

Shows That Put Australian Children First.

ANNUAL REPORT 2020 - 2021



Australian
Children's
Television
Foundation



On-set of *Hardball* shooting the opening title sequence.

“*Hardball* is back on ABC iView in Australia, further evidence that we make some of the best kid's TV in the world”

CAMERON WILLIAMS,
FREELANCE JOURNALIST

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The ACTF



Chairman's Letter to the Ministers

Dear Ministers,

It is my pleasure to present the 2020-2021 Annual Report for the Australian Children's Television Foundation (ACTF).

It has been a remarkable year. We invested \$533,912 in script development funding for 25 different projects, and \$2,321,817 in 7 series in production. Those series were produced in the Northern Territory, New South Wales, Western Australia and Victoria. We achieved \$1,863,816 in international sales of children's programs to broadcasters including the BBC, ARD Germany, France Televisions and NHK Japan, as well as streaming platforms Netflix and Hulu. The Education Departments of Western Australia, Northern Territory and Queensland put new ACTF content in their learning portals, and thousands of children in Australian schools tuned into our webinars to meet producers, writers, directors and composers of Australian children's programs.

At the beginning of October 2020, the Commonwealth Government announced the provision of additional funding to the ACTF of \$20 million over two years, from 1 July 2021 to invest in higher levels of Australian children's screen content. At its November Board meeting, the ACTF Board considered this opportunity and resolved that with this funding we would endeavour to:

- ensure increased levels of Australian content reaching children on the ABC's very successful children's platforms;
- work with NITV to build a larger slate of Indigenous children's content which reaches children all over Australia; and
- look for opportunities and establish partnerships with commercial platforms (free-to-air, subscription and/or video on demand) to ensure Australian children's content is also available for children on those platforms.

Knowing that this additional funding was coming, we commenced the 2021-22 financial year with more than \$5 million already committed to 5 new projects, with more to follow. We will be tracking the cultural, social and economic impact of all these programs through a research partnership with Swinburne University, and we look forward to reporting back on the results of the first year of additional funding at this time next year.

I would like to take this opportunity to thank all the Ministers who have supported the ACTF and its activities this year. I would particularly like to acknowledge the considerable support and confidence of the Hon Paul Fletcher, the Commonwealth Minister. The advice and assistance that we receive from our colleagues

in the Office for the Arts, within the Department of Infrastructure, Transport, Regional Development and Communications is especially valued and appreciated.

I would also like to thank my fellow Board members for their contribution to the work of the ACTF during the year. We farewelled Cheryl Best, (who represented New South Wales), Regina Thompson (who represented Northern Territory) and Helen Coonan (an independently elected director) during the year. We welcomed Dr Paul Wood (New South Wales), Sally Hodgson (Northern Territory), Ian McGill (Commonwealth) and Sally Scales (independently elected) as new directors during the year. They have all joined the Board at what feels like the beginning of a brand new chapter and we look forward to working with them.

Finally, on behalf of the Board, I would like to thank Jenny Buckland and the dedicated team at the ACTF for all that they have achieved in a year filled with new and unexpected challenges and possibilities. Last year I finished by saying that we were all looking forward to a time when we can once again be together at the ACTF home in Melbourne. We are still very much looking forward to that.

Yours sincerely,



Janet Holmes à Court - Chair



“We invested \$533,912 in script development funding for 25 different projects, and \$2,321,817 in 7 series in production.”

JANET HOLMES À COURT, AC - CHAIRMAN

Ministers Responsible for Funding the ACTF

Commonwealth of Australia



Hon Paul Fletcher MP
Minister for Communications,
Urban Infrastructure,
Cities and the Arts



Hon Sue Ellery MLC
Minister for Education and Training



Hon John Gardner
Minister for Education
and Child Development



Mr Danny Pearson MP
Minister for
Creative Industries



Hon Sarah Courtney MP
Minister for Education



Hon Lauren Moss
Minister for Education

NT



Hon Grace Grace MP
Minister for Education

QLD



The Hon Sarah Mitchell MLC
Minister for
Education and
Early Childhood
Learning

NSW



Yvette Berry MLA
Minister for Education
and Early Childhood
Development

ACT

VIC

TAS

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 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 Commonwealth Government appoints three Board members, each State and Territory that contributes to the ACTF appoints one Board member and the Board may elect up to three independent Board members. The Board elects the Chair and Deputy Chair from among its members. The current Chair and Deputy Chair 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, Chair
- Ian Booth
- Jason Borton
- Dr Rosemary Cahill
- Dr Paul Wood

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:

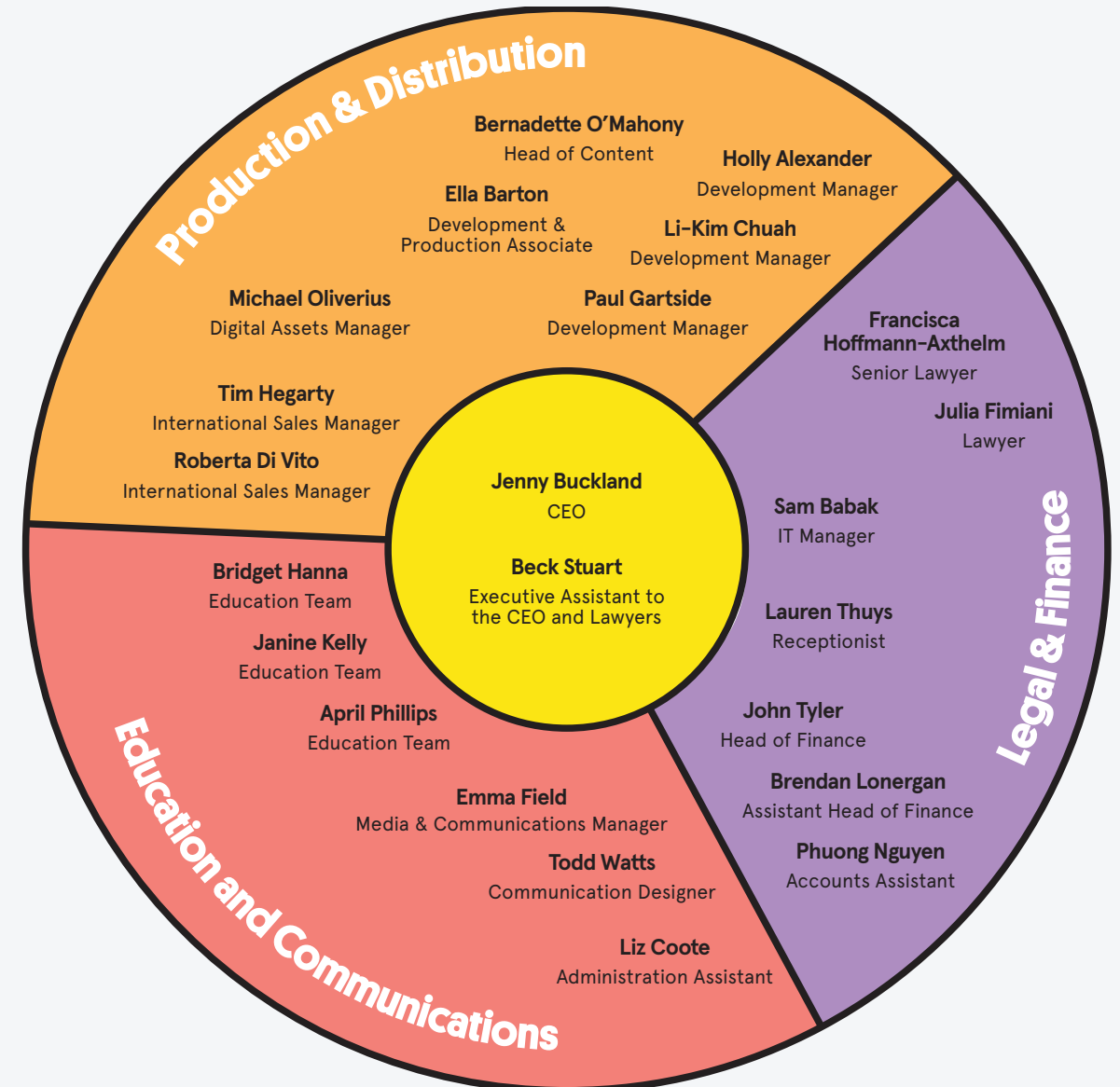
- Andrea Denholm (Chair)
- Jenny Burgess
- Dr Michael Carr-Gregg
- Ian McGill
- Robyn Rosengrave

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

“The power of children’s television cannot be underestimated. It’s a terrific engine room of talent, ideas and commerce for the Australian community, but it’s much more than that. Fundamentally it’s about the power of Australian stories being told – by Australians: – so that our children can get to experience their stories being made at the highest possible level. The long history and success of the ACTF and the projects that its championed is amazing, and it’s a privilege to be part of the Board.”

IAN BOOTH

Staff Structure



Production and Funding



At Script Stage

The ACTF's Project Development Funding Program is offered to independent producers and writers across Australia.

Development funding can be used for script development (workshops, storylines, scripts), creation of series bibles, character designs, animation tests and pilots. We also provide considerable non-financial support to funding recipients, including feedback on project materials, advice on the market for children's screen content, mentoring and guidance.

We assess projects on a range of criteria, including the project's originality and quality, the strength and expertise of the creative team, its market potential and its potential to engage young audiences.



“The ACTF is a great resource for Australian development and productions. The money given to assist projects like *Meet The Smiths* allows an important pathway to meeting the expectations of the market.”

