. We are looking forward to the time when we can once again be together at the ACTF.

Yours sincerely,



Janet Holmes à Court, AC  
Chairman

**“In a case of be careful what you wish for, I am writing this letter having just learned that the Commonwealth Government will provide the ACTF with \$20 million over two years ... to support even more Australian children's content.”**

JANET HOLMES À COURT, AC - CHAIRMAN



# Ministers Responsible for Funding the ACTF



**THE HON PAUL FLETCHER MP**

Minister for Communications, Cyber Safety and the Arts

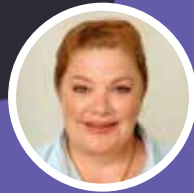
## COMMONWEALTH OF AUSTRALIA



**LAUREN MOSS**  
Minister for Education



**HON GRACE GRACE**  
Minister for Education



**HON. SUZANNE (SUE) MARY ELLERY MLC**  
Minister for Education and Training

NORTHERN TERRITORY

QUEENSLAND



**THE HON SARAH MITCHELL MLC**  
Minister for Education and Early Childhood Learning

WESTERN AUSTRALIA

SOUTH AUSTRALIA

NEW SOUTH WALES

AUSTRALIAN CAPITAL TERRITORY



**HON JOHN GARDNER**  
Minister for Education and Child Development



**DANNY PEARSON MP**  
Minister for Creative Industries

VICTORIA



**YVETTE BERRY MLA**  
Minister for Education and Early Childhood Development



**HON JEREMY ROCKLIFF**  
Minister for Education and Training

TASMANIA

### OUR PURPOSE

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

### OUR VALUES ARE

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

### OUR VISION

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

### CORPORATE PROFILE

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

We are supported by the Commonwealth Government (through the Department of Communications, cyber safety and the Arts) and the governments of all States and Territories (through their respective Education Departments, excluding Victoria, where the ACTF receives funding through Film Victoria).

We are the leading body for Australian children's media, occupying a space at the intersection of culture, social impact, the screen business and education.

We provide assistance and support for children's media that delivers on our aspirations for the children's audience.



# The ACTF

## CORPORATE GOVERNANCE

The governing body of the ACTF is its Board of Directors, the members of which all serve in an honorary capacity. The current Chairman and Deputy Chairman are Janet Holmes à Court, AC, and Andrea Denholm. The Board meets quarterly.

The Finance Committee develops funding strategies in connection with financing, production, sponsorship and government funding. The current Finance Committee members are:

- **Janet Holmes à Court, AC, Chairman**
- **Ian Booth**
- **Jason Borton**
- **Dr Rosemary Cahill**

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

- **Andrea Denholm, Chairman**
- **Cheryl Best**
- **Jenny Burgess**
- **Dr Michael Carr-Gregg**
- **Robyn Rosengrave**

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

**“Being on the ACTF Board is important to me because it’s an opportunity to advocate for quality Australian children’s content. The extent to which the market fails to recognise the economic and social value of children’s content is staggering ... we need to make sure that children get what they’re entitled to - content that is entertaining, well made and uplifting, which reflects our community and values and that kids can relate to.”**

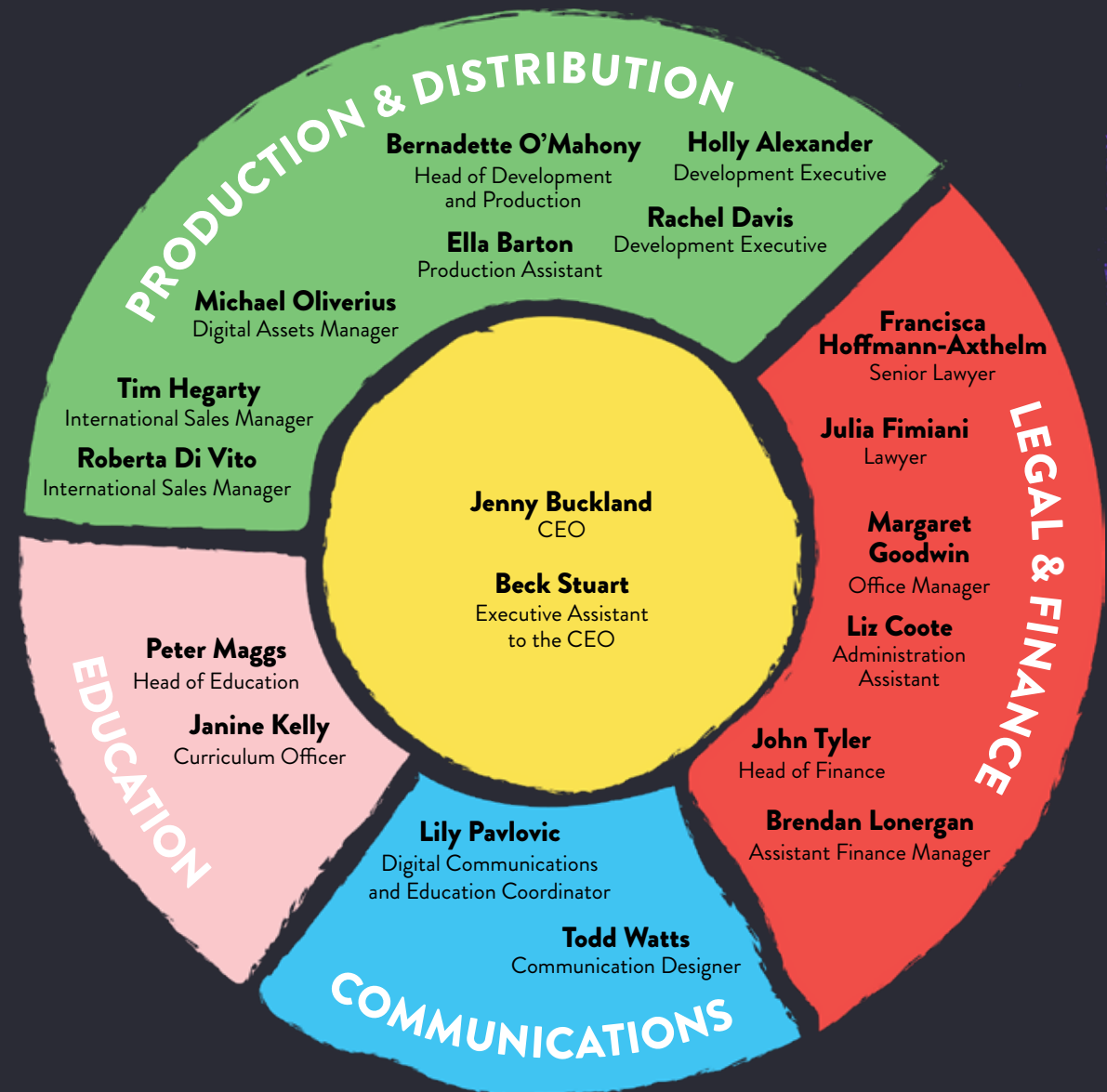
ANDREA DENHOLM, DEPUTY CHAIR



**ACTF BOARD LEFT TO RIGHT:**  
Robyn Rosengrave, Jason Borton, Susan Cameron, Dr Michael Carr-Gregg, Janet Holmes à Court, Ian Booth, Regina Thompson, Andrea Denholm, Cheryl Best, Garry Hewitt. Absent: Jenny Burgess, Helen Coonan



# Staff Structure



ACTF STAFF LEFT TO RIGHT, TOP TO BOTTOM:  
 Jenny Buckland, Lily Pavlovic, Brendan Lonergan, Julia Fimiani,  
 Bernadette O'Mahony, Francisca Hoffmann-Axthelm, Michael  
 Oliverius, John Tyler, Peter Maggs, Holly Alexander, Ella Barton,  
 Tim Hegarty, Janine Kelly, Margaret Goodwin, Beck Stuart,  
 Todd Watts, Sam Babak, Roberta Di Vito.





**“Bernadette and the ACTF team have been across all development including scripts and have been a tremendous ally for *Maverix*.”**

RACHEL CLEMENTS, BRINDLE FILMS  
(MAVERIX)

## Production and Funding

### AT SCRIPT STAGE

The ACTF plays a key role in the development of Australian children’s screen projects through its Project Development Funding Program offered to independent producers across Australia.

Development funding is used for script development (preparation of storylines, script development and script workshops), creation of series bibles, set and character designs, and pilot episodes – which are crucial for developing a concept towards production. We also provide non-financial support to funding recipients, such as feedback on project materials (e.g. storylines and scripts), advice, mentoring and guidance.

Applications for development funding are considered by the Board each quarter. We assess all applications on a range of criteria – including the concept’s originality as well as its quality, the strength and expertise of the creative team, its market potential, and its potential to engage with young audiences.

To support the Australian children’s television industry during the COVID-19 lockdown restrictions, in April 2020 we temporarily moved our Script Development Program to a monthly (rather than quarterly) basis. We have increased the levels of funding we are offering to script development, in order to enable production teams to use this unusual time of lockdown for development work and to ready some programs for production.

**In the 2019/20 financial year we committed \$347,679.72 to 20 projects by producers from five States and Territories.**

A wide variety of projects were supported, including live action drama, animation and virtual reality, and they were set in an equally wide variety of locations, ranging from the world of motocross in Central Australia to the secret missions performed by pint sized toybox spies.

**For the rolling three year period from 2017-2018 to 2019-2020, we committed \$993,480.12 to development funding, at an average of \$331,160.04 per year.**

PROJECT DEVELOPMENT FUNDING – 1 JULY 2019 TO 30 JUNE 2020

DATE OF BOARD MEETING / FUNDING ROUND	APPLICANT	PROJECT	AMOUNT	PURPOSE
Tuesday 10 September 2019 (Board Meeting)	SLR Productions (NSW)	<i>Harper Jones</i> (formerly <i>Andy Roid</i> )	\$11,321.96	Revise series bible and re-write episodes 1 and 2 scripts for live action.
Tuesday 26 November 2019 (Board Meeting)	Weerianna Street Media (WA)	<i>Thalu</i>	\$9,457.44	Two episode scripts.
	CJZ Productions (NSW)	<i>Good Deeders</i>	\$5,875	Second workshop and bible revisions.
	Subtext Pictures (NSW)	<i>Grand Disasters</i>	\$20,655	Revise series bible and write two episode scripts.
Tuesday 3 March 2020 (Board Meeting)	Northern Pictures (NSW)	<i>Hardball – Series 2</i>	\$20,010	Second development workshop and write three scripts for the series.
	Headland Media (NSW)	<i>Unpopular Us</i>	\$24,867.83	Revise the series storylines, hold a writers' workshop and write two episode scripts.
	Cheeky Little Media (NSW)	<i>Sophie's Stories</i>	\$21,850	Revise the series bible, write two episode scripts and produce an animation test.
	Northern Pictures (NSW)	<i>Hardball – Series 2</i>	\$23,900	Write four further scripts for the series.
	Princess Pictures (VIC)	<i>Mrs Grumble's Weekend Rumble</i>	\$25,479.49	Hold a story workshop, plotting meetings and to write a revised series bible, storylines and two scripts.



Tuesday 2 June 2020 (Board Meeting)

Northern Pictures (NSW)	<i>Hardball – Series 2</i>	\$17,580	Write three final scripts.
Tim Bain (NSW)	<i>Knee High Spies</i>	\$14,950	To create a short trailer.
CJZ Productions (NSW)	<i>Good Deeders</i>	\$17,584	Write two sample scripts.
Pirate Size Productions (VIC)	<i>Ditched</i>	\$25,717	Deliver detailed series springboards, write pilot episode script and produce pilot episode song.
Alix Beane (VIC)	<i>What The Actual?!</i>	\$14,891	Hold a brainstorming workshop and deliver a series bible.
Brindle Films (NT)	<i>Maverix</i>	\$14,410	Story workshop to plot the remainder of the series.



**“Once again Grant and I would like to say a big thank you for your support and also the ACTF’s responsiveness during the shutdown to have these grants on offer. It’s enable[d] us to keep pushing forward and the scenario was otherwise looking rather bleak. We are really excited to be working with the ACTF team and can’t wait to see what our amazing team of writers come up with.”**

JANNINE BARNES, HAPPENING FILMS  
(300 MINUTES OF DANGER)



18 May  
2020 (Funding Round)



Epic Films (SA)	<i>First Day – Series 2</i>	\$23,359	Write a series bible, treatments, scripts for two episodes and a production budget and schedule.
Happening Films (VIC)	<i>300 Minutes of Danger</i>	\$12,000	Hold a writers room and write nine treatments for the concept.
Billy Anchor Productions (VIC)	<i>Out of This World</i>	\$23,751	Hold a development workshop, write a series bible and ten episode outlines.
Beyond Entertainment (NSW)	<i>Earth Investigators</i>	\$13,230	Hold a development workshop, write a series bible and develop character designs and concept images.
Epic Films (SA)	<i>That's What You Think</i>	\$6,791	Hold a development workshop and write a series bible including storylines.
<b>TOTAL</b>		<b>\$347,679.72</b>	

**“You guys are awesome, thanks so much for your passion in your field of expertise, thanks for giving us this opportunity, and thanks for fighting for Aussie creatives to make great Aussie kids television... You’re the best.”**

VAN VUUREN BROS PTY LTD

(THE RETURN OF SEBASTIAN KING – 2018/19 DEVELOPMENT FUNDING RECIPIENT)

LEFT TO RIGHT:  
Logan Adams (Noodles) and  
Wade Walker (Hudson) on-set of *Thalu*





## AT FINANCING STAGE

We invest in productions primarily via distribution advances. The advance forms a vital part of a project's financing, allowing a project to commence production. Once the program is completed, we provide sales and distribution assistance by marketing the program internationally. This offers additional commercial returns, as well as exposure for the producer and program overseas.

With our extensive experience in marketing and distributing children's television locally and internationally, we can also assist Australian producers in finding new audiences for their programs beyond their initial domestic broadcast window, including into educational markets.

**For the three year period from July 2017 to June 2020, we committed \$3,910,818 in investment for children's productions**

**In 2019-20 we committed investment of \$2,230,000 in a diverse selection of high quality children's productions, via both distribution advances and equity funding.**

We also provided a short-term cash flow loan facility of \$120,000 to Ludo Studios and Media World Pictures for a second series of *The Strange Chores* to bridge a contracting delay so that pre-production could continue.

