

# National Cultural Policy Submission

## Australian Children's Producers

Submitted: On behalf of a for-profit arts business

**What challenges and opportunities do you see in the pillar or pillars most relevant to you? Feel free to respond to any or all pillars:**

Australian Children's Screen Content is the most vulnerable form of Australian content. It has not previously commanded the same level of financial or promotional support that prime-time drama and feature films do.

It does, however, provide significant public benefit. Australian Children's Screen Content, through its diversity of stories and contribution to Australian culture, gives Australian children access to distinctive content which genuinely reflects their language, community, and culture.

Australian Children's Screen Content is validating to the audience.

Australian Children's Screen Content is educational. It is recognisable and relatable, reflecting diverse stories for children to really comprehend the content they're watching, and to use that content to make sense of the world around them.

When Australian children see their lives reflected on screen, they experience recognition, affirmation, and gain positive role models; the characters and stories help them to imagine all the possibilities for someone who looks, and sounds like them. But our nation's kids are not a homogenous group. For this reason, it is key that a diversity of children's lives is represented in their stories, on all the platforms children turn to for entertainment, whether that is traditional television or new platforms such as online and streaming services.

Locally produced children's content has a significant and positive impact on our collective national identity. It builds a sense of community and citizenship among the audience, contributes to our perceptions of Australian life, and creates shared childhood memories. Australian children should dream Australian dreams.

## First Nations

First Nations creatives, artists, storytellers, screen practitioners play a vital role in, and are a critical part of, the creative ecosystem as Australia's first culture.

ACP supports creating thriving and self-determined First Nations creative ecosystems where First Nations storytellers and creatives lead and tell their own stories and make their own content. Supporting the development and training of new and future First Nations creatives and screen practitioners is key to the success of any strategy to increase First Nations children's content.

ACP recommends incentive programs that provide support across all screen platforms recognising the importance of First Nations storytellers and their role in the arts, culture, and national identity.

Investment into First Nations children's content is critical to the diversity of children's content, and to allowing both First Nations and Non First Nations audiences to experience First Nations culture in content. Shows such as *Little J and Big Cuz*; *Barrumbi Kids*; *Thalu*; *Are You Tougher Than Your Ancestors*; *Ready For This*; *Double Trouble*; *Project Planet* and *Grace Beside Me* are examples evidencing the successful content that can be produced where funding is made available.

## **A Place for Every Story**

Australia is a culturally diverse nation, its reflection in our stories on screen is central to our national identity. Increasing diversity on and off screen is a priority for Australian Children's Screen practitioners.

Australian children need and deserve to see themselves and expressions of their own context and culture on all media platforms; these stories contribute to their development, mental health, education and understanding of social and cultural engagement.

Australian Children's Screen Content reflects an incredibly unique range of storytellers, featuring on and off screen diversity of gender, age, language, ethnicity, Aboriginal identity, cultural background, visible disabilities, and non-visible differences. Examples of these shows, in addition to the First Nations show listed above, include: *My Place*; *Hardball*; *Mustangs FC*; newly announced *Turn the Volume Up*; *Maverix*; *Born to Spy*; *The Unlisted*; *Big Words Small Stories*; *Kangaroo Beach*; *This Is Me*; *Little Lunch*; *Itch*; *Space Nova*; *Bluey*; and *Alice-Miranda*.

Though successful, often more niche and marginalised stories, along with the screen practitioners who authentically represent the children from these diverse backgrounds, are limited to initiatives and special one off projects. Examples of these include:

- **ABC ME Day of the Girl Initiative (2017):** *First Day* about a twelve-year-old transgender girl adjusting to high school at the start of the new year. The short film won an award for diversity from MIPCOM and won a Prix Jeunesse Gender Equity Prize in 2018. The full series won a string of awards across 2020 and 2021, including a GLAAD Media Award and an International Emmy Kids Award, and a second series was commissioned by Hulu, with a licence to the ABC; *Summer's Day*, *Shame*, *A Field Guide to Being a 12-Year-Old Girl*.
- **ABC Disrupted Initiative (2019)** focusing on the International Day of People with Disability: *Rocky and Me*, *And Then Something Changed* and *The Legend of Burnout Barry*.
- **ABC Kaleidoscope Project (2022)** focusing on stories representing children from Culturally and Linguistically Diverse communities: *Viv's Silly Mango*, *Yaz Queens*, *Namaste Yoga* and *Gugu naGogo*.

We support these stories and the creators behind them being offered more opportunities in mainstream broadcast content.