SUZANNE RYAN, PRODUCER
SLR PRODUCTIONS
MEET THE SMITHS

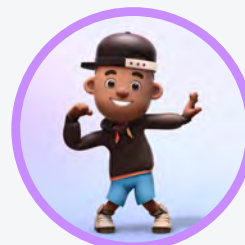
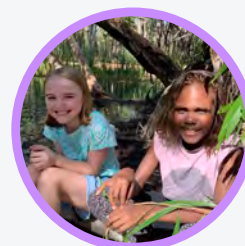


In 2020-21 we invested \$533,912 in 25 projects:

APPLICANT	PROJECT	AMOUNT INVESTED	PURPOSE
Happening Films (VIC)	<i>300 Minutes of Danger</i>	\$9,000	Hold a writer's room and write nine treatments for the concept.
Pirate Size Productions (VIC)	<i>Ditched</i>	\$19,287	Deliver detailed series springboards, write pilot episode script and produce pilot episode song.
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>First Day Series 2</i>	\$23,359	Write a series bible, treatments, scripts for two episodes and a production budget and schedule.
Headland Media (NSW)	<i>Unpopular Us</i>	\$12,434	Revise the series storylines, hold a writer's workshop and write two-episode scripts.
Epic Films (SA)	<i>That's What You Think</i>	\$4,528	Hold a development workshop and write a series bible including storylines.
Cheeky Little Media (NSW)	<i>Sophie's Stories</i>	\$10,925	Revise the series bible, write two-episode scripts and produce an animation test.
Princess Pictures (VIC)	<i>Mrs Grumble's Weekend Rumble</i>	\$3,979	Hold a story workshop, plotting meetings and to write a revised series bible, storylines and two scripts.



Tim Bain (NSW)	<i>Knee High Spies</i>	\$14,950	To create a short trailer.
Northern Pictures (NSW)	<i>Hardball – Series 2</i>	\$20,740	Write further scripts for the series.
CJZ Productions (NSW)	<i>Good Deeders</i>	\$17,584	Write two sample scripts.
Gristmill (VIC)	<i>Lightning Primary (formerly Pipette Primary)</i>	\$40,700	Writer's workshop, series bible and pilot episode script and further sample script.
Alix Beane (VIC)	<i>What the Actual?!</i>	\$13,478	Hold a brainstorming workshop and deliver a series bible and plot one episode and write pilot episode.
Midwinter Films (NSW)	<i>Time Writers</i>	\$22,161	Workshop and bible development.
SLR Productions (NSW)	<i>Meet the Smiths</i>	\$20,280	Development workshop and series bible.
Goalpost Pictures (NSW)	<i>You Must Be Layla</i>	\$10,537	Writer's workshop – writing of pilot script and series bible.
Brindle Films (NT)	<i>Maverix</i>	\$95,415	Story workshop to plot the remainder of the series and complete remaining series scripts ahead of pre-production.



Pirate Size Production (VIC)	<i>The True Colour of a Little White Lie</i>	\$39,646	To write a treatment and a first draft of screenplay.
Ambience Entertainment & Tamarind Tree Pictures (NSW)	<i>Barrumbi Kids</i>	\$13,922	To deliver a new series bible, series storylines and write 2 x episode scripts.
Billy Anchor Productions (VIC)	<i>Out of This World</i>	\$23,751	Hold a development workshop, write a series bible and ten-episode outlines.
720 Creative & Fremantle Media (NSW)	<i>Billie & Jack</i>	\$7,750	To hold a development workshop and write a series bible with storylines.
Highly Spirited Pty Ltd (VIC)	<i>Eddie's Lil Homies</i>	\$24,000	To design and develop the lead characters, and animations in both 2D and 3D.
Vishus Productions (SA)	<i>Owl Riders</i>	\$15,000	To update the series bible, write 3 x episode scripts, complete pipeline testing for the animation and deliver a test animation and write series budget and schedule.
Moody Street Kids (VIC)	<i>Dodo Survival Guide</i>	\$25,000	Write a 2nd draft feature length script with a new writer, script editor and story consultant.
Easy Tiger (NSW)	<i>Project X</i>	\$32,256	To hold a development workshop, scene breakdown and 1st draft screenplay .
Total		\$533,912	

At Production Stage

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

Sometimes the ACTF is a major financial contributor to a project, with a distribution advance that represents significant market support for the program. In these circumstances the ACTF will be very involved in every aspect of the production. On other occasions the ACTF provides a smaller contribution to fill a gap in the finance plan to enable a project which is almost financed to get made.

In 2020–21 we invested \$2,321,817 in 7 projects, which have combined total production budgets of \$36,305,364.

Maverix

Maverix is a 10 x half-hour live-action series from the Northern Territory's Brindle Films, producers Rachel Clements and Trisha Morton-Thomas. The series was written by Sam Meikle, Fin Edquist, Michelle Offen, Kelly Schilling and Sarinah Masukor. Directors were Ian Watson, Isaac Elliott and Geoff Bennett. Line Producer was Ross Allsop.

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.

Maverix began filming in Alice Springs in April 2021, and then moved to Adelaide for two weeks filming at the end of June 2021. The series is now in post-production and will be delivered in late 2021.

The ACTF is investing \$2,000,703 in *Maverix*, with \$1 million as distribution advance against rest of world and the balance as equity. \$1,041,703 was paid in the 2020/21 financial year, with the balance to be paid in the 2021/22 financial year. Other investors are Screen Australia, Screen Territory and South Australian Film Corporation.

“With the ACTF at our side, and with ABC showing strong support of the series from early on, we had the confidence to create a show that we love and believe will reach outside of the kids who ride motorbikes into a general audience who will fall in love with our characters like we have. Bernadette and the ACTF team have been across all development including scripts and have been a tremendous ally for *Maverix*.”

RACHEL CLEMENTS, BRINDLE FILMS
PRODUCER OF MAVERIX

The series will have its world premiere on the ABC later in the 2021/22 financial year. It will be available on Netflix to the rest of the world soon after.



Scott from *Maverix*.

Quick Fact:

Maverix employed 184 cast and crew from all over Australia, including 34 Territorians, plus 600 extras.



Hardball – Series 2

The original *Hardball* series was a 13 x half-hour live-action series from Northern Pictures in New South Wales which screened on the ABC in 2019, to strong audience numbers and positive viewer and community feedback. It won numerous international awards including the Prix Jeunesse, an International Emmy and the Japan Prize, and was aired including the BBC, ARD Germany and France Televisions.

The second series of *Hardball* (10 x half-hour episodes) sees lead character Mikey join forces with former rival Tiffany to form an awesome handball doubles team, coached by Jerry and Salwa, with the aim of qualifying for the inaugural NSW State Doubles Handball Championships. Joined by returning characters from the first series, the second series also sees the introduction of some new handball competition to Block Street.

Hardball – Series 2 went into production in Sydney in the second half of 2020, and into post-production at the beginning of 2021.

From Northern Pictures the Executive Producer is Catherine Nebauer and Producer is Joe Weatherstone, with line producer Jacqueline King. The creator/writers were Guy Edmonds and Matt Zeremes, who also directed, along with Darren Ashton and Fadia Abboud.

The series premiered on ABC ME and iview on 25 June 2021.

The ACTF invested a \$710,000 distribution advance, which was paid in full in the 2020/21 financial year. Other investors were Screen Australia and Create NSW.



Mikey from *Hardball*.

“I always knew this series was going to be special, but how special I don’t think anyone could expect. It’s a little show, but it has enormous heart, and I think it’s realness and it being so representative of all our diverse worlds has resonated. The writing is fresh and funny, and our kids are smart, so I do think many kids can see themselves reflected in these characters. We are very grateful for the job the ACTF has done in getting it out to broadcasters, and also delighted that broadcasters have taken a punt on this.”

CATHERINE NEBAUER, NORTHERN PICTURES
HARDBALL SERIES 2 EXECUTIVE PRODUCER

Quick Fact:

Hardball 2 employed 154 cast and crew, plus extras, almost all of whom were NSW based.



Space Nova

Space Nova is a 26 x 24 minute animated series developed and produced by SLR Productions in New South Wales as a co-production with Giggle Garage in Malaysia for broadcast on Channel Nine, ABC ME and German television network, Super RTL.

The series follows an Australian family on a mission to explore the universe, heading into space on behalf of the Australian Space Association on the ship *Space Nova 1* to join the international space station Luna Port. But like moving to any new city, there are new friends, new challenges, and when you throw in finding new planets, investigating stardust, searching for renewable energy sources, and cosmic optical illusions, life is never dull.

The series producers are Suzanne Ryan, Yasmin Jones and Juhaidah Jeomin, with Creative Directors Jo Boag and Sandra Khoo.

The ACTF will have distribution rights for Australia and New Zealand, subject to the ABC and Channel Nine's rights. ZDF Enterprises will distribute the series worldwide (excluding Australia and New Zealand). This series was delivered to the broadcasters in May 2021 and premiered on Channel Nine's 9GO on 5 March 2021 and ABCME from 2 April 2021.

The ACTF invested \$100,000 for the Australia and New Zealand distribution rights, of which \$70,000 was paid in the 2020/21 financial year and \$30,000 was paid in the previous financial year.

“A show like *Space Nova* is aspirational and very current. Who knows, it might inspire a future Australian astronaut or scientist to travel beyond the stars”

SUZANNE RYAN, PRODUCER,
SPACE NOVA



Voice actors Zachary Fuller as Jet and Adelaide Tustian as Adelaide on *Space Nova*.