### MAVERIX

*Maverix* is a 10 x half-hour live action series from Brindle Films, created by Rachel Clements, Sam Meikle and Issac Elliott. Set in the exciting world of off-road and dirt bike racing, the series follows a group of misfit kids undertaking an intensive dirt biking camp in the hopes of becoming the best team in the country. The series is to be filmed predominantly in Alice Springs, with some additional shooting in South Australia.

The ACTF has previously committed \$44,110 in development funding in the series alongside the ABC.

The ACTF committed a \$1 million distribution advance in *Maverix*, as well as an equity investment of \$350,000. Other investors include Screen Australia, Screen Territory, ABC, Alice Springs Council and the South Australian Film Corporation. The ACTF will take worldwide distribution rights, subject to the ABC's Australian licence.

**“It's exciting to think that kids and families all across Australia and the world will see *Maverix* - it's been a project ACTF has been passionate about since Rachel first pitched it to us. She knew it so well, it was all in her head, and as she spoke I could picture it all on screen. It was an exciting, ambitious idea.”**

**BERNADETTE O'MAHONY,  
ACTF HEAD OF DEVELOPMENT AND  
PRODUCTION, EXECUTIVE PRODUCER**

### HARDBALL – SERIES 2

Following on from the success of Series 1, *Hardball* returns for a second Series. Produced by Northern Pictures, Series 2 will consist of 10 x 24 minute episodes. *Hardball Series 2* sees Mikey join forces with former rival Tiffany to form an awesome handball doubles team, with the aim of qualifying for the inaugural NSW State Doubles Handball Championships.

The ACTF has previously committed \$61,490 in development funding in the series alongside the ABC.

The ACTF has approved investment of a distribution advance of \$710,000 in *Hardball Series 2*. Financing for *Hardball Series 2* has been finalized, other investors include Create NSW, Screen Australia and the ABC. The ACTF will take worldwide distribution rights, subject to the ABC's Australian licence. The production has been pushed back due to the COVID-19 pandemic and will be commencing production in late 2020.

Semisi Cheekam (Mikey) on-set of *Hardball*

PRODUCTION AND FUNDING 19



### LITTLE J & BIG CUZ SERIES 3

*Little J & Big Cuz*, produced by Ned Lander Media with Media World and Blue Rocket, returns for a third series, following on from the success of its first two. The third series of the award winning program will continue to reflect Indigenous cultures through the experiences of Little J, Big Cuz and their friends, guided by Nanna and Old Dog.

The ACTF has committed a distribution advance of \$170,000 to the third series and will take worldwide distribution rights subject to the ABC and NITV's Australian licences, and excluding education rights which belong to ACER. Other investors in *Little J & Big Cuz Series 3* include NITV, ABC, ACER, Screen Australia, Film Victoria and Screen Tasmania.

**“We are extremely pleased to be supporting the production of a third series of *Little J & Big Cuz*. Beautifully crafted stories from Indigenous writers across Australia, inviting children everywhere to celebrate the richness of contemporary Aboriginal and Torres Strait Islander everyday life: Wow! Shows like *Little J & Big Cuz* are game changers.”**

MARY-ELLEN MULLANE, COMMISSIONING EDITOR, ABC CHILDREN'S CONTENT

### AT PRODUCTION STAGE

2019-20 saw the premiere of four major ACTF supported productions - *First Day* (Epic Films), *Are You Tougher Than Your Ancestors?* (Flying Kite Pictures/Sticky Pictures), *Thalu* (Weerianna Street Media) and *Little J and Big Cuz Series 2* (Ned Lander Media). These four diverse and inspiring series have since proven to be critical and audience successes.

#### FIRST DAY

*First Day* is a 4 x half hour special event series, based on the acclaimed, award winning short film of the same name. The series starts with Hannah Bradford's first year of high school. As a 12-year-old transgender girl, Hannah has to navigate the challenges that come with starting a new school, and find the courage to be herself.

*First Day* is produced by Kirsty Stark from Epic Films in association with Kojo Entertainment, and is written and directed by Julie Kalceff, who also wrote and

directed the original short film. The series is produced by Kirsty Stark and Kate Croser, with Kate Butler and Julie Kalceff coproducing. Filmed in Adelaide, South Australia, the four part series sees Evie McDonald reprise her role from the short film.

The series was made with the support of the ABC, Screen Australia, the South Australian Film Corporation and the ACTF.



Recording engineer Todd Shattock with director Tony Thorne finalising *Little J & Big Cuz*



**“With *First Day*, I not only want to increase visibility of the LGBTQIA+ community, but to tell an uplifting story of empowerment about a transgender teenager. My hope is that this will help give a voice to those who struggle as a direct result of not seeing themselves represented on screen”**

JULIE KALCEFF, WRITER/DIRECTOR

Writer/Director  
Julie Kalceff on  
set of *First Day*



**“First Day is raw and fresh. Adolescent female friendship is optimistically presented, but the end justifies the means.”**

BRIDGET MCMANUS,  
SYDNEY MORNING HERALD, 28 MARCH 2020

On-set of *First Day*

#### **AUDIENCE RESPONSE**

The series premiered on 30 March 2020 on ABC ME and was also made available on iview. Episodes 1-2 premiered on ABC ME broadcast in the 4.30pm slot between 30 March – 31 March 2020 while episodes 3-4 premiered in ABC ME’s Autumn BEST FEST on 1 April 2020 at 6am. Subsequent airings were on Saturdays at 10.10am from 25 April 2020 – 16 April 2020.

The PM timeslot achieved a combined Metro and Regional total average audience of 61,000. This accounted for a 27.2% share of 5 to 12-year-old children in Metro markets and 27.6% in Regional markets. On iview it has achieved 280,000 plays with a VPM (Video Player Measurement) series average audience of 41,000.

**“Julie Kalceff handles the conflict delicately, never speaking down to the audience. To do this she draws upon the sensitive talents of Evie Macdonald, who steps up to the demands of performing in every scene, and with beautiful nuance...[this] Adelaide-produced drama is the most inclusive, most authentic kids’ drama since *Dance Academy*.”**

...

***First Day* is another example of why Children’s Television is so pivotal to our audiences, not just our production sector. And Evie Macdonald is destined for big things.”**

DAVID KNOX,  
TV TONIGHT, 27 MARCH 2020



### ARE YOU TOUGHER THAN YOUR ANCESTORS?

*Are You Tougher Than Your Ancestors?* is a factual entertainment series from Flying Kite Pictures and Sticky Pictures. The series was created by Vanna Morosini, who also served as series writer and producer alongside executive producers Donna Andrews, Stu Connolly, the ABC's Amanda Isdale and the ACTF's Bernadette O'Mahony. Brad Gustafson directed the series.

The series pits the skills of today's kids against the exploits of children from Australia's past, to experience a little of what life was like for their ancestors, as well as find out how they would measure up.

Hosted by Ghenoa Gela, the ten episode immersive living history series was filmed in South Australia, NSW and Victoria.

The series is supported by the ABC, the South Australian Film Corporation and the ACTF.

**“The series celebrates the shared diversity of our past by uncovering incredible tales about the lives of individuals and communities often absent from our traditional historical narratives. Along the way, we learn about the challenges faced by our first female Olympic swimmers, the bravery and resilience of our young Muslim Afghan cameleers, the skill and dedication of our 19th century Chinese acrobats, the remarkable maritime abilities of Eora fisherwomen on Sydney Harbour and the dazzling ball skills of Aboriginal Parndo (football) players, among many others.”**

VANNA MOROSINI, CREATOR/ PRODUCER

### AUDIENCE RESPONSE

*Are You Tougher Than Your Ancestors?* premiered on 15 June 2020 on ABC ME. It aired weeknights at 6.30pm between 15 June 2020 and 26 June 2020. The premiere series achieved a combined Metro and Regional total average audience of 55,000 total people. Among children aged 5 to 12, the program achieved a Metro share of 9.9% and a Regional share of 7.8%. With Metro audiences, the broadcast share peaked with Episode 4 with 13.2% among 5 to 12-year-old children while regional audiences peaked with Episode 3 at 11.5%.

The episodes were made available as catch-up on premiere with series stacking. After the broadcast premiere, *Are You Tougher Than Your Ancestors?* was featured in ABC ME's Winter BEST FEST, an online campaign that ran between 1 July and 30 July 2020. *Are You Tougher Than Your Ancestors?* ranked within the Top 10 programs featured in the campaign achieving 55,000 plays and a VPM series average audience of 3,000. On iView it has achieved 134,000 plays with a VPM series average audience of 8,000.

**“If there's one thing kids love, it's being told how lucky they have it compared to olden days children. Like the Four Yorkshiremen, these poor sods' great-great-greats put their cushy 21st-century lifestyles to shame. Under the guidance of the contemporarily attired Ghenoa Gela (*Move It Mob Style*), they attempt such chores as sorting rocks, washing clothes by hand and emptying chamber pots. It's not all unpaid child labour. The first two time-travellers get to race goat-drawn billy carts.”**

BRIDGET MCMANUS,  
SYDNEY MORNING HERALD, 13 JUNE 2020





## THALU

*Thalu* is a short form (5 x ½ hour episodes or 10 x ¼ hour episodes) live action series from Weerianna Street Media.

The series follows a disparate group of kids who join forces on a mission to save their communities from the mysterious cloud heading their way and engulfing towns and camps in its path.

**“*Thalu* is a cheeky, post-apocalyptic sci-fi kids drama conceived, developed, shot and edited in the Pilbara town of Ieramugadu (or Roebourne), and grounded in Ngarluma culture, language and lore. NITV channel manager Tanya Orman describes it as “*The Goonies* meets *Mad Max*, lo-fi sci-fi”**

TERESA TAN, ABC ARTS, 2 AUGUST 2020

Weerianna Street Media’s Tyson Mowarin and Robyn Marais co-produced the series, with Mark O’Toole and the ACTF’s Bernadette O’Mahony as executive producers. Dena Curtis, Tyson Mowarin, Amie Batalibasi and Hunter Page-Lochard directed the series, with Beck Cole, Samuel Paynter, David Woodhead, Nayuka Gorrie and Donald Imberlong as writers.

The series was filmed in Roebourne in the Pilbara region of Western Australia with the majority of the cast coming from the local community. The seven lead actors were children from the local community: Logan Adams (Noodles), Jakeile Coffin (Keile), Cherry Rose Hubert (Em), Sharliya Mowarin (Lali), Ella Togo (Samara), Wade Walker (Hudson) and Penesha Wally (Vinka). The cast also featured experienced actors in guest roles.

The series was supported by the ABC, NITV, Screen Australia, Screenwest, the WA Regional Film Fund and the ACTF.

## AUDIENCE RESPONSE

*Thalu* premiered on NITV on 20 April 2020. It was broadcast between 20 April 2020 and 6 June 2020 and was available on SBS On Demand. *Thalu* averaged (over 5 runs) per episode 2460 plays on the free to air broadcast and 1017 on the on-demand service (62,019 plays in total).

*Thalu* also premiered on 6 July 2020 on ABC ME.

**“The making of *Thalu* brought people from all over Australia to Ngarluma Ngurra to work with the community as a team and make something we truly think is special. *Thalu* was created from the ground up in Roebourne: from the initial development workshop with the kids and community, to the casting, to all the locations and filming, the editing, and even the theme song was written, performed and recorded here. It just shows what can happen in a small town like Ngarluma Ngurra when everyone comes together.”**

TYSON MOWARIN,  
CO-PRODUCER/CO-DIRECTOR *THALU*

**“As delightfully surreal a live-action children’s show as may be seen on our screens, *Thalu* follows the unlikely alliance of four girls and three boys as they flee through the spectacular Pilbara region trying to stay one step ahead of a mysterious dust cloud and the sinister Takers within... Community stories from the West Australian town of Roebourne where the series was shot are woven with elements of Ngarluma culture to create a unique narrative that mixes *Little Rascals*, *Teletubbies* and *Mad Max* (minus the violence and car chases) to distinctive effect in a show that is all Country. [...] *Thalu* is a weird and wonderful winner.”**

EDDIE COCKRELL,  
THE AUSTRALIAN, 17 APRIL 2020

**“As I watch NITV’s new kid’s live action drama, *Thalu*, I’m struck by one unavoidable aspect. The six Indigenous kids wandering around the outback here are happily enjoying an adventure. They are calmly at one with their land. Were this six kids from a metropolitan city, I dare say this would be a tale about being lost and probably pretty frightened. Therein lies the difference. *Thalu* is made for its audience and reiterates a place in the world.”**

DAVID KNOX IN TV TONIGHT,  
20 APRIL 2020



### LITTLE J AND BIG CUZ SERIES 2

*Little J & Big Cuz* is an Australian animated television series from Ned Lander Media. The second series continues the story of 5-year-old Little J and his 9-year-old cousin Big Cuz, a couple of Indigenous kids who live with their Nana and Old Dog as they learn about culture, community and themselves.

The series is produced by Ned Lander, with co producers Alicia Rackett and Colin South, and executive producers Lisa Norris and Jenny Lalor. Writers on the series are Dot West, Jane Harrison, Samuel Paynter, Nathan Maynard, Beck Cole, Clare Madsen, Erica Glynn and Ursula Yovich. Tony Thorne directed the series. The returning voice cast features renowned Indigenous actors Miranda Tapsell (Little J), Deborah Mailman (Big Cuz), Ningali Lawford-Wolf (Nanna) and Aaron Fa'aoso (Old Dog).

The series is supported by Screen Australia, Film Victoria, Screen Tasmania, ACER, NITV, the ABC and the ACTF.

### AUDIENCE RESPONSE

*Little J & Big Cuz Series 2* premiered on NITV on 10 January 2020 and could also be watched on SBS on Demand, ABC (July 2020) and iview (July 2020). Episodes were screened in both English and Indigenous languages.

On NITV, *Little J & Big Cuz Series 2* (English version) was broadcast once a week 10 January 2020 to 3 April 2020. *Little J & Big Cuz Series 2* (English version) averaged (over this one run) per episode 2498 plays in the free to air broadcast and 655 on the on-demand service (8519 plays in total). *Little J & Big Cuz Series 2* (Indigenous Language Version) was broadcast 24 May 2020 to 5 June 2020. *Little J & Big Cuz Series 2* (Indigenous Language Version) averaged (over 1 run) per episode 193 plays on the free to air broadcast and 36 on the on-demand service (399 plays in total).

**“It’s vital for all Aussie kids to see themselves represented on TV, and this program is incredibly relatable for children across the country. It’s a beautiful thing to be able to weave strong educational and social impact messages together in such an entertaining show”**

TANYA ORMAN,  
NITV CHANNEL MANAGER

**“It’s really important for Aboriginal and Torres Strait Islander kids to see themselves reflected on screens, in positive and complex characters. I wish we had *Little J and Big Cuz* when I was growing up”**

MIRANDA TAPSELL,  
ACTOR (VOICE – LITTLE J)

Miranda Tapsell voices Little J for *Little J & Big Cuz*



## AWARDS

A number of ACTF supported programs received awards during the year. These wins are a testament to the talent, creativity and diversity - in front and behind the camera - of the Australian children's television industry, on display for the world to see.

### HARDBALL



*Hardball* (Series 1), the Northern Pictures series created and written by Guy Edmonds and Matt Zeremes and produced by Joe Weatherstone, won the following awards:

- **2020 Banff World Media Festival Rockie Awards – Winner – Category Children & Youth** 
- **2020 Prix Jeunesse – Winner - 7-10 Years Fiction Category** 

Prix Jeunesse is one of the most prestigious children's film festivals and to win at Prix Jeunesse seals *Hardball's* reputation as a series full of heart that strikes a chord with audiences all over the world:

**“So fresh! Love the diversity. Great plot and characters. The dry-wit humor made me laugh. Sweet as!”**  
– ARGENTINA

**“These kids remain empowered even as they face a plethora of typical challenges, educational, sporting, social, disability, hierarchical, etc, which is great. And, it's got heart. I imagine any child of the target age seeing this opener would surely want to come back for more.”** – IRELAND

- **2020 Worldfest Houston Remi Awards – Silver Award - Category: TV & Cable Productions - TV Series - Family/Children** 
- **2019 Chicago International Children's Film Festival - Professional Jury: Best Live-Action TV – *Hardball* - Episode 1 'Across the Ditch'** 

The Chicago International Children's Film Festival (CICFF) is the largest children's film festival in North America. It presents the best, most innovative film and educational experiences for kids, families, students and industry professionals from around the world.

The festival judges its entries based on the ethos that films are made for, and not about, children.

- **2019 ATOM Awards – Best Children's Television Program** 

*Hardball* is set in Western Sydney, and features Mikey, freshly arrived from New Zealand, as he tries to fit into the new school and becomes embroiled in the politics around the very competitive schoolyard game of *handball*. Mikey soon finds friends (Jerry and Salwa) who start training with him to become Western Sydney's handball champion. *Hardball* received support from Screen Australia, Create NSW and the ACTF. The Series is directed by Darren Ashton, Kacie Anning and Fadia Abboud. The cast includes Semisi Cheekam (Mikey), Reannah Hamdan (Salwa), Logan Reberger (Jerry), Erin Choy (Tiffany), Helen Dallimore (Ms. Crapper), Daya Sao-Mafiti (Daddy) and Maria Walker (Auntie).

### THE INBESTIGATORS

*The Inbestigators*, created and produced by Robyn Butler and Wayne Hope of Gristmill, won the following award:

- **2020 Worldfest Houston Remi Awards – Platinum Award (Category TV & Cable Productions - TV Series - Family/Children).** 

*The Inbestigators* is about four primary school kids who get together to form a detective agency and solve crimes around their school and neighbourhood. The Series was broadcast on ABC and on Netflix outside Australia and New Zealand. *The Inbestigators* was made with support from Screen Australia, Film Victoria and the ACTF. The cast includes Anna Cooke (Maudie Miller), Aston Droomer (Ezra Banks), Jamil Smyth-Secka (Kyle Klimson) and Abby Bergman (Ava Andrikides). Writers include Robyn Butler, Wayne Hope, Molly Daniels, Lisa Marie Corso, Maddy Butler, Jayden Masciulli and Bob Franklin. The Series was directed by Wayne Hope, Robyn Butler, Ian Reiser, Tim Bartley and Nina Buxton and Executive Producers are Robyn Butler and Wayne Hope, alongside Greg Sitch and Bernadette O'Mahony.

### THE UNLISTED

*The Unlisted*, created by Justine Flynn of Buster Productions and produced by Polly Staniford and Angie Fielder of Aquarius films, won the following award:

- **2020 Prix Jeunesse – International Youth Jury Prize in the 11-15 Fiction category.** 

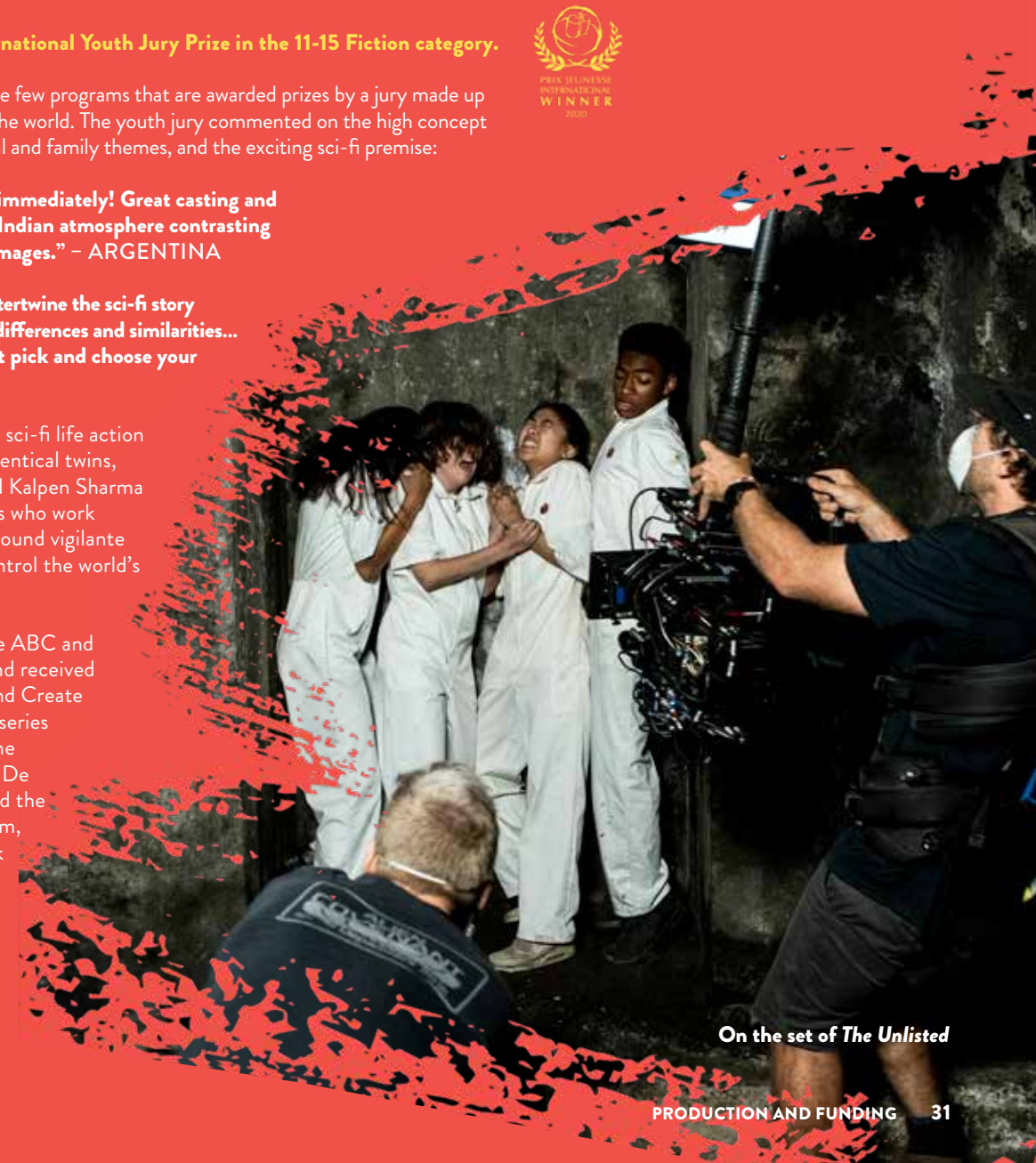
*The Unlisted* was one of the few programs that are awarded prizes by a jury made up of children from all over the world. The youth jury commented on the high concept production values, cultural and family themes, and the exciting sci-fi premise:

**“My attention was kept immediately! Great casting and traditional & colourful Indian atmosphere contrasting with the thrilling plot images.”** – ARGENTINA

**“Great to see how they intertwine the sci-fi story with Diwali and culture differences and similarities... love lines like “you can't pick and choose your culture”** – CANADA

*The Unlisted* is an Australian teen sci-fi life action drama series, with 13-year-old identical twins, Drupad Sharma (Vrund Rao) and Kalpen Sharma (Ved Rao) as the main characters who work together with a group of underground vigilante kids to stop the global plot to control the world's youth through an implant.

*The Unlisted* was broadcast on the ABC and on Netflix outside of Australia and received support from Screen Australia and Create NSW; the ACTF supported this series with development funding. Justine Flynn, Libbie Doherty and Carla De Jong are Executive Producers and the Series is directed by Rhys Graham, Justine Flynn, Neil Sharma, Nick Verso, Lucy Gaffy and Rebecca O'Brien and the writers include Mithila Gupta, Timothy Lee, Tristram Baumber, Chris Kunz, Greg Waters, Jane Allen, Rhys Graham, Nicholas Brown and Natesha Somasundaram.



On the set of *The Unlisted*





On the set of *Thalu*

## PROFESSIONAL DEVELOPMENT

We have many years of experience in developing and producing children's content, and providing assistance, mentoring and guidance is a key part of our development and production funding programs.

We assist producers to develop relationships with potential creative collaborators as well as identify potential sources of production funding and market attachments. When providing development and production funding on new projects, we provide guidance and insights on creative and production decisions, which ensures that projects are ready for market and pitched to their intended audiences.

We have assisted producers to build capacity and grow their business and experience. Support for emerging and established producers during 2019-2020 included:

- ACTF's Head of Development and Production Bernadette O'Mahony providing guidance to producers on how to proceed with developing, financing, scheduling and budgeting their projects that were disrupted due to coronavirus lockdown restrictions. ACTF also advised producers on the changing industry requirements around working during the coronavirus shutdown and helped to facilitate this where possible.
- Working with Northern Territory based producers Brindle Films, among other established producers currently working in other areas of the industry, to expand their businesses into children's live action drama production. We are providing development support and assistance, setting up meetings internationally with senior executives in the children's media business, as well as representing the producers and their projects internationally ourselves.
- Mentoring Weerianna Street Media throughout the development and financing of *Thalu*, with ACTF's Bernadette O'Mahony taking a hands-on role as Executive Producer to mentor the producers across all facets of the project.
- Making our offices available to producers across the country for the purposes of conducting workshops and other development activities, whether children's, prime time drama or comedy, including continuing to provide emerging company Pirate Size Productions with office space.

We also continued to support the sector more broadly during 2019-2020, including:

- increasing the number of development funding rounds to create opportunities for industry professionals to access development funding to allow writers and producers of children's television to develop their work and create jobs for others during the COVID crisis.
- Sponsoring a session at Screen Producers Australia's Screen Forever Conference in Melbourne in November 2019. The session, titled 'In Conversation with Jackie Edwards' featured Jackie Edwards, the head of the Young Audiences Content Fund administered by the British Film Institute and Libbie Doherty, Head of Children's Production at the ABC.
- The ACTF Production team sharing their industry insights and career journeys with RMIT screenwriting students at mentoring events in August and September 2019. Feedback from the students was very positive, praising the session for being informative, valuable and empowering.



## INTERNATIONAL SALES

With the launch of a number of new programs in the 2019/2020 financial year, and with successful international marketing campaigns attached to each, including face-to-face meetings with international buyers of children's content, the ACTF's International Sales Managers were able to secure a significant number of sales in the reporting period, some of which were to major broadcasters/platforms in key territories. This year we entered into international sales contracts worth **AUD\$643,535**.

Some of our 2019/20 sales highlights include:

*First Day*, which sold to public broadcasters YLE (Finland), NRK (Norway), SVT (Sweden) and TVNZ (New Zealand).

The *DisRupted* collection of short films sold to YLE in Finland. The collection features three short films from the ABC and Screen Australia *DisRupted* initiative which gave emerging filmmakers the opportunity to lead short films that share the experience of being a young person with a disability. The films are *Rocky & Me* (from CJZ); *And Then Something Changed* (from Sticky Pictures) and *The Legend of Burnout Barry* (from LateNite Films).

*Hardball*, produced by Northern Pictures, sold to broadcasters in a number of territories:

- **RTE (Ireland), SABC/Urban Pictures (Africa), France Television/APC (France), TFO and TV Ontario (Canada), RTV SLO (Slovenia), Luk International (Portugal), Televisions Broadcast Limited (Hong Kong), and NRK (Norway).**

**“We fell in love with this series for its devastating humour, its values of team play and solidarity, its endearing hero and its colourful and unforgettable characters; Mikey and his friends are inviting us into their game and there is no doubt that Okoo viewers will like to follow them as much as we do!”**

**CLAIRE HEINRICH, HEAD OF ACQUISITIONS,  
CHILDREN & YOUTH DEPARTMENT AT FRANCE  
TELEVISIONS**

In addition to current content, the ACTF also exported and distributed older high-quality Australian children's television productions to many different countries and regions. The following sales highlight the depth of the ACTF's sales catalogue.