Quick Fact:

Karli Alinta Noon – one of Australia's leading astronomers and astrophysicists – was a consultant on this series, ensuring that the series' space content is based on fact, not fiction.

Little J & Big Cuz Series 3

The ACTF previously supported the production of the animated series *Little J & Big Cuz* Series 1 and 2 through distribution advances against the rest of world rights outside of Australia. The series is produced by Ned Lander Media and Old Dog Pictures (New South Wales) and co-produced with Media World Pictures (Victoria) and Blue Rocket Productions (Tasmania).

Little J & Big Cuz has been very successful for NITV and the ABC and gained a great deal of positive publicity across the first two seasons. The Indigenous language versions of the series are also screened on NITV and part of an outreach program across rural and outback Australia via the Australian Council for Educational Research ('ACER').

The producer is Ned Lander, with Co-Producers Colin South and Dave Gurney, Director Tony Thorne, Script Producer Clare Madsen and writers Beck Cole, Dot West, Erica Glynn, Sam Paynter and Tony Thorne.

The third series will be delivered in October 2021 and will be screened in Australia by both NITV and the ABC. The ACTF will have worldwide distribution rights and ACER will have the education rights.

The ACTF invested \$170,000 for the worldwide distribution rights, of which \$102,000 was paid during the current financial year, with \$34,000 paid in the 2019/20 financial year and 34,000 to be paid in the 2021/22 financial year.



Little J from *Little J & Big Cuz*.



Director of *Little J & Big Cuz* Tony Thorne.

Quick Fact:

Episodes of earlier series of *Little J & Big Cuz* have been translated into the Noongar, Gija, Torres Strait Creole, Palawa Kani, Warlpiri, Djambarrpuyngu, Pintinjarra, Arrernte, Wiradjuri and Yawuru languages.

Red Dirt Riders

Red Dirt Riders is a 5 x 15 minute live-action observational documentary series from Weerianna Street Media, Western Australia.

Two and four-wheeler obsessed Roebourne kids adventure across their country. Over 5 episodes, the kids from the remote Pilbara Region, venture out on their freedom machines to crisscross Ngarluma country. They are aided by adults who guide the fun. The amazing location and Pilbara landscapes in Ngarluma country are a feature of the series. Rough and ready, fast and furious, a bunch of funny, cheeky off-road *Red Dirt Riders* show you a thing or two about red dirt riding and share stories about their world!

The producer was Robyn Marais and the Director was Tyson Mowarin.

The series premiered on ABC ME and iview in early July 2021, and on NITV in September 2021. The ACTF will have worldwide distribution rights in the series.

The ACTF invested \$80,000 for the worldwide distribution rights, of which \$20,000 was paid in the 2020/21 financial year and \$60,000 will be paid in the next financial year.

“Working with the ACTF has been a consistently great experience. On *Thalu*, Bernadette O’Mahony was a supportive, creative, generous EP and for *Red Dirt Riders* she was equally supportive with valuable advice and also trusted that Weerianna could deliver within a tight broadcaster schedule. Weerianna has gone from strength to strength, thanks in a big way to its association with the ACTF, and the 'halo effect' working with the ACTF affords us.

We hope to collaborate with ACTF and their excellent, friendly, highly professional team in the future.”

ROBYN MARAIS,
WEERIANNA STREET MEDIA,
RED DIRT RIDERS, PRODUCER

The Deep Series 4

The Deep is a 13-x half-hour animated series from A Stark Productions, New South Wales.

The Deep follows the Nekton family – a brilliant team of underwater explorers. Their adventures tap into the explorer in all of us as they investigate the mysterious depths of the ocean – that final unexplored frontier on their own planet. A place where leviathans swim through sunken cities, where pirates lurk amidst floating black markets and where a mysterious group of Guardians hide long lost secrets.

The Producer is Avrill Stark, with series director Trent Carlson. It was created by Tom Taylor and James Brouwer.

Season 4 will go to air on the ABC. The ACTF will have distribution rights for Australia and New Zealand in all 4 series of *The Deep*, subject to the ABC’s broadcast rights. Wildbrain will distribute for the rest of the world. The ACTF invested \$360,000, of which \$288,114 was paid in the 2020/21 financial year, and \$71,886 will be paid in the next financial year.

“Incredible journey and thanks so much to the ACTF for coming aboard our very large submarine – so much appreciation.”

AVRILL STARK,
A STARK PRODUCTIONS,
THE DEEP, PRODUCER

More Than This

A teen drama reflecting the real, raw, messy, sexy, beautiful, confusing, gross, overwhelming, exciting, anxiety stricken, courageous, thrilling, and authentic reality that is an Australian teenager's life, at home, at school, at work, at parties and all that's in between.

More Than This is a 6 x half-hour live action-drama series from Baby Banksia, Victoria.

More Than This follows five diverse senior school students and their teacher, who are thrown together when they take an extension English class in Year 12. In an authentically raw and true tone, it explores the real issues surrounding the uniquely Australian teen life that is relationships, addiction, school grades, sexuality, social and family pressures, responsibilities and how to just mentally deal with life as a 'coming of age' teen in suburbia. The stories are told from the point of view of a different character each episode, exploring their own specific and relatable life that intersects and integrates with most other characters in the infamous Year 12 English tute group. Uniquely written by teens for teens, it is an Australian 'Breakfast Club' for Gen Z.

More Than This was filmed in Melbourne in the first few months of 2021, after Covid restrictions had lifted in Victoria.

It was created and written by Oliva Deeble, produced by Kate Gorman and Charmaine Gorman and directed by Kate Gorman and John Sheedy.

The ACTF invested a total of \$122,464 in *More Than This*, of which \$100,000 is equity investment and \$22,464 is a distribution advance against all rights. \$90,000 was paid in the 2020/21 financial year, and \$32,464 will be paid in the next financial year.

More Than This has been acquired by Paramount + for Australia and New Zealand.



Charlotte from *More Than This*.

“The ACTF’s support and guidance on our teen drama has gone way beyond just being a financial backer. They have worked outside the box (both the industry standard one and their own) to help this project get made, something that would not have been possible for other funding bodies because they can’t operate with this flexibility. Their excitement in supporting genuine and diverse teen stories, coming from the voice of a teenaged screen writer, was so validating for us. I have been so

impressed and grateful for the ACTF’s guidance of our very young writer to bring her into the industry with feedback, mentors and advice. This is also true for their guidance of the middle-aged producers as well. Their understanding of why it is important to let this teen demographic represent themselves enabled us to make unique project, truly nurturing Australian teen stories.”

KATE GORMAN, BABY BANKSIA,
MORE THAN THIS, PRODUCER

At Financing Stage

During the 2020/21 financial year, the Commonwealth Government announced that it would be providing the ACTF with additional funding of \$20 million over 2 years from 1 July 2021, to enable it to invest in more children's content.

The knowledge that this funding was coming provided the ACTF with the certainty required to commit to several of the productions already reported in the At Production Stage section of this report (*Red Dirt Riders, The Deep, More Than This*).

During the 2020/21 financial year the ACTF also committed \$4,675,464 to five new projects with combined production budgets of \$38,833,945 for the 2021/22 financial year:

The PM's Daughter, Fremantle Pictures, New South Wales, \$200,000 as a combination of distribution advance against Australia and New Zealand and equity investment.

Built To Survive, Butter Media, New South Wales, \$350,000 as a worldwide distribution advance. This has subsequently been increased to \$365,000.

Barrumbi Kids, Tamarind Tree Pictures, Northern Territory and Ambience Entertainment, New South Wales, \$1,225,464 as a combination of distribution advance against rest of world and equity investment.

100% Wolf, Flying Bark, New South Wales, \$500,000 as equity investment.

Crazy Fun Park, Werner Films - Victoria, \$2,400,000 as a combination of distribution advance against rest of world and equity investment

Those new project commitments (\$4,675,464) combined with remaining funding commitments for productions commenced in 2020-21 (\$1,157,358) means that the ACTF starts the 2021-22 financial year with \$5,832,822 already fully committed to productions that have been financed and will be in production in 2021-22.

Covid-19 Impact

Every production the ACTF has supported during the year has been impacted by the Covid-19 pandemic.

Moving animated productions to a 'working from home' model delays delivery times and impacts budgets.

The complex safety protocols required on live-action drama production increase the cost of production.

Interstate quarantine requirements, state wide lockdowns or lockdowns in specific local government areas, and closed state and territory borders have all been difficult to predict. These have significant cost implications.

Productions that were delayed in 2020 were budgeted prior to the pandemic and did not predict shortages of equipment and crew, increased accommodation costs, reduced accommodation availability and various other issues.

Cast and crew may be brought in from around the country, with quarantine, lockdowns and closed state and territory borders creating difficult situations.

Producers and production companies are making multiple difficult decisions every day on production to navigate these challenges – rescheduling where they can film, re-casting or re-crewing certain roles at the last minute, re-writing scripts on the fly sometimes to accommodate the change in plans.

On all the projects it supports, the ACTF is working with broadcast and streaming partners, as well as Screen Australia and screen agencies, to support productions to complete during difficult circumstances.

There will be budget overages on a number of productions, to which the ACTF (as well as all other parties) will contribute, and this, in turn, may impact the overall funds available to invest in production over the next few years.



Cat from *The PM's Daughter*.