South African public broadcaster SABC bought 16 titles from the ACTF's award-winning kids catalogue through

South African distributor, Urban Pictures. The titles ranged from current programs to older classics: *Crash Zone Series 1 and 2*, *Double Trouble*, *Genie From Down Under Series 1 and 2*, *Girl From Tomorrow Series 1 and 2*, *Hardball*, *Legacy of the Silver Shadow*, *Little Lunch*, *Little Lunch Specials*, *Mortified*, *Noah & Saskia*, *Ready for This*, *Return to Jupiter*, *Spellbinder Series 1 and 2*, *The Valley Between*, *Worst Year of My Life Again* and *You're Skitting Me Series 1 and 2*.

**“We are excited to bring over 100 hours of high quality and engaging ACTF content to South African television. With Australia's dynamic landscapes, rich cultures and celebration of diversity showcased within these storylines, this is TV content sure to connect and inspire audiences of all ages.”**

**VIOLET SEKHIBIDU,  
CHANNEL MANAGER AT SABC**

German online streaming service Kixi Entertainment bought the German language versions of *Mortified* and animated comedy series *Flea-Bitten!* and Series 1 to 4 of the evergreen *Round The Twist*. Meanwhile Netflix has re-licenced *Little Lunch* and the *Little Lunch Specials* for the UK and Ireland.

ACTF-supported content is now available on a wide array of platforms globally, allowing children from other cultural and national backgrounds to learn facts and gain insights into Australian culture through the window of children's television. This map shows the global breadth of ACTF supported program sales during 2019/20.



**LEFT TO RIGHT:  
The cast of *Hardball* - Logan Reberger (Jerry),  
Nicholas Cradock (Lance), Semisi Cheekam  
(Mikey), Reannah Hamdan (Salwa), Natalie  
Rose May Bulle (Lily) and Erin Choy (Tiffany)**



**“*Hardball* is an original, charming series with diverse, down-to-earth characters we know young viewers all over the world are going to relate to. We're proud to be partnering with the ACTF to bring its great programming to a French audience.”**

**LIONEL MARTY,  
MANAGING DIRECTOR OF APC KIDS**



High-quality Australian children's programs contribute to the development of a positive sense of culture and identity, making them a valuable tool for educators. The ACTF is uniquely placed at the intersection of the screen production and education sectors to develop resources and opportunities that align with the Australian Curriculum, especially the general capabilities of Critical and Creative Thinking; Personal and Social Capability; and Ethical Understanding.

ACTF educational resources and programs are available through a wide range of platforms, including via our online shop, dedicated websites, through online streaming services and via direct arrangements with education departments. Our educational resources and programs are accessed by students and educators in all states and territories of Australia, including in remote and regional Australia.

We support teachers Australia-wide through outreach to education departments, universities, teacher associations and schools and by providing professional learning through presenting at conferences and conducting workshops. We also conduct virtual learning and other student engagement activities, such as our webinars, which give students the unique opportunity to connect with program talent without having to leave their school.

## RESOURCE DEVELOPMENT

The following educational resources for teachers were created by the ACTF during 2019/20:

### HARDBALL TEACHING TOOLKIT

The *Hardball* Teaching Toolkit explores the content and themes in the *Hardball* series, including diversity, identity, body image, communities and inclusion. It can be used as a standalone resource, or to complement a school's health education and puberty programs. The learning tasks in the resource link to areas of the curriculum including:

- English
- Health and Physical Education
- Personal and Social Capability
- Intercultural Capability
- Media Arts

The *Hardball* Teaching Toolkit is available on the ACTF website.

**“Hardball parallels the diversity in my class where there are many differently abled learners whose questions continually drive our learning in a myriad of directions. Their intellectual capacity is often underestimated. I’d relish an opportunity to see what they can contribute using the *Hardball* Teacher Support Materials.”**

JUDY BEAL, STEM LEADER, BRAEVIEW SCHOOL R-7 SA



### A FIELD GUIDE TO BEING A 12-YEAR OLD GIRL TEACHING TOOLKIT

*A Field Guide to Being a 12-Year-Old Girl* is a cross-disciplinary work that explores what it is to be a 12-year-old girl. This hybrid documentary was created by Tilda Cobham-Hervey in collaboration with twelve diverse 12-year-old girls from around Australia. It is part of the *International Day of the Girl* series of short films.

The Teaching Toolkit supports Year 6 and 7 teachers in examining the film's construction and themes with students. Learning tasks are mapped to the Australian Curriculum, and draw on content from English, Health and Physical Education and Media Arts. It explores the themes of adolescence, body image, diversity, identity and self.

*A Field Guide to Being a 12-Year Old Girl* Teaching Toolkit is available on the ACTF website.



### DANCE ACADEMY ARTS EDUCATION – WEBSITE REFRESH

The *Dance Academy* Arts Education website has been refreshed to ensure that the 70 video clips are of higher quality and accessible on all devices.

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

The *Dance Academy* Arts Education website is available via the ACTF website.

### THE INBESTIGATORS TEACHING TOOLKIT

The Teaching Toolkit explores the content and themes in *The Inbestigators* series, including problem-solving, curiosity, friendship and communities.

The learning tasks in the resource are linked to the following areas of the curriculum including:

- English
- Critical and Creative Thinking
- Drama
- Personal and Social Capability
- Media Arts

*The Inbestigators* Teaching Toolkit is available on the ACTF website.

*“The Inbestigators Teaching Toolkit is so thorough and thoughtfully put together. It made me wish they had resources like this when I was at school.”*

WAYNE HOPE, PRODUCER, *THE INBESTIGATORS*

### FIRST DAY (SERIES) TEACHING TOOLKIT

In *First Day* (Series), it is Hannah Bradford's first year of high school. As a transgender girl, Hannah not only has to navigate the challenges that come with starting a new school, but also find the courage to live as her most authentic self.

This resource supports Year 6 and 7 teachers and students to explore the themes in *First Day*, and help students to prepare for, process, and reflect on their own transitions to secondary school. Suggested learning tasks for each episode relate to inclusive behaviours, identity, relationships, and wellbeing. Tasks will help students learn about respectful relationships and remind them that we are all more alike than we are different.

The *First Day* Teaching Toolkit is available on the ACTF website.

### THE UNLISTED TEACHING TOOLKIT

This resource supports Year 7 to 10 Media Arts teachers and students to examine how representations of social values and points of view are constructed in *The Unlisted* series. Learning tasks are mapped to the Australian Curriculum, suggesting ways teachers can guide students to identify, interpret, analyse and evaluate the text, and become critically aware of the ways that media elements are used to make representations and meaning.

This resource also provides strategies for guiding students to produce their own representations that communicate alternative points of view by integrating and shaping technical and symbolic elements using design and production processes.

*The Unlisted* Teaching Toolkit is available on the ACTF website.



### HOME LEARNING RESOURCES

At the beginning of the COVID-19 lockdown period for Australian schools, we created a dedicated Home Learning section on the ACTF website to support teachers, parents and students with a range of curated and freely available resources, including:

- **ACTF content freely available on our YouTube Channel, Twisted Lunch Box, ABC iview and SBS On Demand**
- **Curriculum resources and teaching activities**
- **Little Lunch and MY:24 movie-making apps**
- **Daily activities for younger children**

Content on the Home Learning page was updated regularly, and all State and Territory Education Departments were made aware of the resources. Many linked directly to the page from their own sites.

The Home Learning Resources are available on the ACTF website.

### STUDENT EXPERIENCES

The ACTF connects with students through online student webinars and workshops delivered via video-conferencing. These are particularly popular with students from remote and regional schools, who are able to participate in events that would not otherwise be available to them. We also ran Australia-wide competitions, which provided students with the opportunity to express their creativity, guided by ACTF-supported programs and resources.

### STUDENT WORKSHOPS

#### Comedy Script Writing Workshops for Upper-Primary Students

The ACTF's updated *Comedy Scriptwriting Workshops* for Year 5/6 students in August 2019. The short course

included lesson plans and live virtual workshops where students were introduced to the sketch comedy genre and the scriptwriting process. Students from around the country collaborated with other students from different schools and were taught to use the *Sketch-o-Matic* website – a digital sketch comedy writing tool inspired by the *You're Skitting Me* television series. In a final workshop participating schools performed their scripted comedy skits.

Further information is available on the ACTF website.

### WEBINARS

#### HARDBALL CAST WEBINAR

In August 2019, the ACTF hosted a Q&A webinar featuring the cast of *Hardball* - Semisi Cheekam (Mikey); Reannah Hamdan (Salwa); Logan Reberger (Jerry) and Erin Choy (Tiffany), answering questions from Years 3-6 students from across the country.

The webinar is also available as a chapterised video resource, with the actors sharing their thoughts on acting, advice for students and behind the scenes stories from the *Hardball* series, on the ACTF YouTube channel. At the time of writing, this video had over 1,900 plays on You Tube.

**“My class has greatly enjoyed watching a weekly episode of *Hardball* during their half hour of free choice time on Fridays. It has generated lots of interesting discussion, particularly as many of my students are yet to visit mainland Australia, and as such have had limited exposure to children from other cultures. A number of students have told me they are also watching the series at home and were so excited about asking the actors questions in the webinar.”**

**ELIZA CHILDS – YEAR 5 & 6 EXTENSION TEACHER, MORNINGTON ISLAND STATE SCHOOL QLD**

### THE INBESTIGATORS CAST WEBINAR

In November 2019, the ACTF hosted a Q&A webinar with *The Inbestigators* cast members Anna Cooke (Maudie); Aston Droomer (Ezra); Abby Bergman (Ava) and Jamil Smyth-Secka (Kyle), answering questions from Years 3-6 students from around the country.

The webinar is also available as a chapterised video resource, with the actors sharing their thoughts on acting, advice for students and behind the scenes stories from *The Inbestigators* series, on the ACTF YouTube channel. At the time of writing the video had over 500,000 plays on You Tube.

**“As we live in a rural, very small remote country town you can imagine that opportunities like these are rare. The students are very excited and grateful to be a part of this experience, thank you so much.”**

**JACKIE FIEBIG - YEAR 5 CLASS TEACHER, STREAKY BAY AREA SCHOOL SA**

### AUTHOR WEBINAR: WRITING ABOUT PLACE AND TIME WITH NADIA WHEATLEY

Since its publication 33 years ago, *My Place* has been an unwavering favourite in Australian classrooms and homes. In this webinar, held in June 2020, teachers and students had the unique opportunity to hear author Nadia Wheatley discuss her classic picture book, the importance of writing about our own communities, and how she got her ideas for stories from the place where she lives.

The Author Webinar: Writing About Place and Time with Nadia Wheatley is available on the ACTF's YouTube channel.

**“Thank you to everyone for making it possible for the students to hear Nadia's inspirational words.”**

**TARYN BLACK - HEAD OF TEACHING AND LEARNING, MORIAH COLLEGE NSW**





## STUDENT COMPETITIONS

### 2019 MY PLACE STORY WRITING COMPETITION

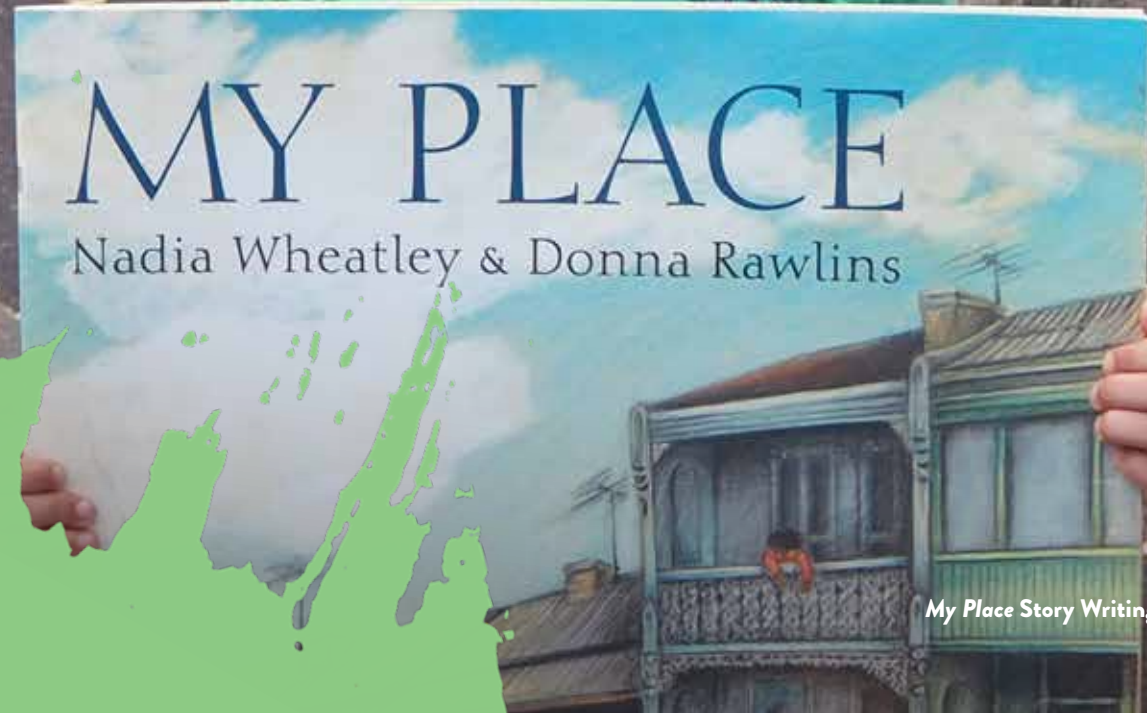
In line with the *My Place* book and series format, students in Years 3-6 were asked to tell the fictional story of a child living in the *My Place* neighborhood in 2019. Over 260 essays from 30 schools in Queensland, Victoria, New South Wales, South Australia and Tasmania were received. The winning essays are available to read on the ACTF website.

### 2019 LITTLE LUNCH APP MOVIE-MAKING COMPETITION

Primary schools from Tasmania, Queensland, Western Australia and Victoria participated in the 2019 *Little Lunch* App Competition. Forty-five short films depicting a *Little Lunch* story at each school were submitted by the participating schools. The winning films can be viewed on the ACTF website.