Awards

During 2020–21 Australian children’s television series supported by the ACTF received the following awards and accolades:

Hardball Series 1 (Northern Pictures)

- 2020 International Emmy Kids Awards, Winner, Best Live Action Kids Series
- 2020 NHK Japan Prize, Winner, Best Primary School Aged Program

First Day Series 1 (Epic Films)

- 2020 Rose d’Or Award, Winner, Best Children’s & Youth series
- 2020 ATOM Awards, Winner, Best Children’s Program
- 2020 Chicago International Children’s Film Festival, 1st Prize, Live Action TV Category by Professional Jury
- 2021 KidScreen Awards, Winner, Best Live-Action series
- 2021 Banff World Media Festival Rockie Awards, Winner, Live Action: Children
- 2020 NHK Japan Prize, Runner Up, Best Primary School Aged Program
- 2020 GLAAD Media Awards, nominated for Outstanding Kids & Family Programming

Little J & Big Cuz Series 2 (Ned Lander Media)

- 2020 NHK Japan Prize, Runner Up, Best Pre School Program
- 2020 AWGIE Awards, Dorothy West, Beck Cole & Erica Glynn were nominated for best writers in the pre-school category, Erica Glynn won.

And Then Something Changed (Sticky Pictures)

- 2020 MIPCOM Diversify TV Excellence Awards, Winner, Representation of Diversity in Kids Programming

Thalu (Weerianna Street Media)

- 2020 APRA AMCOS Screen Music Awards, Nominated Best Television Theme
- 2020 APRA AMCOS Screen Music Awards, Episode 5: Shadow Boxer, Nominated Best Music For Children’s Television

Mustangs FC (Matchbox Pictures)

- 2020 AWGIE Awards, Alix Beane and Magda Wozniak, nominated for Best Writers in the Children’s C Category, Magda Wozniak won.

Are You Tougher Than Your Ancestors? (Sticky Pictures)

- 2020 AEAF Awards, Winner, Special Merit Award
- 2020 ATOM Awards, Nominated for Best Factual Program
- 2020 Chicago International Children’s Film Festival, 2nd Prize, Live Action TV category by Professional Jury

2020 Chicago International Children’s Film Festival (CICFF) (Epic Films)

CICFF is the oldest children’s film festival in the world, and it aims to set an internationally recognized standard of excellence in film for children and youth. The ACTF supported programs selected for screening at CICFF were: *Thalu*, *Little J & Big Cuz (Series 2)*, *First Day*, *DisRupted* (all 3 short films) and *Are You Tougher Than Your Ancestors?*



Samara from *Thalu*.

Quick Fact:

An unprecedented number of Australian children's programs made the jurors' selection for the 2020 Japan Prize.

In the Primary School Aged category 4 shows – *The Inbestigators*, *Hardball*, *First Day* and *DisRupted: Rocky and Me* competed against 8 fellow finalists from around the world, with *Hardball* and *First Day* taking out first and second place.



International Sales

Australian children's screen content is world class and the ACTF's distribution team is dedicated to taking that content to the world.

The release of the first series of *Hardball* and *First Day* contributed to strong international sales during 2020-21.

Sales of \$1,863,816 were generated across the catalogue.

Hardball (Northern Pictures, New South Wales) was sold to TVNZ, Tele-Quebec for French speaking Canada, BBC UK, ARD Germany, Canal Futura Brazil, ETB Spain and Televisio de Catalunya Spain. Whilst still in production the second series of *Hardball* was sold to SABC South Africa, Televisio de Catalunya Spain, ARD Germany and RTE Ireland.

“Many think he will never make it, but Mikey teaches them all a lesson of optimism and tenacity. Filled with fun and comedy, *Hardball* conveys to our young audience the underlying universal message that

leading a good life starts with yourself and your positive approach towards its challenges.”

PATRICIA VASAPOLLO, ARD HR GERMANY,
HEAD OF FAMILY & FICTION

First Day (Epic Films, South Australia) was sold to HOP TV Israel, Hulu USA, RTE Ireland, BBC UK, DR-TV Denmark, Canal Futura Brazil, NHK Japan, CBC Canada, SABC South Africa and France Televisions.

“We are very pleased and proud to be able to deliver the universal message that this drama series (*First Day*) entails, to our teenage viewers in Japan. We are confident that the young viewers who watch this program will immediately feel that this is THEIR story...

I strongly believe that this program will definitely be an important first step forward for Japan to become a country where every one of us has our own place to live.”

TAKAKO HAYASHI, SENIOR PRODUCER,
NHK PROGRAMMING DEPARTMENT

“This deeply moving story, beyond Hannah's struggle to be her authentic self, is a wonderful lesson in tolerance and courage.”

CLAIRE HEINRICH, HEAD OF ACQUISITIONS,
CHILDREN AND YOUTH DEPARTMENT,
FRANCE TÉLÉVISIONS

The Inbestigators, (Gristmill, Victoria) already screened worldwide via Netflix, was released from a holdback enabling it to be made available to linear television networks. Sales were concluded with Israeli Public Broadcasting Corporation, SABC South Africa and RTVE Spain.

“Australia makes some brilliant kids' TV. Kids and I are binging on *The Inbestigators*. Again. We've watched it many times and it's still great. *Little Lunch* is equally fabulous.”

JEN FAULCONBRIDGE (@INNEJF)
14 JANUARY 2021, VIA TWITTER

Little J & Big Cuz (Ned Lander Media) series 1 and 2 were sold to the Aboriginal Peoples' Television Network (APTN) Canada.

“We found *Little J and Big Cuz* on NITV and I have two happy and chilled kids now... a great, Australian made kids' cartoon which is all about family, friendship and learning.”

MELINA D (@MELWIL) – 5 MARCH AND 16 APRIL 2021, VIA TWITTER

Closer to home, older titles including all four series of *Round The Twist*, *Spellbinder*, *Lockie Leonard* and *Yolgnu Boy* were sold to Netflix for Australian and New Zealand audiences.



Behind The scenes shot on the set of *First Day*.

Quick Fact:

The ACTF made its first ever sale to US streaming giant, Hulu in 2020. The highly acclaimed series *First Day* streamed exclusively in the US on Hulu.

Education and Outreach



Resource Development

Language of Belonging : Wadu Matyidi – Website Upgrade

The Language of Belonging website is based on the First Nations animation *Wadu Matyidi*. Designed specifically for primary-aged students, it explores the Adnyamathanha language, culture, stories and traditions and encourages students to develop their own portfolio and cultural understanding. It contains the original *Wadu Matyidi* animation and five behind the scenes mini documentaries, with five comprehensive units of work; My Mob, My Country, My Story, My Heritage and My Project; each aligned with the Australian Curriculum areas of English, The Arts and Languages, with a Cross-Curriculum Priority of Aboriginal and Torres Strait Islander histories and cultures.

Rocky & Me Teaching Toolkit

Rocky & Me is one of the DisRupted series of short films that share the experiences of being a young person with a disability in Australia. It follows the story of Stella, an 11-year-old girl living with cerebral palsy. When Stella gets her first wheelchair, she also gains independence and confidence.

The *Rocky & Me Teaching Toolkit* supports Year 5 and 6 teachers and students to explore

themes from the short film, with learning tasks related to disability, inclusivity, friendships, puberty, wellbeing and media representation. Tasks are mapped to the Australian Curriculum, linking to English, Health and Physical Education, Critical and Creative Thinking, and Personal and Social Capability. The resource and film can also be incorporated into Respectful Relationships education for upper primary students.

“The Rocky & Me Teaching Toolkit is another quality curriculum resource developed by the ACTF focusing on disability and inclusivity that we have included in the Department’s Connect portal for Western Australian government primary and secondary schools.”

FIONA WALKER, PRINCIPAL CONSULTANT
K-12 LITERACY, DEPARTMENT OF EDUCATION
WESTERN AUSTRALIA



Ghenoa Gela host from *Are You Tougher Than Your Ancestors?*

The Funny Ones Teaching Toolkit

In *The Funny Ones*, four girls with a passion for making people laugh are introduced to four of Australia’s funniest women. Together they turn ideas from their own lives into material for a show that has everyone in stitches. The discussion starters and learning tasks suggested in *The Funny Ones Teaching Toolkit* provide additional ideas for Years 3 – 6 students to engage with the film. Tasks relate to collaboration, audiences, performance and feedback, with relevant curriculum links noted for Drama, English, Critical and Creative Thinking, and Personal and Social Capability.

Are You Tougher than Your Ancestors? Teaching Toolkit

Are You Tougher than Your Ancestors? explores familiar historic periods and events through the eyes of children who lived through them. Each episode reveals an incredible true story of a resilient and courageous child from the past, and challenges modern-day children to emulate their experiences.

The learning tasks in this F- 6 teaching resource link to key understandings and inquiry skills outlined in the History sub-strand of the F-6/7 Humanities and Social Sciences curriculum.

The Legend of Burnout Barry Teaching Toolkit

In *The Legend of Burnout Barry*, teenage friends Wheely, Brent and Shay are tightly bound by their shared and insatiable appetite for adventure. But when Wheely's obsession with being the town record holder becomes more important than his friends, he risks losing more than just the title.

The discussion starters and learning tasks outlined in *The Legend of Burnout Barry Teaching Toolkit* provide ideas for Years 5 - 8 students to engage with this entertaining short film. Tasks will develop students' storytelling understandings and skills, with relevant Australian Curriculum links noted for English.

And Then Something Changed Teaching Toolkit

Portraying a realistic and un-sensationalised representation of a 'day in the life' of Louis - an eight-year-old boy with Achondroplasia - *And Then Something Changed* explores a present-day world where accessibility is still an issue. The *And Then Something Changed Teaching Toolkit* will support Year 3 - 6 teachers and students to explore themes from the short film, with learning tasks related to disability, inclusion, accessibility and media representation.

“I'm going to share this [resource] with the Short Statured People of Australia (SSPA) as it will be such a useful tool for our short statured families navigating school and accessibility.”

KEIRAN WATSON-BONNICE,
DIRECTOR, AND THEN SOMETHING CHANGED



Still from *And Then Something Changed* from the DisRupted collection.

Student Experiences

2020 My Place Competition

The 2020 *My Place* Competition, held in partnership with the Australian Literacy Educators' Association (ALEA), attracted 3,119 entries from 239 schools.

Students were asked to reflect on how this challenging moment in history (the Covid-19 pandemic) looked and felt for them, their families and communities. Final judging was conducted by Nadia Wheatley, the author of the *My Place* picture book upon which the television series is based. Winning entries can be viewed on the ACTF website.

“The *My Place* Competition gave students an opportunity to challenge and stretch themselves in their writing and share it with a wider audience. They have been exposed to writing by children their own age at a higher level which has challenged them and hopefully inspired them to

see possibilities to develop and work on their own creative writing, story-telling and communication skills.”

LISA YORK, TEACHER - MOUNT BARKER
COMMUNITY COLLEGE (WA)

“It has been a great opportunity for our kids from a tiny rural school to participate in. We are always looking for creative opportunities external to our school environment and we highly value writing in our school and this resonated greatly.”

LINDA STEWART, TEACHER - BOOLIGAL
PUBLIC SCHOOL (NSW)

“I teach at a school where 87% of students speak English as a second language. The [students] connected through the webinar with Nadia Wheatley. They felt that their place was important as it forms a part of history.

It’s important for students to identify and develop an understanding of history through the eyes of its people [and the competition] tied in with English and History outcomes.”

RUTH CLOSE, CLASSROOM TEACHER - HILLTOP
ROAD PUBLIC SCHOOL, NSW



Chelsea Paleologos – First Prize Winner of the 2020 My Place Competition.

The Unlisted Q&A Webinar

On 27 August 2020, the ACTF hosted the Australia-wide webinar for upper-primary and secondary students with the creator of *The Unlisted* series, Justine Flynn, and actors Ved Rao, Vrund Rao and Miah Madden. Twenty-three schools registered 971 students to attend.

Students submitted questions for Justine and the cast about the key themes of the series, and explored Justine's role as creator and director. Justine, Miah, Ved and Vrund spoke about the series' themes of cultural diversity, individual rights, resilience and ethical understanding.

The webinar is available on the ACTF YouTube channel.

“Our students loved hearing the advice from Justine, Miah, Ved and Vrund gave about acting, scriptwriting and directing. Their advice was very practical and gave the students greater motivation for pursuing

their interests in writing and creating their own stories.”

JESSICA HICKEY, TEACHER - KINGS LANGLEY
PUBLIC SCHOOL (NSW)

Are You Tougher Than Your Ancestors? Q&A Webinar

On 12 November 2020, the ACTF hosted the Australia-wide webinar for primary students with the creator of *Are You Tougher Than Your Ancestors?* series, Vanna Morosini, host Ghenoa Gela and participants from the Milk Run episode Harry and Jeffrin. Seventeen schools registered 824 students to attend.

Students submitted questions for Vanna, Ghenoa, Harry and Jeffrin about the key themes of the series, what the participants learned about being involved and exploring Vanna's role as creator and producer.

The webinar is available on the ACTF YouTube channel.

“The Year 5 & 6 students really appreciated being able to ask their questions

directly to Vanna, Ghenoa, Harry and Jeffrin and learning about what goes into making a great series like Are You Tougher Than Your Ancestors? It was a great learning experience.”

AMANDA LENON, TEACHER - GREAT RYRIE
PRIMARY SCHOOL (VIC)

Composer Q&A Webinar

This virtual learning event for primary and secondary students was held on 21 June 2021 to coincide with Make Music Day. Sixty-seven schools registered 2,330 students to attend.

The webinar introduced students to five of the composers behind Australia's most popular children's television series, with a panel including Joff Bush, Helena Czajka, Craig Pilkington, Ned Beckley and Josh Hogan. The panel revealed their way into music composition and the role of the composer in contributing to storytelling. As each composer was online from their studio, it was lovely to have some of them jump onto the keyboard as they explained what they do.

“Thank you very much for the chance to participate in this webinar. My students were really impressed to find themselves listening to real, live composers, and they loved having their questions answered! My upper primary classes will be looking at soundscapes and live film-scoring next term so it will be fantastic to be able to revisit some of the relevant sections of the webinar.”

KIM ALLEN, CLASSROOM TEACHER - GLEN DHU
PRIMARY SCHOOL (TAS)

The webinar is available on the ACTF YouTube channel.

Quick Fact:

On Make Music Day, 67 schools registered 2,330 students to hear real-life television composers talk about making music for children's television series. It was one of our most successful webinars and generated wonderful feedback.



Professional Learning

2020 ATOM Queensland State Conference – Virtual Event (QLD)

The ACTF sponsored the 2020 ATOMQ State Conference and the education team participated in two virtual workshops over 9 & 10 October. The workshops targeted both primary and middle-years teachers, with a strong focus on media-making skills and the importance of diverse media representation.

ACTF Content in NT eLearn Portal – Virtual Professional Learning (NT)

The ACTF Team ran a virtual session for Northern Territory teachers on 10 December, highlighting the ACTF content and curriculum resources available to NT schools via the Department's eLearn portal.

The session specifically focused on the year levels and curriculum areas covered by particular ACTF series and looked at how teachers had been using the resources to enhance learning in their classrooms.

“The ACTF content in eLearn will provide teachers across the territory with access to high-quality Australian children’s content that can be used in so many areas of teaching. The virtual session provided a great overview of the exciting possibilities that NT teachers now have accessing this quality Australian content.”

REGINA THOMPSON,
DIRECTOR FAMILIES AS FIRST TEACHERS
PROGRAM, DEPARTMENT OF EDUCATION,
NORTHERN TERRITORY GOVERNMENT

South Australia Department for Education – Support for Year 8 Television Drama Unit

By providing access to curriculum resources and scripts, the ACTF Education team supported the South Australian Department for Education in developing a Year 8 English unit on television drama in early 2021. Developed by Curriculum Writer Kerri Griffiths for the Curriculum Development Team, the unit aims to develop students’ understanding of how ideas and perspectives are communicated on screen through language features, literary devices and visual elements. The unit focusses on Australian television drama including ACTF supported series *The Unlisted* and *Lockie Leonard*. South Australian teachers can log in to their Department for Education’s portal with their LearnLink details to access this comprehensive resource.

ALEA Sydney North Local Council – Virtual Professional Learning (NSW)

The ACTF Education team presented a virtual professional learning session for primary teachers and teacher librarians in partnership with the Australian Literacy Educators’ Association (ALEA) Sydney North on 15 May 2021. Participants

discussed the use of screen content to meet English curriculum outcomes. They were introduced to new and recent ACTF-funded series, filmmaking apps and the virtual learning opportunities ACTF provides for students.



EVIE MACDONALD as Hannah Bradford
from *First Day*.

Audience Access

Children's screen content is relicensed and re-screened many times over, enabling new generations of children to discover it, and broadcasters and streaming platforms to build libraries of quality children's content.

During the year there were 91 plays of ACTF supported shows (new and old) on ABC ME and 31 programs were available for streaming on ABC iView and/or SBS On Demand. A further 14 ACTF supported series were available for streaming on Netflix and/or Stan.

During the financial year *Thalu*, *Space Nova* and *Hardball 2* had their first runs on the ABC.

Thalu went to air for the first time on ABC ME on Monday 6 July 2020 and had two further runs during the year. It was also available on iView where it had a total of 522,300 plays across the year.

Space Nova featured in ABC ME's "Best Fest" from 1 – 30 April 2021, where it was the 3rd highest performing program.

Hardball 2 premiered right at the end of the reporting period on 25 June 2021 on ABC ME. It has already achieved 450,300 plays on iView in just a few months.

Select ACTF titles are available to public and tertiary library members through streaming platform, Kanopy. Older shows that are out of their TV licence are available on the ACTF's Twisted Lunchbox YouTube channels which is steadily growing with 25,185 subscribers at 30 June 2021.

The ACTF's entire back catalogue is available for all schools in Western Australia and Northern Territory via their Education Department portals, and the Queensland Department of Education recently acquired ten programs for its portal.



Space Nova.

Financial Report





Little J & Big Cuz Season 3.

Financial Report

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Janet Holmes à Court, AC
Chairman

Appointed 01.12.1983
(Re-elected 24.11.2020)

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-elected 31.10.2019 for three years)

Andrea is an experienced creative and executive producer of premium drama, comedy and documentary content. She is currently Executive Producer and Head of Development with renowned company Tony Ayres Productions. Her credits include ABC anthology drama *Fires*; International Emmy nominated *Wrong Kind of Black*; screen opera *The Divorce*; comedy series *How to Stay Married* and *It's A Date*, Indigenous comedy *8MMM Aboriginal Radio*; and documentary series *Sporting Nation with John Clarke*; *Tripping Over*; *SeaChange* (1998-2000); *After the Deluge*, *CrashBurn*, *Worst Best Friends* and *Outland*. Andrea started her career as a lawyer and has been a principal and a senior executive in leading independent local and international production companies. Andrea is also on the Board of Film Victoria.