**“Watching and analysing *Little Lunch* is so engaging – it’s such a great teaching and learning tool. And then using all the knowledge and skills is such a constructive, and absorbing way makes it fun at the same time. The competition – to film their episode of *Little Lunch* – makes sure the preparation and learning is purposeful and fun too.”**

DENISE LYNCH - YEAR 5 TEACHER,  
DAVALLIA PRIMARY SCHOOL, WA



*My Place* Story Writing Competition winner

## PROFESSIONAL LEARNING

Throughout 2019-2020, the ACTF engaged in a wide range of outreach activities with State and Territory education departments, teacher associations and universities.

## EDUCATION DEPARTMENTS

### WA DEPARTMENT OF EDUCATION – PROFESSIONAL LEARNING WORKSHOPS

Delivered in partnership with the WA Department of Education’s Literacy and Numeracy branch, the ACTF Education team ran two full-day professional learning workshops for primary and secondary teachers in Perth in October 2019.

The workshops walked teachers through the ACTF content and resources available to them through the state’s Connect portal, an integrated online platform developed by the Department of Education for staff, students and parents in government schools. Teachers then took an in-depth look at some of the ACTF’s newer programs and the teaching resources that accompany these. Student work samples, such as a selection of short stories submitted to our 2019 *My Place* Competition, illustrated how teachers around the country are using ACTF programs in their teaching of informative, persuasive and imaginative writing.

**“Thank you so much for the last two days. The feedback was fantastic and teachers left feeling inspired and ready to use the resources. This will be brilliant for their students!”**

FIONA WALKER - PRINCIPAL CONSULTANT  
LITERACY, WA EDUCATION DEPARTMENT



### 2019 ATOM QUEENSLAND STATE CONFERENCE

The ACTF Education Team presented three workshops at the ATOM Queensland State conference in November 2019. Each workshop focused on how ACTF content, resources and apps could be used when teaching Media Arts.

Participants in ACTF workshops included teachers from all levels of primary and secondary schooling, and representatives from arts and education organisations including the Gold Coast's Home of the Arts (HOTA) and Western Australia's School Curriculum and Standard's Authority. In the workshops, the ACTF Education Team focused on using quality children's content in the teaching of Media Arts understandings and skills. The ACTF also shared case studies from schools who have used ACTF resources to develop students' storytelling and filmmaking skills, including the *Little Lunch App* Competition.

**“It was greatly appreciated having the ACTF multiple sessions for primary and secondary teachers at this year's ATOM QLD State Conference. The primary teachers in particular found the ACTF resources, content and tools very well matched to their curriculum needs.”**

MONETH MONTEMAYOR,  
PRESIDENT ATOM QLD

### 2020 MY PLACE COMPETITION - BITE-SIZE WEBINAR

Australian children find themselves living through a historically significant time, and historians of the future will want to know how this looked and felt for children, their families, and their communities. The 2020 *My Place* Competition asked students to reflect on this moment in time and share their thoughts through creative writing.

In this webinar, run in May 2020 in collaboration with ALEA, participants learned about free content and resources to scaffold students in their writing and how teachers approached the competition in previous years.

The Webinar is available on the ACTF YouTube channel.





LEFT TO RIGHT:  
The cast of *The Inbestigators* -  
Anna Cooke (Maudie Miller)  
and Aston Droomer (Ezra Banks)



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PROFILES OF DIRECTORS IN OFFICE ON 30 JUNE 2020



**JANET HOLMES  
À COURT, AC**  
Chairman

APPOINTED 01.12.1983  
(RE-ELECTED 26.11.2019)

Owner of the Janet Holmes à Court Collection, Janet is also Chair of the Art Gallery of Western Australia (AGWA), a Board Member of the Australian National Academy of Music (ANAM) and the Australian Institute of Architects Foundation (AIAF). Janet is also a member of the Centenary Trust for Women Board of Advisors at the University of Western Australia, the State Buildings Advisory Board Western Australia, and Commissioner for Australia for the Venice Architecture Biennale. She has won numerous awards, including a Companion of the Order of Australia and named 2018 Western Australian of the Year Arts & Culture. Janet is an elected member of the Board.



**ANDREA  
DENHOLM**  
Deputy Chair

APPOINTED 30.10.2013  
(RE APPOINTED 31.10.2019  
FOR THREE YEARS)

Andrea is an experienced creative producer and executive producer. She has been a principal and senior executive in leading independent local and international production companies, most recently joining globally renowned Tony Ayres Productions. Andrea has collaborated with some of the country's most esteemed creatives and with new talent to develop and produce a distinctive and highly regarded slate of scripted content including the award-winning *Wrong Kind of Black*; groundbreaking screen opera *The Divorce*; comedy series *How to Stay Married*, *It's A Date* and 8MMM Aboriginal Radio; and landmark documentary *Sporting Nation* with John Clarke. Her other credits include *Tripping Over*; *SeaChange*; *After the Deluge* and *Worst Best Friends*. Andrea is on the Board of Film Victoria as well as the ACTF Board.



**CHERYL  
BEST**

APPOINTED 21.6.2016  
(REAPPOINTED 21.06.2019  
FOR THREE YEARS)

Cheryl Best is currently the Executive Director, Learning and Teaching in the NSW Department of Education. Cheryl is responsible for delivering high quality programs, professional learning and resources that support students' learning and promote innovation and excellence in teaching and learning. This includes K-12 curriculum; languages programs; arts and sports programs; rural and remote education initiatives and leading the implementation of the Literacy and Numeracy Strategy. Part of this role involves developing and maintaining relationships with all stakeholders to achieve better outcomes for public education. Cheryl's career in education spans over 30 years. She has worked in various educational settings and has a wealth of experience in school leadership and effective implementation of strategic priorities. Cheryl represents the NSW Government on the Board.



**IAN  
BOOTH**

APPOINTED 09.04.2019  
FOR THREE YEARS

Ian has over 20 years experience in the Australian film and television industry, and is currently a director of Indian Pacific Pictures and Aura Film Finance. Ian was CEO of Screenwest, the Western Australian film financing body for over a decade, financing hundreds of screen projects, including *Mystery Road*, *Breath*, *Red Dog*, *Satellite Boy*, *Paper Planes*, *Bran Nue Dae*, *Cloudstreet*, *SAS: The Search for Warriors*, *Outback Truckers*, *Lockie Leonard* and many more. Originally a lawyer, Ian also worked at the ABC, and has served on the Boards of national screen agency Ausfilm, Awesome Arts and the FTI. As well as the ACTF, Ian is also currently a Board Member of Spare Parts Puppet Theatre. Ian is a Commonwealth Government representative.



**JASON  
BORTON**

APPOINTED 09.01.2017  
(REAPPOINTED 09.01.2020  
FOR THREE YEARS)

Jason Borton is the Executive Branch Manager, 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.



**JENNY  
BURGESS**

APPOINTED 27.11.2013  
(RE APPOINTED 9.9.2019  
FOR THREE YEARS)

Jenny Burgess graduated from the University of Tasmania with a Bachelor of Arts and a Diploma of Education. Jenny has also completed post-graduate studies in educational administration and a Masters of Education with a focus on literacy and numeracy teaching and assessment. Jenny has worked across a number of areas within the Department of Education including senior secondary, educational performance, and curriculum development. Recent leadership roles have included Deputy Secretary Support and Development and the Director Curriculum Services. Jenny's current role is Deputy Secretary Strategy and Performance, where she has responsibility for providing strategic policy advice to the Secretary of the Department and the Minister for Education on a broad range of matters. Jenny represents the Tasmanian Government on the Board.



## PROFILES OF DIRECTORS IN OFFICE ON 30 JUNE 2020



**DR ROSEMARY CAHILL**

**APPOINTED 25.11.2019**

Dr Rosemary Cahill works for Telethon Kids Institute as Chief Investigator for evaluation of the landmark Early Years Initiative in Western Australia, and was previously a senior officer within WA's Department of Education. She has taught, developed policy and designed and delivered system-level projects in early childhood, literacy and numeracy, Aboriginal education and special education since the 1980s. Key projects Rosemary has been the architect of include the Deadly Ways to Learn project in the late 90s; Getting it Right Literacy and Numeracy Strategy from 2001; implementation of the Universal Access National Partnership in Western Australia alongside the National Quality Standard from Kindergarten to Year 2 in Western Australian schools; and the KindiLink initiative which is a highly innovative approach to forging solid partnerships between schools and families. Rosemary recognises her experience of growing up in Western Australia's wheatbelt, motherhood, living overseas, study and hockey as factors contributing to who she is and what she thinks. Rosemary is the Western Australian representative of the Board.



**SUSAN CAMERON**

**APPOINTED 29.06.2016  
(REAPPOINTED 29.06.2019  
FOR THREE YEARS)**

Susan Cameron is the Executive Director of Learning Improvement in the South Australian Department for Education. Her knowledge of curriculum, teaching and learning and school improvement comes from a long and distinguished career within the education system. For over 20 years Susan successfully held principal positions across Adelaide schools. Susan's educational leadership and experience includes holding significant systemic roles at the forefront of educational change for curriculum, school improvement and equity of outcomes for learners, leading to local and national education reform. Susan is a board member of the Australian Curriculum, Assessment and Reporting Authority and Asia Education Foundation. Susan represents the South Australian Government on the Board.



**DR MICHAEL CARR-GREGG**

**APPOINTED 09.04.2019  
FOR THREE YEARS**

Dr Michael Carr-Gregg is one of Australia's highest profile adolescent and child psychologists. He wrote his PhD at the University of NSW on Adolescents with Cancer and named and founded CanTeen more than 30 years ago with a group of young cancer patients. He has worked as an academic, researcher, and political lobbyist. He is also the author of 14 books and is an Ambassador for Smiling Mind, Big Brothers Big Sisters, Read the Play and Road Trauma Families Victoria and sits on the National Centre Against Bullying and the Federal Government's Online Safety Working Group. He is the resident parenting expert on Channel 7's *Sunrise*, as well as a social commentator on the *Morning Show with Neil Mitchell* on Radio 3AW and Sky News. He is married with 2 sons and is a special Patron of the Hawthorn Football Club. Michael is a Commonwealth Government representative.



**THE THE HON HELEN COONAN**

**APPOINTED 22.11.2016  
(RE-ELECTED 26.11.2019)**

Helen is a former Senator in the Australian Parliament, a Cabinet Minister and Deputy Leader of the Government in the Senate. Her current appointments include Chair of Crown Resorts Limited, inaugural Chair of Australian Financial Complaints Authority (AFCA), Chair of the Minerals Council of Australia (MCA), Chair of Placemaking NSW and Chair of GRACosway Pty Limited. She also Chairs boutique fund manager, Supervised Investments Australia Limited and is a member of the Advisory Council of J.P. Morgan. Her not for profit directorships include the ACTF and she is Chair of the Crown Resorts Foundation. Helen is an elected member of the Board.



**ROBYN ROSENGRAVE**

**APPOINTED 14.01.2019  
FOR THREE YEARS**

Robyn is the Executive Director, Curriculum, Teaching and Learning within the Department of Education. An educational leader with 30 years' experience, Robyn has contributed to significant educational change and State Schools improvement priorities from Prep to Year 12. Her change leadership portfolio includes state-wide implementation of the Australian Curriculum, the New QCE System, Early Years, STEM, Global Schools through Languages; and Literacy and Numeracy. In addition, she regularly advises and contributes to numerous wide-reaching national and international educational initiatives. Robyn is passionately committed to ensuring every student experiences teaching and learning that helps them realise their potential and achieve success. Robyn represents the Queensland Department of Education on the Board.



**REGINA THOMPSON**

**APPOINTED 14.02.2018  
FOR THREE YEARS**

Regina is Director of the Families as First Teachers program, a quality early learning and family support program with the Northern Territory Department of Education. She is responsible for implementation and fidelity of 53 programs across remote Aboriginal communities and key urban centres. This includes professional learning and training of program staff, policy, outcomes and partnerships with government organisations and research entities. Regina's expertise is developing quality relationships that influence and develop teacher leaders to work confidently with children, families and partners to ensure early development gives children the best possible start in life. In 2014, Regina was awarded an ACEL Honorary Fellowship and in 2017, as part of the Early Childhood Education and Care team, an ACEL Leadership Award. Regina represents the Northern Territory Government on the Board.



## DIRECTORS WHO RETIRED DURING THE FINANCIAL YEAR



**GARRY HEWITT**

APPOINTED 14.6.2012  
(RE-APPOINTED 15.06.2018 FOR  
THREE YEARS) (RESIGNED 26.11.2019)

Garry Hewitt held the position of Assistant Executive Director with the Department of Education in Western Australia. Garry was responsible for strategic leadership and the delivery of Department, State and Commonwealth reforms in Early Childhood and Aboriginal Education Teaching and Learning and in WA public schools. Garry's leadership in Education spans 40 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 represented the Western Australian Government on the Board.



**LEFT TO RIGHT:**  
The cast of *The Inbestigators* -  
Jamil Smyth-Secka (Kyle Klimson)  
and Abby Bergman (Ava Andrikides)



## 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 2020 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
- Andrea Denholm
- Cheryl Best
- Ian Booth
- Jason Borton
- Jenny Burgess
- Dr Rosemary Cahill (Appointed 25 November 2019)
- Susan Cameron
- Dr Michael Carr-Gregg
- The Hon Helen Coonan
- Robyn Rosengrave
- Regina Thompson
- Garry Hewitt (Resigned 26 November 2019)

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

### RESULTS

The loss of the economic entity for the year amounted to \$8,510, (2019: loss \$417,090).

### 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

On 11th March 2020 the World Health Organization declared an ongoing global outbreak of a novel coronavirus, known as 'coronavirus disease 2019' ('COVID-19') as a pandemic.

The economic entity state of affairs during the financial year have been impacted by COVID-19. The economic entity has maintained its operational activity so far, notwithstanding staff have been working from home. There have been no significant short term implications to either revenue or operational expenditure. There have, however, been delays to filming of productions which will have longer term implications beyond the balance date.

### PRINCIPAL ACTIVITIES

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

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

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

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

## MEETINGS OF DIRECTORS

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

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

### AFTER BALANCE DATE EVENTS

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the economic entity, the results of those operations, or the state of affairs of the economic entity in future financial years.