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 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
(Reappointed 09.09.2019 for three years)

Jenny Burgess has worked for 30 years in public education. Jenny's work in the Tasmanian Department of Education has included senior secondary curriculum and accreditation, education data and performance, curriculum development, and portfolios in inclusion and diversity. 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 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 leadership and administration, and a Master of Education with a focus on literacy and numeracy teaching and assessment. Jenny represents the Tasmanian Government on the Board.



Dr Rosemary Cahill

Appointed 25.11.2019 for three years

Dr Rosemary Cahill works for Telethon Kids Institute as Chief Investigator for an evaluation of the Early Years Initiative in Western Australia and was previously a senior officer within WA's Department of Education. She has taught, developed policy and overseen system-level initiatives in early childhood, literacy and numeracy since the 1980s. This includes Deadly Ways to Learn; Getting it Right Literacy and Numeracy Strategy; the Universal Access National Partnership and the National Quality Standard in WA; and KindiLink. Rosemary recognises her experience of growing up in Western Australia's wheatbelt, motherhood, living overseas with young children and study 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 Curriculum and Learning 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 Sister, 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.



Sally Hodgson

Appointed 17.03.2021 for three years

Sally Hodgson is the General Manager, Quality Teaching and Learning with the Northern Territory Department of Education. Sally is a change agent who supports the teaching of quality curriculum from Transition to Year 12 across the NT. Sally's goal is to support her team to build capability and confidence in all teachers to support improved student outcomes. She has spent 17 years in leadership roles in secondary schools across the NT. Sally led the implementation and roll out of the Northern Territory Certificate of Education and Training from 2008-2016. She has a Bachelor of Education specialising in secondary mathematics and science. Sally was a co-presenter of the Imparja developed Sci-Fax production in 1994. Sally is the Northern Territory Government representative.



Ian McGill

Appointed 25.03.2021 for three years

Ian has nearly 40 years' experience as a corporate lawyer practising in the technology, media and telecommunications sectors. He retired from Allens on 30 June 2020 after 30 years as a partner. His career highlights included being managing partner of Allens, acting for the commercial television plaintiffs in the 1992 High Court case that established the implied constitutional guarantee of freedom of political communication, acting for News Corporation on the establishment of FOXTEL and acting for the indigenous groups that established NITV. Ian is currently the chairman of Prime Media Group Limited and a non-executive director of Documentary Australia Foundation, the Sydney Institute of Marine Science, the SIMS Foundation and Uphold & Recognise Limited. Ian is a Commonwealth Government representative.



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.



Sally Scales

Appointed 17.03.2021 for three years

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



Dr Paul Wood PSM

Appointed 03.02.2021 for three years

Paul is the Acting Executive Director, Literacy and Numeracy, COVID Intensive Learning Support Taskforce Lead. Paul has been a teacher, a principal of three schools and a system leader of educational programs at a state-wide level. Paul is passionately committed to improving the learning outcomes of all students and a focus on educational leadership, student equity and inclusion and the use of evidence informed practice. Paul is currently leading the statewide small group tuition program to boost the learning of students most impacted by the challenges of 2020. Paul was recently awarded the Public Service Medal in the Australia Day Honours list in 2021 for his leadership of the state-wide curriculum support for schools through the COVID-19 pandemic. Paul has a PhD in educational leadership from the University of Sydney. Paul represents the NSW Government on the Board.



More Than This.



Cheryl Best

**Appointed 21.6.2016
(Reappointed 21.06.2019 for three years)**

(Resigned 24 November 2020)

Cheryl Best was the Executive Director, Learning and Teaching in the NSW Department of Education. Cheryl worked in various educational settings over more than thirty years, and has a wealth of experience in school leadership and effective implementation of strategic priorities. Cheryl represented the NSW Government on the Board.



The Hon Helen Coonan

**Appointed 22.11.2016
(Reappointed 26.11.2019)
(Resigned 24 November 2020)**

Helen is a former Senator in the Australian Parliament, a Cabinet Minister and Deputy Leader of the Government in the Senate. Helen was an elected member of the Board.



Regina Thompson

**Appointed 14.02.2018 for three years
(Resigned 14 February 2021)**

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. 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 represented the Northern Territory Government on the Board.

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 2021 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
- Ian Booth
- Jason Borton
- Jenny Burgess
- Dr Rosemary Cahill
- Susan Cameron
- Dr Michael Carr-Gregg
- Sally Hodgson (Appointed 17 March 2021)
- Ian McGill (Appointed 26 March 2021)
- Robyn Rosengrave
- Sally Scales (Appointed 3 March 2021)
- Dr Paul Wood PSM (Appointed 3 February 2021)
- Cheryl Best (Resigned 24 November 2020)
- The Hon Helen Coonan (Resigned 24 November 2020)
- Regina Thompson (Resigned 14 February 2021)

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 \$29,190, (2020: loss \$8,510).

REVIEW OF OPERATIONS

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

SIGNIFICANT CHANGES IN STATE OF AFFAIRS

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

PRINCIPAL ACTIVITIES

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

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

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

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

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

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

AFTER BALANCE DATE EVENTS

Subsequent to the reporting date, the State government of Victoria enacted a lockdown which commenced at 11:59pm on Thursday 15 of July 2021 and again at 8:00pm on Thursday

5 of August 2021. These restrictions have not impacted the business significantly as the economic entity has maintained its operational activity, notwithstanding staff are working from home. There have been no significant short term implications to either revenue or operational expenditure.

Except for the Coronavirus (COVID-19) and subsequent government actions described above, there has been no matter or circumstance, which has arisen since 30 June 2021 which has significantly affected or which may significantly affect:

- (a) the operations, in financial years subsequent to 30 June 2021, of the economic entity, or
- (b) the results of those operations, or
- (c) the state of affairs, in financial years subsequent to 30 June 2021, of the economic entity.

LIKELY DEVELOPMENTS

The Commonwealth Government has provided the entity with additional funding of \$20 million over 2 years from 1 July 2021, to invest in the development and production of children's content. The first tranche of that funding was received in July 2021. This additional funding will significantly increase the ACTF's capacity to invest in Australian children's content over the next two years.

Continued delays to filming schedules and additional costs associated with filming in a COVID-safe manner, which are difficult to predict in advance, are likely to continue throughout the year and may increase the cost of productions, requiring additional support from the ACTF and other investors.

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	5	5	-	-	3	3	4	4
Andrea Denholm	5	5	4	4	3	3	-	-
Ian Booth	5	5	-	-	-	-	4	4
Jason Borton	5	4	-	-	-	-	4	2
Jenny Burgess	5	2	4	2	-	-	-	-
Dr Rosemary Cahill	5	5	-	-	-	-	4	4
Susan Cameron	5	4	-	-	-	-	-	-
Dr Michael Carr-Gregg	5	4	4	3	-	-	-	-
Sally Hodgson	2	2	-	-	-	-	-	-
Ian McGill	2	2	-	-	-	-	-	-
Robyn Rosengrave	5	4	4	3	-	-	-	-
Sally Scales	2	1	-	-	-	-	-	-
Dr Paul Wood PSM	3	3	-	-	-	-	-	-
Cheryl Best	2	-	2	-	-	-	-	-
The Hon Helen Coonan	1	-	-	-	-	-	-	-
Regina Thompson	3	3	-	-	-	-	-	-

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 outstanding obligations of the group. At 30 June 2021 the number of members was 13. The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$650.

AUDITOR'S INDEPENDENCE DECLARATION

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

SHORT AND LONG-TERM OBJECTIVES

The economic entity has four key objectives:

Objective 1 – Production and Development

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

Objective 2 – Education

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

Objective 3 – Policy, Access and Distribution

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

Objective 4 – Accountability

Efficiently and effectively manage the economic entity for its stakeholders.

STRATEGY FOR ACHIEVING OBJECTIVES

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

MEASUREMENT OF PERFORMANCE

The economic entity measures its performance in achieving its objectives according to a comprehensive range of key performance indicators set out in its Corporate Plan. The Corporate Plan for 2021-2024 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: 7 September 2021

**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 2021, 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: 7 September 2021

Pitcher Partners. An independent Victorian Partnership ABN 27 975 255 196. Level 13, 664 Collins Street, Docklands, VIC 3008

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FOR THE YEAR ENDED 30 JUNE 2021

	NOTES	2021 \$	2020 \$
Revenue and other income			
Sales income	3	500,619	190,378
Commonwealth government grant	3	2,894,500	2,893,000
Other revenue	4	1,261,234	990,066
		<u>4,656,353</u>	<u>4,073,444</u>
Less: expenses			
International distribution		(476,623)	(568,135)
Project and industry development		(884,091)	(733,978)
Administrative expenses		(1,492,146)	(1,546,050)
Publications and communication		(277,536)	(276,770)
Education unit		(442,680)	(467,412)
Production costs write off		(928,885)	(327,050)
Digital implementation		(183,582)	(162,559)
		<u>(4,685,543)</u>	<u>(4,081,954)</u>
Loss		<u>(29,190)</u>	<u>(8,510)</u>
Other comprehensive income for the year		<u>-</u>	<u>-</u>
Total comprehensive income		<u><u>(29,190)</u></u>	<u><u>(8,510)</u></u>

The accompanying notes form part of these financial statements.

AS AT 30 JUNE 2021

	NOTES	2021 \$	2020 \$
Current assets			
Cash and cash equivalents	6	1,277,321	5,722,541
Trade receivables	7	127,079	54,866
Other financial assets	8	110,799	110,799
Other assets	9	450,110	230,146
Total current assets		<u>1,965,309</u>	<u>6,118,352</u>
Non-current assets			
Other financial assets	8	2,065,746	665,947
Lease assets	10	908,098	1,194,866
Plant and equipment	11	632,041	755,870
Total non-current assets		<u>3,605,885</u>	<u>2,616,683</u>
Total assets		<u><u>5,571,194</u></u>	<u><u>8,735,035</u></u>
Current liabilities			
Payables	12	192,258	207,413
Lease liabilities	10	323,565	293,879
Provisions	13	475,063	442,516
Other liabilities	14	-	2,894,500
Total current liabilities		<u>990,886</u>	<u>3,838,308</u>
Non-current liabilities			
Lease liabilities	10	812,262	1,135,827
Provisions	13	85,318	48,982
Total non-current liabilities		<u>897,580</u>	<u>1,184,809</u>
Total liabilities		<u>1,888,466</u>	<u>5,023,117</u>
Net assets		<u><u>3,682,728</u></u>	<u><u>3,711,918</u></u>
Members' funds			
Accumulated surplus	15	3,682,728	3,711,918
Total members' funds		<u><u>3,682,728</u></u>	<u><u>3,711,918</u></u>

The accompanying notes form part of these financial statements.

FOR THE YEAR ENDED 30 JUNE 2021

	CONTRIBUTED EQUITY \$	ACCUMULATED SURPLUS \$	TOTAL MEMBERS FUNDS \$
Consolidated			
Balance as at 1 July 2019	-	3,548,834	3,548,834
Loss for the year	-	(8,510)	(8,510)
Total comprehensive income for the year	-	(8,510)	(8,510)
Prior period adjustments	-	171,594	171,594
Balance as at 30 June 2020	-	3,711,918	3,711,918
Balance as at 1 July 2020	-	3,711,918	3,711,918
Loss for the year	-	(29,190)	(29,190)
Total comprehensive income for the year	-	(29,190)	(29,190)
Balance as at 30 June 2021	-	3,682,728	3,682,728

The accompanying notes form part of these financial statements.

FOR THE YEAR ENDED 30 JUNE 2021

	NOTES	2021 \$	2020 \$
Cash flow from operating activities			
Receipts from customers		1,029,218	675,817
Government grants received		572,068	6,938,509
Payments to suppliers and employees, including project investments		(3,282,869)	(3,685,030)
Interest received		14,188	44,355
Finance costs		(72,921)	(86,546)
Net cash provided by/ (used in) operating activities	17(b)	(1,740,316)	3,887,105
Cash flow from investing activities			
Payment for plant and equipment		(82,341)	(123,922)
Proceeds from term deposits		-	1,164,522
Net (payments) / recovery for investments		(2,328,684)	(543,628)
Net cash (used in) / provided by investing activities		(2,411,025)	496,972
Cash flow from financing activities			
Principal portion of lease payments		(293,879)	(237,748)
Net cash used in financing activities		(293,879)	(237,748)
Reconciliation of cash			
Cash at beginning of the financial year		5,722,541	1,576,212
Net (decrease) / increase in cash held		(4,445,220)	4,146,329
Cash at end of financial year	17(a)	1,277,321	5,722,541

The accompanying notes form part of these financial statements.

FOR THE YEAR ENDED 30 JUNE 2021

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.

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.

The economic entity is dependent on the ongoing financial support of the federal and state government at 30 June 2021. 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 and services

Revenue from the sale of good and services comprises revenue derived from the sale of goods purchased for resale and the provision of services. 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 or when services are provided to the customer.

(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

FOR THE YEAR ENDED 30 JUNE 2021

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).

(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.

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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.

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

(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.

(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 for lessees

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.

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 for lessors

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.

FOR THE YEAR ENDED 30 JUNE 2021

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.

(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.

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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).

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.

FOR THE YEAR ENDED 30 JUNE 2021

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.

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 2: OPERATING LOSS

	2021 \$	2020 \$
Loss has been determined after:		
Finance costs		
- Interest expense on lease liabilities	72,921	86,546
Depreciation		
- office furniture and equipment	69,410	59,162
- furniture and fittings	13,097	13,046
	<u>82,507</u>	<u>72,208</u>
Amortisation of non-current assets		
- leased assets	286,768	286,768
- leasehold improvements	123,663	123,663
	<u>410,431</u>	<u>410,431</u>
Employee benefits:		
- Short-term benefits	2,180,581	2,022,855
- Other employee benefits	191,647	170,231
	<u>2,372,228</u>	<u>2,193,086</u>
Remuneration of auditors for:		
<i>Pitcher Partners (Melbourne)</i>		
Audit and assurance services		
- Audit or review of the financial report	51,500	48,500

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 3: REVENUE FROM CONTRACTS WITH CUSTOMERS

	2021 \$	2020 \$
Revenue from contracts with customers		
Sale of goods	500,619	190,378
Commonwealth government grant	2,894,500	2,893,000
	<u>3,395,119</u>	<u>3,083,378</u>

NOTE 4: OTHER REVENUE AND OTHER INCOME

	2021 \$	2020 \$
Other revenue		
Interest income	14,188	39,121
Rental income	11,535	25,158
Operating grants	520,062	520,235
Production investment recoupment	586,951	309,465
Other revenue	128,498	96,087
	<u>1,261,234</u>	<u>990,066</u>

NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION

	2021 \$	2020 \$
Compensation received by key management personnel of the economic entity		
- short-term employee benefits	261,206	-
- post-employment benefits	24,994	-
- other long-term benefits	-	-
- termination benefits	-	-
- share-based payments	-	-
	<u>286,200</u>	<u>-</u>

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 5: KEY MANAGEMENT PERSONNEL COMPENSATION (CONTINUED)

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

NAME	APPOINTMENT/RESIGNATION DETAILS
Janet Holmes à Court, AC	
Andrea Denholm	
Ian Booth	
Jason Borton	
Jenny Burgess	
Dr Rosemary Cahill	
Susan Cameron	
Dr Michael Carr-Gregg	
Sally Hodgson	(Appointed 17 March 2021)
Ian McGill	(Appointed 26 March 2021)
Robyn Rosengrave	
Sally Scales	(Appointed 3 March 2021)
Paul Wood	(Appointed 3 February 2021)
Cheryl Best	(Resigned 24 November 2020)
The Hon Helen Coonan	(Resigned 24 November 2020)
Regina Thompson	(Resigned 14 February 2021)

NOTE 6: CASH AND CASH EQUIVALENTS

	2021 \$	2020 \$
Cash on hand	1,000	1,000
Cash at bank	776,295	74,747
Term deposits	500,022	2,481,022
Deposits at call	4	3,165,772
	<u>1,277,321</u>	<u>5,722,541</u>

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 7: RECEIVABLES

	2021 \$	2020 \$
CURRENT		
Trade debtors	30,137	24,159
Other receivables	96,942	30,707
	<u>127,079</u>	<u>54,866</u>

Aged analysis

Trade receivables ageing analysis at 30 June is:

	GROSS 2021 \$	IMPAIRMENT 2021 \$	GROSS 2020 \$	IMPAIRMENT 2020 \$
Not past due	30,137	-	19,740	-
Past due 31-60 days	-	-	-	-
Past due 61-90 days	-	-	-	-
Past due more than 90 days	-	-	4,689	-
	<u>30,137</u>	<u>-</u>	<u>24,159</u>	<u>-</u>

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 8: OTHER FINANCIAL ASSETS

	2021 \$	2020 \$
CURRENT		
<i>Marketing and production accounts</i>		
Term deposits	110,799	110,799
Project commitments	858,397	487,383
Less amounts held on behalf of investors	(858,397)	(487,383)
	<u>110,799</u>	<u>110,799</u>
NON-CURRENT		
Project investments - at cost	<u>2,065,746</u>	<u>665,947</u>

NOTE 9: OTHER ASSETS

<i>Current</i>		
Prepayments	59,647	67,252
Accrued income	390,463	162,894
	<u>450,110</u>	<u>230,146</u>

NOTE 10: LEASE ASSETS AND LEASE LIABILITIES**(a) Lease assets**

Under lease	1,481,634	1,481,634
Accumulated amortisation	(573,536)	(286,768)
Total carrying amount of lease assets	<u>908,098</u>	<u>1,194,866</u>

Reconciliations

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

<i>Buildings</i>		
Opening carrying amount	1,194,866	-
Additions	-	1,481,634
Amortisation	(286,768)	(286,768)
Closing carrying amount	<u>908,098</u>	<u>1,194,866</u>

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 10: LEASE ASSETS AND LEASE LIABILITIES (CONTINUED)

	2021 \$	2020 \$
(b) Lease liabilities		
CURRENT		
Lease liability	<u>323,565</u>	<u>293,879</u>
NON-CURRENT		
Lease liability	<u>812,262</u>	<u>1,135,827</u>
Total carrying amount of lease liabilities	<u>1,135,827</u>	<u>1,429,706</u>

(c) Lease expenses and cashflows

Interest expense on lease liabilities	72,921	86,546
Amortisation expense on lease assets	286,768	286,768
Cash outflow in relation to leases	366,800	324,294