### LIKELY DEVELOPMENTS

The delays to filming schedules and additional costs associated with filming in a COVID-safe manner, are likely to impact the timing and level of the economic entity's production investment over the next two financial years, as well as recoupment and capacity to invest in proposed and future productions. The full impact of the pandemic on the economic entity will not be fully quantifiable for some time, however in the short term the economic entity continues to operate normally, and is working with producers and the wider screen industry to do everything possible to reinstate the productions that have been delayed.

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	2	-	-	1	1	4	2
Andrea Denholm	4	4	4	4	1	1	-	-
Cheryl Best	4	1	4	2	-	-	-	-
Ian Booth	4	4	-	-	-	-	4	4
Jason Borton	4	4	-	-	-	-	4	4
Jenny Burgess	4	4	4	3	-	-	-	-
Dr Rosemary Cahill	2	2	-	-	-	-	-	-
Susan Cameron	4	4	-	-	-	-	-	-
Dr Michael Carr-Gregg	4	3	4	4	-	-	-	-
The Hon Helen Coonan	4	3	-	-	-	-	-	-
Robyn Rosengrave	4	4	4	4	-	-	-	-
Regina Thompson	4	4	-	-	-	-	-	-
Garry Hewitt	2	2	-	-	-	-	2	2



## DIRECTORS' REPORT

### 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 2020 the number of members was 12. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$600.

### 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 2019-2022 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: Andrea Denholm

Date: 8 September 2020

## AUDITOR'S INDEPENDENCE DECLARATION



### To The Directors Of The Australian Children's Television Foundation and controlled entity

In relation to the independent audit for the year ended 30 June 2020, to the best of my knowledge and belief there have been no contraventions of APES 110 Code of Ethics for Professional Accountants (including Independence Standards).

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: 10 September 2020

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## CONSOLIDATED STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2020

	NOTES	2020 \$	2019 \$
<b>Revenue and other income</b>			
Sales income	3	190,378	147,128
Commonwealth government grant	3	2,893,000	2,845,000
Other revenue	4	990,066	1,257,220
		<u>4,073,444</u>	<u>4,249,348</u>
<b>Less: expenses</b>			
International distribution		(568,135)	(632,982)
Project and industry development		(733,978)	(683,421)
Administrative expenses		(1,546,050)	(1,479,822)
Publications and communication		(276,770)	(274,817)
Education unit		(467,412)	(438,681)
Production costs write off		(327,050)	(976,294)
Digital implementation		(162,559)	(180,421)
		<u>(4,081,954)</u>	<u>(4,666,438)</u>
<b>Loss</b>		<b>(8,510)</b>	<b>(417,090)</b>
<b>Other comprehensive income for the year</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income</b>		<b>(8,510)</b>	<b>(417,090)</b>

The accompanying notes form part of these financial statements.

## CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2020

	NOTES	2020 \$	2019 \$
<b>Current assets</b>			
Cash and cash equivalents	6	5,722,541	1,576,212
Trade receivables	7	54,866	78,221
Other financial assets	8	110,799	1,275,321
Other assets	9	230,146	123,113
<b>Total current assets</b>		<u>6,118,352</u>	<u>3,052,867</u>
<b>Non-current assets</b>			
Other financial assets	8	665,947	449,369
Lease assets	10	1,194,866	-
Plant and equipment	11	755,870	827,819
<b>Total non-current assets</b>		<u>2,616,683</u>	<u>1,277,188</u>
<b>Total assets</b>		<u>8,735,035</u>	<u>4,330,055</u>
<b>Current liabilities</b>			
Payables	12	207,413	165,675
Lease liabilities	10	293,879	9,456
Provisions	13	442,516	410,952
Other liabilities	14	2,894,500	-
<b>Total current liabilities</b>		<u>3,838,308</u>	<u>586,083</u>
<b>Non-current liabilities</b>			
Lease liabilities	10	1,135,827	176,364
Provisions	13	48,982	18,774
<b>Total non-current liabilities</b>		<u>1,184,809</u>	<u>195,138</u>
<b>Total liabilities</b>		<u>5,023,117</u>	<u>781,221</u>
<b>Net assets</b>		<u>3,711,918</u>	<u>3,548,834</u>
<b>Members' funds</b>			
Retained earnings	15	3,711,918	3,548,834
<b>Total members' funds</b>		<u>3,711,918</u>	<u>3,548,834</u>

The accompanying notes form part of these financial statements.



## CONSOLIDATED STATEMENT OF CHANGES IN MEMBERS' FUNDS

FOR THE YEAR ENDED 30 JUNE 2020

	CONTRIBUTED EQUITY \$	RETAINED EARNINGS \$	TOTAL MEMBERS FUNDS \$
Consolidated			
<b>Balance as at 1 July 2018</b>	-	3,965,924	3,965,924
Loss for the year	-	(417,090)	(417,090)
<b>Total comprehensive income for the year</b>	-	(417,090)	(417,090)
<b>Balance as at 30 June 2019</b>	-	3,548,834	3,548,834
<b>Balance as at 1 July 2019</b>	-	3,548,834	3,548,834
Loss for the year	-	(8,510)	(8,510)
<b>Total comprehensive income for the year</b>	-	(8,510)	(8,510)
Prior period adjustments	-	171,594	171,594
<b>Transactions with owners in their capacity as owners:</b>			
<b>Total transactions with owners in their capacity as owners</b>	-	-	-
<b>Balance as at 30 June 2020</b>	-	3,711,918	3,711,918

The accompanying notes form part of these financial statements.

## CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2020

	NOTES	2020 \$	2019 \$
<b>Cash flow from operating activities</b>			
Receipts from customers		675,817	1,051,231
Government grants received		6,938,509	3,776,502
Payments to suppliers and employees, including project investments		(4,228,658)	(5,087,233)
Interest received		44,355	60,059
Finance costs		(86,546)	-
<b>Net cash provided by/ (used in) operating activities</b>	17(b)	3,343,477	(199,441)
<b>Cash flow from investing activities</b>			
Payment for plant and equipment		(123,922)	(158,448)
Payment from/ (payment for) term deposits		1,164,522	(1,225,257)
<b>Net cash provided by / (used in) investing activities</b>		1,040,600	(1,383,705)
<b>Cash flow from financing activities</b>			
Principal portion of lease payments		(237,748)	-
<b>Net cash used in financing activities</b>		(237,748)	-
<b>Reconciliation of cash</b>			
Cash at beginning of the financial year		1,576,212	3,159,358
Net increase/(decrease) in cash held		4,146,329	(1,583,146)
<b>Cash at end of financial year</b>	17(a)	5,722,541	1,576,212

The accompanying notes form part of these financial statements.



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### 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.

##### *Coronavirus (COVID-19)*

Since the declaration by the World Health Organisation on 11 March 2020, of the Coronavirus as a pandemic, there has been a significant impact on local and world economies. This pandemic may have an impact on the financial position and may affect financial performance of the consolidated entity in the future.

##### *Significant accounting estimates and judgements*

The preparation of the financial report requires the use of certain estimates and judgements in applying the economic entity's accounting policies. Those estimates and judgements significant to the financial report are disclosed in Note 24 to the financial statements.

#### (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 entity to affect the amount of its returns.

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

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

#### (c) Comparatives

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

#### (d) Going concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal business activities and the realisation of assets and the settlement of liabilities in the ordinary course of business.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

The economic entity is dependent on the ongoing financial support of the federal and state government at 30 June 2020. This has been disclosed at Note 21.

#### (e) Revenue from contracts with customers

The economic entity derives revenue from funding provided by state and federal government, returns from production investments, marketing, and the sale of DVDs and digital content. Revenue is recognised as, or when, goods or services are transferred to the customer, and is measured at an amount that reflects the consideration to which the economic entity expects to be entitled in exchange for the goods or services.

##### *Revenue from fulfilment of grant performance obligations*

Revenue from fulfilment of grant performance obligations comprises revenue derived from state and federal funding agreements. These performance obligations are satisfied in line with agreed milestones under funding agreements that contain enforceable and sufficiently specific performance obligations. Revenue is recognised over time, as performance obligations are satisfied, based on the fulfilment of milestones, consistent with the manner and timing as stated in the funding agreements.

##### *Revenue from the sale of goods*

Revenue from the sale of goods comprises revenue derived from the sale of goods purchased for resale and goods donated for resale. Revenue is recognised at the point in time when control of the goods is transferred to the customer, which generally occurs at the time the goods are purchased by customers from the economic entity.

#### (f) Income arising from the transfer of assets

The economic entity derives income from the transfer of assets when the economic entity provides no consideration in exchange for the asset received, or the consideration provided by the economic entity is significantly less than the fair value of the asset received, principally to enable

the economic entity to further its objectives, and the arrangement does not satisfy the criteria to be accounted for as a 'contract with a customer'.

##### *Operating grants*

A transfer of an asset, including cash, under arrangements that do not contain enforceable and sufficiently specific performance obligations is referred to in the financial statements as an 'operating grant'. Assets arising from operating grants are recognised at fair value when the economic entity obtains control of the asset. Any related amounts, such as contributions from owners, financial liabilities, contract liabilities, lease liabilities and provisions are recognised in accordance with the applicable Australian Accounting Standard. The excess of the initial carrying amount of assets received over the aggregate of the consideration provided by the economic entity and any related amounts is recognised as income.

#### (g) Other revenue and other income

##### *Interest*

Interest revenue is measured in accordance with the effective interest method.

##### *Leases*

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

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

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

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

##### (h) Plant and equipment

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

##### *Plant and equipment*

Plant and equipment is measured on the cost basis.

##### *Depreciation*

The depreciable amount of all other property, plant and equipment is depreciated over their estimated useful lives commencing from the time the asset is held available for use, consistent with the estimated consumption of the economic benefits embodied in the asset.

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

##### (i) Employee benefits

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

Liabilities arising in respect of wages and salaries, annual leave and other employee benefits (other than termination benefits) expected to be settled wholly before twelve months after the end of the 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.

CLASS OF FIXED ASSET	DEPRECIATION RATES	DEPRECIATION BASIS
Leasehold improvements at cost	14-18%	Straight line
Office equipment at cost	20-40%	Straight line
Furniture, fixtures and fittings at cost	4-20%	Straight line

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

##### *(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 government bonds that are denominated in the currency in which the benefits will be paid. 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 economic 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.

##### (j) Leases

##### ***Accounting policy applied to the information presented for the current period under AASB 16 Leases:***

At the commencement date of a lease (other than leases of 12-months or less and leases of low value assets), the economic entity recognises a lease asset representing its right to use the underlying asset and a lease liability representing its obligation to make lease payments.

##### *Lease assets*

Lease assets are initially recognised at cost, comprising the amount of the initial measurement of the lease liability, any lease payments made at or before the commencement date of the lease, less any lease incentives received, any initial direct costs incurred by the economic entity, and an estimate of costs to be incurred by the economic entity in dismantling and removing the underlying asset, restoring the site on which it is located or restoring the underlying asset to the condition required by the terms and conditions of the lease, unless those costs are incurred to produce inventories.

Subsequent to initial recognition, lease assets are measured at cost (adjusted for any remeasurement of the associated lease liability), less accumulated depreciation and any accumulated impairment loss.

Lease assets are depreciated over the shorter of the lease term and the estimated useful life of the underlying asset, consistent with the estimated consumption of the economic benefits embodied in the underlying asset.

##### *Lease liabilities*

Lease liabilities are initially recognised at the present value of the future lease payments (i.e., the lease payments that are unpaid at the commencement date of the lease). These lease payments are discounted using the interest rate implicit in the lease, if that rate can be readily determined, or otherwise using the economic entity's incremental borrowing rate.

Subsequent to initial recognition, lease liabilities are measured at the present value of the remaining lease payments (i.e., the lease payments that are unpaid at the reporting date). Interest expense on lease liabilities is recognised in profit or loss (presented as a component of finance costs). Lease liabilities are remeasured to reflect changes to lease terms, changes to lease payments and any lease modifications not accounted for as separate leases.



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

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

Variable lease payments not included in the measurement of lease liabilities are recognised as an expense when incurred.

##### *Leases of 12-months or less and leases of low value assets*

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

##### **Accounting policy applied to the information presented for the prior period under AASB 117 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.

##### *Finance leases*

Leases of fixed assets, where substantially all of the risks and benefits incidental to ownership of the asset, but not the legal ownership, are transferred to the economic entity are classified as finance leases. Finance leases are capitalised, recording an asset and liability equal to the fair value or, if lower, the present value of the minimum lease payments, including any guaranteed residual values. The interest expense is calculated using the interest rate implicit in the lease, if this is practicable to determine; if not, the economic entity's incremental borrowing rate is used. Interest expense on finance leases is included in finance costs in the statement of profit or loss and other comprehensive income. Lease assets are depreciated on a straight line basis over their estimated useful lives where it is likely the economic entity will obtain ownership of the asset, or over the term of the lease. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period in accordance with the effective interest method.

##### *Operating leases*

Lease payments for operating leases are recognised as an expense on a straight-line basis over the term of the lease. Lease incentives received under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

Each lease is classified as either an operating lease or a finance lease. A lease is classified as a finance lease if it transfers substantially all the risks and rewards incidental to ownership of an underlying asset. A lease is classified as an operating lease if it does not transfer substantially all the risks and rewards incidental to ownership of an underlying asset.

##### *Operating leases*

Underlying assets subject to operating leases are presented in the statement of financial position according to the nature of the underlying asset.

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

##### *Finance leases*

At the commencement date of a finance lease, the economic entity recognises a receivable (for assets held under the finance lease) at an amount equal to the net investment in the lease. The net investment in finance leases is the sum of the lease payments receivable by the economic entity under the finance lease and the estimated unguaranteed residual value of the underlying asset at the end of the lease term, discounted at the interest rate implicit in the lease.

Finance income is recognised over the lease term, based on a pattern reflecting a constant periodic rate of return on the net investment in finance leases.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### (k) Financial instruments

##### *Initial recognition and measurement*

Financial assets and financial liabilities are recognised when the economic entity becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the economic entity commits itself to either the purchase or sale of the asset (i.e. trade date accounting is adopted).