NOTE 11: PLANT AND EQUIPMENT

Leasehold improvements at cost	858,588	858,588
Accumulated amortisation	(466,581)	(342,918)
	<u>392,007</u>	<u>515,670</u>
Office equipment at cost	782,711	748,812
Accumulated depreciation	(575,859)	(554,891)
	<u>206,852</u>	<u>193,921</u>
Furniture, fixtures and fittings at cost	122,437	122,437
Accumulated depreciation	(89,255)	(76,158)
	<u>33,182</u>	<u>46,279</u>
Total plant and equipment	<u>632,041</u>	<u>755,870</u>

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 11: PLANT AND EQUIPMENT (CONTINUED)

	2021 \$	2020 \$
(a) Reconciliations		
Reconciliation of the carrying amounts of plant and equipment at the beginning and end of the current financial year		
<i>Leasehold improvements</i>		
Opening carrying amount	515,670	639,333
Amortisation expense	(123,663)	(123,663)
Closing carrying amount	<u>392,007</u>	<u>515,670</u>
<i>Office equipment</i>		
Opening carrying amount	193,921	129,843
Additions	82,341	123,240
Depreciation expense	(69,410)	(59,162)
Closing carrying amount	<u>206,852</u>	<u>193,921</u>
<i>Furniture, fixtures and fittings</i>		
Opening carrying amount	46,279	58,643
Additions	-	682
Depreciation expense	(13,097)	(13,046)
Closing carrying amount	<u>33,182</u>	<u>46,279</u>
<i>Total plant and equipment</i>		
Carrying amount at 1 July	755,870	827,819
Additions	82,341	123,922
Depreciation and amortisation expense	(206,170)	(195,871)
Carrying amount at 30 June	<u>632,041</u>	<u>755,870</u>

NOTE 12: PAYABLES

	2021 \$	2020 \$
CURRENT		
<i>Unsecured liabilities</i>		
Trade creditors	2,874	41,592
Sundry creditors and accruals	189,384	165,821
	<u>192,258</u>	<u>207,413</u>

NOTE 13: PROVISIONS

CURRENT		
Employee benefits	475,063	442,516
NON CURRENT		
Employee benefits	<u>85,318</u>	<u>48,982</u>
(a) Aggregate employee benefits liability	560,381	491,498

(b) Reconciliations

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

<i>Employee benefits</i>		
Opening balance	491,498	429,726
Additional amounts recognised	227,480	205,819
Amounts used	(158,597)	(144,047)
Closing balance	<u>560,381</u>	<u>491,498</u>

NOTE 14: OTHER LIABILITIES

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

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

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 15: ACCUMULATED SURPLUS

	2021 \$	2020 \$
Accumulated surplus at beginning of year	3,711,918	3,548,834
Prior period adjustments	-	171,594
Net loss attributable to members of the entity	(29,190)	(8,510)
Accumulated surplus at the end of the financial year	<u>3,682,728</u>	<u>3,711,918</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 outstanding obligations of the economic entity. At 30 June 2021 the number of members was 13 (2020: 12). The combined total amount that members of the economic entity are liable to contribute if the economic entity is wound up is \$650 (2020: \$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 as follows:

Cash on hand	1,000	1,000
Cash at bank	776,295	74,747
Term deposits	500,022	2,481,022
Other short-term facilities	4	3,165,772
	<u>1,277,321</u>	<u>5,722,541</u>

(b) Reconciliation of cash flow from operations with loss

Loss from ordinary activities	(29,190)	(8,510)
Adjustments and non-cash items		
Amortisation	410,431	410,431
Depreciation	82,507	72,208
Charges to provision	68,883	61,772
Investment write off	928,885	327,050
Prior year adjustment	-	171,594

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 17: CASH FLOW INFORMATION (CONTINUED)

	2021 \$	2020 \$
Changes in operating assets and liabilities		
(Increase) / decrease in receivables	(72,213)	23,355
Increase in other assets	(219,964)	(107,033)
(Decrease) / increase in grants received in advance	(2,894,500)	2,894,500
(Decrease) / increase in payables	(15,155)	41,738
	<u>(1,711,126)</u>	<u>3,895,615</u>
Cash flows from operating activities	<u>(1,740,316)</u>	<u>3,887,105</u>

NOTE 18: COMMITMENTS

The Board of Directors has approved future project commitments and funding for new media and television production. The approvals of \$9,067,148 (2020: \$2,440,300) are to be funded from existing cash reserves and guaranteed grant funding.

FOR THE YEAR ENDED 30 JUNE 2021

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	
		2021 %	2020 %	2021 \$	2020 \$	2021 \$	2020 \$
Yolngu Boy Pty. Ltd.							
Principal activities:	Ordinary shares	50	50	1	1	1	1
Producer of the film							
Balance date: 30 June 2021							
Country of incorporation: Australia							
Mortified Pty. Ltd.							
Principal activities:	Ordinary shares	50	50	1	1	1	1
Producer of series Mortified							
Balance date: 30 June 2021							
Country of incorporation: Australia							
Worst Year Productions Pty. Ltd.							
Principal activities:	Ordinary shares	50	50	1	1	1	1
Producer of series							
Worst Year of My Life, Again							
Balance date: 30 June 2021							
Country of incorporation: Australia							

FOR THE YEAR ENDED 30 JUNE 2021

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	
		2021 %	2020 %
A.C.T.F Productions Limited	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:

	2021 \$	2020 \$
Financial assets		
Cash and cash equivalents	1,277,321	5,722,541
Receivables	127,079	54,866
Other financial assets	2,176,545	776,746
	<u>3,580,945</u>	<u>6,554,153</u>
Financial liabilities		
Creditors	2,874	41,592
Other payables	189,384	165,821
Lease liabilities	1,135,827	1,429,706
	<u>1,328,085</u>	<u>1,637,119</u>

FOR THE YEAR ENDED 30 JUNE 2021

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:

2021

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	776,295	1,000	777,295	0.1%	Floating
Trade debtors and other receivables	-	127,079	127,079	0.0%	
Deposits at call	4	-	4	0.1%	Floating
Other financial assets measured at fair value	110,799	2,065,746	2,176,545	0.39%	Fixed
Term and specific deposits	500,022	-	500,022	0.05%	Fixed
	<u>1,387,120</u>	<u>2,193,825</u>	<u>3,580,945</u>		

Financial liabilities

Creditors	-	2,874	2,874	00%	
Lease liabilities	1,135,827	-	1,135,827	5.5%	Floating
Other payables	-	189,384	189,384	0.0%	
	<u>1,135,827</u>	<u>192,258</u>	<u>1,328,085</u>		

2020

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>		

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 22: FINANCIAL RISK MANAGEMENT (CONTINUED)

2020

FINANCIAL INSTRUMENTS	INTEREST BEARING	NON-INTEREST BEARING	TOTAL CARRYING AMOUNT	WEIGHTED AVERAGE EFFECTIVE INTEREST RATE	
	\$	\$	\$		
Financial liabilities					
Creditors	-	41,592	41,592	0.0%	
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>		

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.

FOR THE YEAR ENDED 30 JUNE 2021

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 2021 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.
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.

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 25: PARENT ENTITY DETAILS

	2021 \$	2020 \$
Summarised presentation of the parent entity, The Australian Children's Television Foundation, financial statements:		
(a) Summarised statement of financial position		
Assets		
Current assets	1,915,303	6,068,346
Non-current assets	3,655,891	2,666,689
Total assets	<u>5,571,194</u>	<u>8,735,035</u>
Liabilities		
Current liabilities	990,886	3,838,308
Non-current liabilities	897,580	1,184,809
Total liabilities	<u>1,888,466</u>	<u>5,023,117</u>
Net assets	<u>3,682,728</u>	<u>3,711,918</u>
Equity		
Accumulated surplus	<u>3,682,728</u>	<u>3,711,918</u>
(b) Summarised statement of surplus or loss and other comprehensive income		
Loss for the year	<u>(29,190)</u>	<u>(8,510)</u>
Total comprehensive income for the year	<u>(29,190)</u>	<u>(8,510)</u>

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

FOR THE YEAR ENDED 30 JUNE 2021

NOTE 27: CONTINGENT LIABILITIES

	2021 \$	2020 \$
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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
	<u>60,735</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 A.C.T.F. Productions Limited, which has now been relinquished. This guarantee was returned during the financial year.

NOTE 28: EVENTS SUBSEQUENT TO REPORTING DATE

Subsequent to the reporting date, the State government of Victoria enacted a lockdown which commenced at 11:59pm on Thursday 15 of July 2021 and again at 8:00pm on Thursday 5 of August 2021. These restrictions have not impacted the business significantly as the economic entity has maintained its operational activity, notwithstanding staff working from home. There have been no significant short term implications to either revenue or operational expenditure.

Except for the Coronavirus (COVID-19) and subsequent government actions described above, there has been no matter or circumstance, which has arisen since 30 June 2021 which has significantly affected or which may significantly affect:

- (a) the operations, in financial years subsequent to 30 June 2021, of the economic entity, or
- (b) the results of those operations, or
- (c) the state of affairs, in financial years subsequent to 30 June 2021, of the economic entity.

The directors declare that:

- 1. 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
- 2. 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: 7 September 2021

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 2021, 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 2021 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 2021, but does not include the financial report and our auditor's report thereon.

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

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

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

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

Management is responsible for the preparation 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.

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.

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

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.



K L BYRNE
Partner



PITCHER PARTNERS
Melbourne

Date: 9 September 2021

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Front and Back Cover:
TJIIRDM MCGUIRE as 'Richie',
TATIANA GOODE as 'Jenny' and
DARCY TADICH as 'Scott' (front)
on the set of MaveriX.



ACTF

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