Financial instruments are initially measured at amortised cost.

##### *Classification of Financial assets*

Financial assets recognised by the economic entity are subsequently measured in their entirety at either amortised cost or fair value, subject to their classification and whether the economic entity irrevocably designates the financial asset on initial recognition at fair value through other comprehensive income (FVtOCI) in accordance with the relevant criteria in AASB 9.

Financial assets not irrevocably designated on initial recognition at FVtOCI are classified as subsequently measured at amortised cost, FVtOCI or fair value through profit or loss (FVtPL) on the basis of both:

- (a) the economic entity's business model for managing the financial assets; and
- (b) the contractual cash flow characteristics of the financial asset.

##### *Classification of financial liabilities*

All financial liabilities recognised by the economic entity are subsequently measured at amortised cost. 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.

##### *Trade and other receivables*

Trade and other receivables arise from the economic entity's transactions with its customers and are normally settled within 30 days.

Consistent with both the economic entity's business model for managing the financial assets and the contractual cash flow characteristics of the assets, trade and other receivables are subsequently measured at amortised cost.

#### (l) 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 (where 'value in use' is determined as the present value of the future cash flows expected to be derived from an asset or cash-generating unit).

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

Impairment losses in respect of individual assets are recognised immediately in profit or loss unless the asset is measured at a revalued amount, in which case the impairment loss is treated as a revaluation decrease and is recognised in other comprehensive income to the extent that it does not exceed the amount in the revaluation surplus for the same class of asset. 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.

A reversal of an impairment loss for an asset measured at cost is recognised in profit or loss. A reversal of an impairment loss for an asset measured at a revalued amount is treated as a revaluation increase and is recognised in other comprehensive income, except to the extent that an impairment loss on the same class of asset was previously recognised in profit or loss, in which case a reversal of that impairment loss is also recognised in profit or loss.

#### (m) 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*.

#### (n) 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.

#### (o) 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.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### (p) New and revised accounting standards effective at 30 June 2020

The economic entity has applied all new and revised Australian Accounting Standards that apply to annual reporting periods beginning on or after 1 July 2019, including AASB 9 Financial Instruments (AASB 9), AASB 16 Leases (AASB 16), AASB 1058 Income of Not-for-Profit Entities (AASB 1058) and AASB 15 Revenue from Contracts with Customers (AASB 15).

#### AASB 9: Financial instruments

AASB 9 replaces AASB 139: *Financial Instruments: Recognition and Measurement*. The key changes introduced by AASB 9 in relation to the accounting treatment for financial instruments include:

- simplifying the general classifications of financial assets into those measured at amortised cost and those measured at fair value;
- permitting entities to irrevocably elect, on initial recognition, for gains and losses on equity instruments not held for trading to be presented in other comprehensive income (OCI);
- simplifying the requirements for embedded derivatives, including removing the requirement to separate and measure embedded derivatives at fair value, in relation to embedded derivatives associated with financial assets measured at amortised cost;
- requiring entities that elect to measure financial liabilities at fair value, to present the portion of the change in fair value arising from changes in the entity's own credit risk in OCI, except when it would create an 'accounting mismatch';
- introducing a new model for hedge accounting that permits greater flexibility in the ability to hedge risk, particularly with respect to non-financial items; and
- introducing a new 'expected credit loss' impairment

model (replacing the 'incurred loss' impairment model of previous accounting standard).

In accordance with the transition requirements of AASB 9, the economic entity has elected to apply AASB 9 retrospectively to each prior reporting period presented in the financial statements, with the cumulative impact, if any, of initially applying the new standard recognised as at the beginning of the earliest prior period presented (i.e., as at 1 July 2019). The economic entity has also applied to consequential amendments to AASB 7: Financial Instruments: Disclosure to the disclosure of information about the economic entity's financial instruments for the current financial year, and the comparative reporting period.

The application of AASB 9 has not materially impacted the classification and measurement of the economic entity's financial assets and financial liabilities.

Further details of the economic entity's accounting policies in relation to accounting for financial instruments under AASB 9 are contained in Note 1(k).

#### AASB 16: Leases

AASB 16 replaces AASB 117 Leases and introduces a single lessee accounting model that requires 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 cost and lease liabilities are initially measured on a present value basis. Subsequent to initial recognition:

- (a) right-of-use assets are accounted for on a similar basis to non-financial assets, whereby the right-of-use asset is accounted for on a cost basis unless the underlying asset is accounted for on a revaluation basis, in which case if the underlying asset is:
  - i. investment property, the lessee applies the fair value model in AASB 140 Investment Property to the right-of-use asset; or



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

- ii. property, plant or equipment, the applies 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

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

AASB 16 substantially carries forward the lessor accounting requirements of the predecessor standard, AASB 117. Accordingly, under AASB 16 a lessor continues 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 accounts for each type of lease in a manner consistent with the current approach under AASB 117.

In accordance with the transition requirements of AASB 16, the economic entity has elected to apply AASB 16 retrospectively to those contracts that were previously identified as leases under the predecessor standard, with the cumulative effect, if any, of initially applying the new standard recognised as an adjustment to opening retained earnings at the date of initial application (i.e., at 1 July 2019). Accordingly, comparative information has not been restated.

The economic entity has also elected to apply the following practical expedients to the measurement of right-of-use assets and lease liabilities in relation to those leases previously classified as operating leases under the predecessor standard:

- to recognise each right-of-use asset at the date of initial application at an amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the statement of financial position immediately before the date of initial application;

- to not recognise a right-of-use asset and a lease liability for leases for which the underlying asset is of low value;
- to not recognise a right-of-use asset and a lease liability for leases for which the lease term ends within 12 months of the date of initial application;
- to apply a single discount rate to a portfolio of leases with reasonably similar characteristics;
- to adjust each right-of-use asset at the date of initial application by the amount of any provision for onerous leases recognised in the statement of financial position immediately before the date of initial application;
- to exclude initial direct costs from the measurement of each right-of-use asset at the date of initial application; and
- to use hindsight, such as in determining the lease term if the contract contains options to extend or terminate the lease.

The application of AASB 16 resulted in the recognition of right-of-use assets with an aggregate carrying amount of \$1,481,634 (referred to in these financial statements as “lease assets”) and corresponding lease liabilities with an aggregate carrying amount of \$1,667,454. The weighted average incremental borrowing rate applied in the calculation of the initial carrying amount of lease liabilities was 5.50%.

The following is a reconciliation of non-cancellable operating lease commitments disclosed at the end of the prior reporting period (i.e., at 30 June 2019) to the aggregate carrying amount of lease liabilities recognised at the date of the initial application (i.e., at 1 July 2019):

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

	\$
Aggregate non-cancellable operating lease commitments at 30 June 2019	1,960,153
Less: lease payments previously included in non-cancellable lease commitments for leases with remaining terms of less than 12 months and leases of low value assets	(28,573)
Less: impact of discounting lease payments to their present value at 1 July 2019	(264,126)
Carrying amount of lease liabilities recognised at 1 July 2019	<u>1,667,454</u>

Further details of the economic entity’s accounting policy in relation to accounting for leases under AASB 16 are contained in Note 1(j) .

#### **AASB 1058: Income for not-for-profit entities and AASB 15: Revenue from contracts with customers**

AASB 1058 replaces the income recognition requirements in AASB 1004: Contributions applicable to private sector not-for-profit entities with a model based on the principles of AASB 15: Revenue from Contracts with Customers. Consequently, AASB 1058 requires private sector 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 (and therefore accounted for under AASB 15) if the agreement:

- (a) creates enforceable rights and obligations between the parties; and
- (b) 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 under AASB 15, the arrangement is accounted for in accordance with AASB 1058, which requires:

- (a) the asset received by the not-for-profit entity to be accounted for in accordance with the applicable Australian Accounting Standard, which in most circumstances requires the asset to be initially measured at its fair value;

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

- (b) any related amounts (such as contributions from owners, financial liabilities, contract liabilities, lease liabilities and provisions) to be accounted for in accordance with the applicable Australian Accounting Standard; and
- (c) any difference between the consideration given for the asset and its fair value, after recognising any related amounts (such as contributions from owners, financial liabilities, contract liabilities, lease liabilities and provisions), is recognised as income.

However, amending standard AASB 2018-8 provides a temporary option for not-for-profit entities to not apply the fair value initial measurement requirement to right-of-use assets arising under leases with significantly below-market terms and conditions. This enables not-for-profit entities to elect to initially measure such right-of-use assets at cost rather than fair value, which has the corresponding effect of reducing the amount of income recognised under AASB 1058.

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.

AASB 1058 also has specific recognition criteria in relation to transfers to enable an entity to acquire or construct a recognisable non-financial asset to be controlled by the entity. The obligation to acquire or construct the non-financial asset is accounted for similarly to a performance obligation under AASB 15.

In accordance with the transition requirements of AASB 1058 and AASB 15, the economic entity has elected to apply AASB 1058 and AASB 15 retrospectively. Accordingly, comparative information has been restated.

The application of AASB 1058 and AASB 15 has materially impacted the recognition and measurement of income or revenue from contracts with customers. Commonwealth government grant revenue has sufficiently specific performance obligations that cause recognition and disclosure requirements to fall under AASB 15, whereas operating grants received from state government fall under AASB 1058.

Further details of the economic entity's accounting policy in relation to accounting for income under AASB 1058 and revenue from contracts with customers under AASB 15 are contained in Note 1(e) and Note 1(f).

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 2: OPERATING LOSS

	2020 \$	2019 \$
<b>Loss has been determined after:</b>		
<b>Finance costs</b>		
- Interest expense on lease liabilities	86,546	-
<b>Depreciation</b>		
- office furniture and equipment	59,162	65,677
- furniture and fittings	13,046	6,853
	<u>72,208</u>	<u>72,530</u>
<b>Amortisation of non-current assets</b>		
- leased assets	286,768	-
- leasehold improvements	123,663	120,882
	<u>410,431</u>	<u>120,882</u>
<b>Other lease expenses</b>		
- minimum lease payments	1,271	313,175
<b>Employee benefits:</b>		
- Short-term benefits	2,007,612	1,906,230
- Other employee benefits	168,782	161,445
	<u>2,176,394</u>	<u>2,067,675</u>
<b>Remuneration of auditors for:</b>		
<i>Pitcher Partners (Melbourne)</i>		
Audit and assurance services		
- Audit or review of the financial report	48,500	45,500
Other non-audit services		
Consulting services	-	-
	<u>48,500</u>	<u>45,500</u>



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 3: REVENUE FROM CONTRACTS WITH CUSTOMERS

	2020	2019
	\$	\$
<b>Revenue from contracts with customers</b>		
Sale of goods	190,378	147,128
Commonwealth government grant	2,893,000	2,845,000
	<u>3,083,378</u>	<u>2,992,128</u>

#### NOTE 4: OTHER REVENUE AND OTHER INCOME

	2020	2019
	\$	\$
<b>Other revenue</b>		
Interest income	39,121	60,059
Rental income	25,158	31,368
Operating grants	520,235	588,184
Production investment recoupment	309,465	525,909
Other revenue	96,087	51,700
	<u>990,066</u>	<u>1,257,220</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION

	2020	2019
	\$	\$
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	
Andrea Denholm	
Cheryl Best	
Ian Booth	
Jason Borton	
Jenny Burgess	
Dr Rosemary Cahill	(Appointed 25 November 2019)
Susan Cameron	
Dr Michael Carr-Gregg	
The Hon Helen Coonan	
Robyn Rosengrave	
Regina Thompson	
Garry Hewitt	(Resigned 26 November 2019)

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 6: CASH AND CASH EQUIVALENTS

	2020	2019
	\$	\$
Cash on hand	1,000	1,000
Cash at bank	74,747	59,362
Term deposits	2,481,022	607,562
Deposits at call	3,165,772	908,288
	<u>5,722,541</u>	<u>1,576,212</u>

#### NOTE 7: RECEIVABLES

##### Current

Trade debtors	24,159	17,228
Other receivables	30,707	60,993
	<u>54,866</u>	<u>78,221</u>

##### Aged analysis

Trade receivables ageing analysis at 30 June is:

	GROSS	IMPAIRMENT	GROSS	IMPAIRMENT
	2020	2020	2019	2019
	\$	\$	\$	\$
Not past due	19,470	-	17,120	-
Past due 31-60 days	-	-	108	-
Past due 61-90 days	-	-	-	-
Past due more than 90 days	4,689	-	-	-
	<u>24,159</u>	<u>-</u>	<u>17,228</u>	<u>-</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 8: OTHER FINANCIAL ASSETS

	2020	2019
	\$	\$
<b>CURRENT</b>		
<b>Marketing and production accounts</b>		
Term deposits	110,799	1,275,321
Project commitments	487,383	377,667
Less amounts held on behalf of investors	(487,383)	(377,667)
	<u>110,799</u>	<u>1,275,321</u>
<b>Non-current</b>		
Project investments - at cost	<u>665,947</u>	<u>449,369</u>

#### NOTE 9: OTHER ASSETS

##### Current

Prepayments	67,252	123,113
Accrued income	162,894	-
	<u>230,146</u>	<u>123,113</u>

#### NOTE 10: LEASE ASSETS AND LEASE LIABILITIES

##### Lease arrangements (30 June 2020)

The following information relates to the current reporting period only, and is presented in accordance with AASB 16 Leases (which was applied by the economic entity for the first time in the current reporting period).

##### (a) Lease assets

Under lease	1,481,634	-
Accumulated amortisation	(286,768)	-
	<u>1,194,866</u>	<u>-</u>
Total carrying amount of lease assets	<u>1,194,866</u>	<u>-</u>



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 10: LEASE ASSETS AND LEASE LIABILITIES (CONTINUED)

	2020	2019
	\$	\$
<b>Reconciliations</b>		
Reconciliation of the carry amount of lease assets at the beginning and end of the financial year:		
<i>Land and buildings</i>		
Opening carrying amount	-	-
Additions	1,481,634	-
Amortisation	(286,768)	-
Closing carrying amount	1,194,866	-
<b>(b) Lease liabilities</b>		
<b>CURRENT</b>		
Lease liability	293,879	9,456
<b>NON CURRENT</b>		
Lease liability	1,135,827	176,364
Total carrying amount of lease liabilities	1,429,706	185,820
<b>(c) Lease expenses and cashflows</b>		
Interest expense on lease liabilities	86,546	-
Amortisation expense on lease assets	286,768	-

#### (d) Non-cancellable operating lease arrangements (30 June 2019)

The following information relates to non-cancellable operating lease arrangements of the prior reporting period only, and is presented in accordance with the predecessor accounting standard AASB 117 Leases.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 10: LEASE ASSETS AND LEASE LIABILITIES (CONTINUED)

	2020	2019
	\$	\$
Future minimum lease payments to be made:		
- Not later than 1 year		352,875
- Later than 1 year and not later than 5 years		1,539,407
- Later than 5 years		67,871
Aggregate lease payments contracted for at reporting date		1,960,153
<b>NOTE 11: PLANT AND EQUIPMENT</b>		
Leasehold improvements at cost	858,588	858,588
Accumulated amortisation	(342,918)	(219,254)
	515,670	639,334
Office equipment at cost	748,812	625,572
Accumulated depreciation	(554,891)	(495,730)
	193,921	129,842
Furniture, fixtures and fittings at cost	122,437	121,756
Accumulated depreciation	(76,158)	(63,113)
	46,279	58,643
Total plant and equipment	755,870	827,819

#### (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	639,333	731,132
Additions	-	29,083
Amortisation expense	(123,663)	(120,882)
Closing carrying amount	515,670	639,333

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2020

NOTE 11: PLANT AND EQUIPMENT (CONTINUED)

	2020	2019
	\$	\$
<b>(a) Reconciliations (Continued)</b>		
<i>Office equipment</i>		
Opening carrying amount	129,843	111,982
Additions	123,240	83,538
Depreciation expense	(59,162)	(65,677)
Closing carrying amount	193,921	129,843
<i>Furniture, fixtures and fittings</i>		
Opening carrying amount	58,643	19,669
Additions	682	45,827
Depreciation expense	(13,046)	(6,853)
Closing carrying amount	46,279	58,643
<i>Total plant and equipment</i>		
Carrying amount at 1 July	827,819	862,783
Additions	123,922	158,448
Depreciation and amortisation expense	(195,871)	(193,412)
Carrying amount at 30 June	755,870	827,819
<b>NOTE 12: PAYABLES</b>		
<b>CURRENT</b>		
<i>Unsecured liabilities</i>		
Trade creditors	41,592	35,288
Sundry creditors and accruals	165,821	130,387
	207,413	165,675

NOTES TO FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2020

NOTE 13: PROVISIONS

	2020	2019
	\$	\$
<b>CURRENT</b>		
Employee benefits	442,516	410,952
<b>NON CURRENT</b>		
Employee benefits	48,982	18,774
<b>(a) Aggregate employee benefits liability</b>	491,498	429,726
<b>(b) Reconciliations</b>		
Reconciliation of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year		
<i>Employee benefits</i>		
Opening balance	429,726	424,249
Additional amounts recognised	205,819	186,417
Amounts used	(144,047)	(180,940)
Closing balance	491,498	429,726

NOTE 14: OTHER LIABILITIES

**CURRENT**

Grants received in advance	2,894,500	-
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**Government grants**

The Commonwealth Government provides annual funding to the economic entity to pursue its Principal Activities. At 30 June 2020 the Commonwealth Government has already provided to the economic entity the funding for the subsequent financial year ending 30 June 2021.



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 15: RETAINED EARNINGS

	2020	2019
	\$	\$
Retained earnings at beginning of year	3,548,834	3,965,924
Prior period adjustments	171,594	-
Net loss attributable to members of the entity	(8,510)	(417,090)
Retained profits at the end of the financial year	<u>3,711,918</u>	<u>3,548,834</u>

#### NOTE 16: MEMBERS' GUARANTEE

The economic entity is incorporated under the Corporations Act 2001 and is an economic entity limited by guarantee. If the economic entity is wound up, the Constitution states that each member is required to contribute to a maximum of \$50 each towards meeting any outstandings and obligations of the economic entity. At 30 June 2020 the number of members was 12 (2019: 12). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$600 (2019: \$600).

#### NOTE 17: 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 three months and net of bank overdrafts.

Cash at the end of the financial year as shown in the consolidated statement of cash flows is reconciled to the related items in the consolidated statement of financial position is as follows:

Cash on hand	1,000	1,000
Cash at bank	74,747	59,362
Term deposits	2,481,022	607,562
Other short-term facilities	3,165,772	908,288
	<u>5,722,541</u>	<u>1,576,212</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 17: CASH FLOW INFORMATION (CONTINUED)

	2020	2019
	\$	\$
<b>(b) Reconciliation of cash flow from operations with loss</b>		
Loss from ordinary activities	(8,510)	(417,090)
<b>Adjustments and non-cash items</b>		
Amortisation	410,431	120,882
Depreciation	72,208	72,530
Charges to provision	61,772	5,477
Straight line lease liability	-	2,477
Prior year adjustment	171,594	-
<b>Changes in operating assets and liabilities</b>		
Decrease / (increase) in receivables	23,355	(61,575)
Increase in other assets	(107,033)	(30,212)
Increase in grants received in advance	2,894,500	-
Increase in payables	41,738	13,893
(Increase) / decrease in investments	(216,578)	94,177
	<u>3,351,987</u>	<u>217,649</u>
Cash flows from operating activities	<u>3,343,477</u>	<u>(199,441)</u>

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 18: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$2,440,300 (2019: \$505,118) are to be funded from existing cash reserves.

#### NOTE 19: INTERESTS IN UNCONSOLIDATED STRUCTURED ENTITIES

##### (a) Unconsolidated structured entities

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

ENTITY	EQUITY INSTRUMENT	OWNERSHIP INTEREST		CARRYING AMOUNT OF INVESTMENT		MAXIMUM EXPOSURE TO LOSS	
		2020 %	2019 %	2020 \$	2019 \$	2020 \$	2019 \$
<b>Yolngu Boy Pty. Ltd.</b>							
Principal activities:	Ordinary shares	50	50	1	1	1	1
Producer of the film							
Balance date: 30 June 2020							
Country of incorporation: Australia							
<b>Mortified Pty. Ltd.</b>							
Principal activities:	Ordinary shares	50	50	1	1	1	1
Producer of series Mortified							
Balance date: 30 June 2020							
Country of incorporation: Australia							
<b>Worst Year Productions Pty. Ltd.</b>							
Principal activities:	Ordinary shares	50	50	1	1	1	1
Producer of series							
Worst Year of My Life, Again							
Balance date: 30 June 2020							
Country of incorporation: Australia							

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 20: 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	
		2020 %	2019 %
<b>A.C.T.F Productions Limited</b>	Australia	100	100

#### NOTE 21: 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 22: 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:

	2020 \$	2019 \$
<b>Financial assets</b>		
Cash and cash equivalents	5,722,541	1,576,212
Receivables	54,886	78,221
Other financial assets	776,746	1,724,689
	<u>6,554,173</u>	<u>3,379,122</u>
<b>Financial liabilities</b>		
Creditors	207,413	165,675
	<u>207,413</u>	<u>165,675</u>



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 22: FINANCIAL RISK MANAGEMENT (CONTINUED)

##### (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 following table outlines that 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:

##### 2020

FINANCIAL INSTRUMENTS	INTEREST BEARING	NON-INTEREST BEARING	TOTAL CARRYING AMOUNT	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
	\$	\$	\$		

##### Financial assets classified at fair value through profit and loss

Cash	74,747	1,000	75,747	0.1%	Floating
Trade debtors and other receivables	-	54,866	54,866	0.0%	
Deposits at call	3,165,772	-	3,165,772	0.2%	Floating
Other financial assets measured at fair value	110,799	665,947	776,746	1.3%	Fixed
Term and specific deposits	2,481,022	-	2,481,022	1.0%	Fixed
	<u>5,832,340</u>	<u>721,813</u>	<u>6,554,153</u>		

##### Financial liabilities

Creditors	-	41,592	41,592	00%	
Lease liabilities	1,429,706	-	1,429,706	5.5%	Floating
Other payables	-	165,821	165,821	0.0%	
	<u>1,429,706</u>	<u>207,413</u>	<u>1,637,119</u>		

##### 2019

##### Financial assets classified at fair value through profit and loss

Cash	59,362	1,000	60,362	0.1%	Floating
Trade debtors and other receivables	-	78,221	78,221	0.0%	
Deposits at call	908,288	-	908,288	1.2%	Floating

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 22: FINANCIAL RISK MANAGEMENT (CONTINUED)

##### 2020

FINANCIAL INSTRUMENTS	INTEREST BEARING	NON-INTEREST BEARING	TOTAL CARRYING AMOUNT	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
	\$	\$	\$		
Other financial assets measured at fair value	-	449,369	449,369	0.0%	
Term and specific deposits	1,882,882	-	1,882,882	2.5%	Fixed
	<u>2,850,532</u>	<u>528,590</u>	<u>3,379,122</u>		
<b>Financial liabilities</b>					
Creditors	-	165,675	165,675	0.0%	
	<u>-</u>	<u>165,675</u>	<u>165,675</u>		

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

##### (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 counterparty or group of counterparties under financial instruments entered into by the economic entity.

##### (i) Cash deposits

Credit risk for cash deposits is managed by holding all cash deposits with major Australian banks.

##### (ii) Receivables from contracts with customers

Credit risk for receivables from contracts with customers is managed by transacting with a large number of customers, undertaking credit checks for all new customers and setting credit limits for all customers commensurate with their assessed credit risk. Outstanding receivables are regularly monitored for payment in accordance with credit terms.

##### (iii) Other financial instruments

Credit risk for other financial assets is managed by holding all term deposits with major Australian banks and by investing in projects that the board has approved.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 22: FINANCIAL RISK MANAGEMENT (CONTINUED)

##### (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 23: 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 2020 financial year.

#### NOTE 24: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS

##### (a) Impairment of non-financial assets other than goodwill

All assets are assessed for impairment at each reporting date by evaluating whether indicators of impairment exist in relation to the continued use of the asset by the consolidated entity. Impairment triggers include declining product performance, technology changes, adverse changes in the economic or political environment and future product expectations. If an indicator of impairment exists the recoverable amount of the asset is determined.

##### (b) 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.

## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 24: SIGNIFICANT ACCOUNTING ESTIMATES AND JUDGEMENTS (CONTINUED)

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 25: PARENT ENTITY DETAILS

	2020	2019
	\$	\$

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

##### (a) Summarised statement of financial position

###### Assets

Current assets	6,068,346	3,002,861
Non-current assets	2,666,689	1,327,194
Total assets	8,735,035	4,330,055

###### Liabilities

Current liabilities	3,838,308	586,083
Non-current liabilities	1,184,809	195,138
Total liabilities	5,023,117	781,221
Net assets	3,711,918	3,548,834

###### Equity

Retained earnings	3,711,918	3,548,834
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##### (b) Summarised statement of surplus or loss and other comprehensive income

Loss for the year	(8,510)	(417,090)
Total comprehensive income for the year	(8,510)	(417,090)



## NOTES TO FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2020

#### NOTE 26: ENTITY DETAILS

The registered office of the economic entity is:

**The Australian Children's Television Foundation**

Level 3, 145 Smith Street  
Fitzroy,  
Victoria 3065

#### NOTE 27: CONTINGENT LIABILITIES

	2020	2019
	\$	\$

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

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

Bank guarantee for leased premises	60,735	60,735
Bank guarantee for dealer license	20,000	20,000
	<u>80,735</u>	<u>80,735</u>

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

The bank guarantee for dealer license is in respect of a dealers license held by ACTF Productions Limited, which has now been relinquished. ACTF Productions Limited is in the process of having this guarantee returned.

#### NOTE 28: EVENTS SUBSEQUENT TO REPORTING DATE

There has been no matter or circumstance, which has arisen since 30 June 2020 that has significantly affected or may significantly affect:

- the operations, in financial years subsequent to 30 June 2020, of the economic entity, or
- the results of those operations, or
- the state of affairs, in financial years subsequent to 30 June 2020, of the economic entity.

## DIRECTORS' DECLARATION

The directors declare that:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



Director: Janet Holmes à Court, AC



Director: Andrea Denholm

Date: 8 September 2020

## INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION  
AND CONTROLLED ENTITY



### Report on the Audit of the Financial Report

#### Opinion

We have audited the financial report of The Australian Children's Television Foundation "the company" and its subsidiaries, "the Group", which comprises the consolidated statement of financial position as at 30 June 2020, 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 Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Group's financial position as at 30 June 2020 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards and Division 60 of 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 the Audit of the Financial Report* section of our report.

We are independent of the Group in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* "ACNC Act" and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including independence standards)* "the Code" that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Other Information - The 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 Group's annual report for the year ended 30 June 2020, 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.

## INDEPENDENT AUDITOR'S REPORT

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

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

#### Responsibilities of Management and Those Charged with Governance for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the ACNC Act and for such internal control as management determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing the Group's financial reporting process.

#### Auditor's Responsibilities for the Audit of the Financial Report

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



## INDEPENDENT AUDITOR'S REPORT

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### AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT (CONTINUED)

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.

## INDEPENDENT AUDITOR'S REPORT


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We communicate with those charged with governance 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.



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**K L BYRNE**  
Partner



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**PITCHER PARTNERS**  
Melbourne

**Date: 10 September 2020**

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AUSTRALIAN  
CHILDREN'S  
TELEVISION  
FOUNDATION

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Fitzroy, Victoria 3065, Australia  
+61 3 9200 5500 [www.actf.com.au](http://www.actf.com.au)

**FRONT AND BACK COVER:**

Sharliya Mowarin as 'Kali', Penny Wally as 'Vinka'  
and Ella Togo as 'Samara' (front)  
Wade Walker as 'Hudson', Jakeile Coffin as 'Keile'  
Cherry-Rose Hubert as 'Em', Ella Togo as 'Samara',  
Penny Wally as 'Vinka', Logan Adams as 'Noodles' and  
Sharliya Mowarin as 'Kali' (back) on the set of *Thalu*