Improving diversity as creators is a focus for the children's screen industry and is now a standard requirement in the creation and production of contemporary drama programming.

Despite the removal of the content quotas from the commercial free to air television networks, and the failure of the previous government to apply content quotas on the streaming services, members of ACP and other Australian children's content screen producers continue to seek to deliver a wealth of new Australian stories to kids on the platforms they are accessing every day.

## **The Centrality of the Artist**

Australian Children's Producers lead a project from concept to delivery and audience engagement, seeking out creators and writers, artists, actors even before buyers are on board – to support the creative process and development of ideas and encourage diverse and unique stories. This creative process is central to the delivery of content and ensure that the vision of the creator is realised.

Historically, Australian Children's Screen Content has been the foundation for a sustainable local film and television industry employing a significant portion of Australia's artists, producers, performers, writers, directors, and crew in the early stages of their careers. Many of Australia's top talent

support quotas for children's production as they value the important role it has played in their careers.

The removal of the FTA Content Quotas for children's programs has decimated the ecosystem for training. Emerging talent and entry-level crew have very limited opportunities to train and develop skills and experience and it's ironic that the short-sighted FTA networkers which campaigned so heavily against the children's quotas are now complaining about skills shortages. The full impact of the previous Government's decision to rip-out the foundations provided by the quota system is becoming increasingly apparent. In addition, the decommissioning of one of Australia's last soaps and significant training ground in *Neighbours* will impact the industry greatly.

The international production growth has created great opportunities for part of the industry, animation, crew and post-production – yet the creative control and local representation of key creatives has been lacking. In particular, a result of the previous government abolishing the Children's content quota, is that the Australian animation industry, which heavily focuses on children's content, will provide significantly less opportunities for budding artists and designers in this medium.

The opportunities for writers, directors, actors, musicians, and designers have been impacted by the reduction of local content, and for emerging and diverse talent, the loss of children's content production has resulted in a significant contraction of these specific creative jobs. Talent is being forced to head to the US to find work as the viability of a creative screen career in Australia has been eroded.

### **Strong Institutions**

ACP advocates strongly for an increase to funding for ABC, SBS and NITV, with a minimum level of funding guaranteed for children's content. ACP sees these organisations as critical to sustaining the arts and culture of our population. We see the ABC as Australia's single greatest cultural icon.

ACP advocates strongly for a review of the Federally funded agency Screen Australia would benefit the screen industry to ensure that it is realigned with the screen industry in both its vision and strategic planning.

ACP advocates strongly for continued support for the Australian Children's Television Foundation as an institution that is vital to the funding of Australian children's screen content.

ACP advocates strongly for access to funding initiatives for new and emerging Screen practitioners so to encourage and nurture opportunities to grow and diversify the sector, particularly as it relates to First Nations and culturally diverse creators and storytellers in the children's screen industry.

### **Reaching the Audience**

Australian Children are not simply a genre, they are an important part of Australia's population, and one which deserves content created specifically for them, rather than relying upon adult content labelled as family or YA viewing.

The major beneficiaries of a creative and robust Australian children's screen industry are the children's audience themselves.

Australian children 16 and under make up more than 21% of the Australian population, yet there is no regulation for any channel or platform service to commission Australian Children's Screen

Content, and even when there was, there was no corresponding requirement to ensure that the content was promoted and made readily accessible to Australian children.

Without regulation, the Australian audience has no protection to see its own culture and hear its own voices.

The combined streaming platforms' annual Australian subscription revenue exceeds \$2.5 billion in Australia, yet no platform has a requirement to commission or show Australian content for Australian children.

The cultural and economic arguments for supporting local children's screen producers to create quality programs for this demographic have not changed, but as children have migrated to digital services, the regulation has not kept pace.

ACP advocates strongly for regulation on streaming platforms, so that the Australian programs have a pathway to market.

ACP recommends a minimum 20% overall Australian content quota as per the Screen Producers Policy and other key industry leaders and critical to this for the Australian Children's Screen Sector a 20% sub-quota protection for new Australian commissioned children's programming (i.e. 20% of the overall 20%).

Children make up approximately 21% of our demographic and are entitled to at least a 20% share of new Australian programming.

It is also vitally important that the Australian content quotas on the streaming services aligns closely with the English-speaking territories that are our co-production partners, who already have or are introducing streaming quotas at similar or higher levels.

The local content quota should be supported by key terms of trade that:

- Protect local ownership of Australian intellectual property;
- Ensure that the commissioning funds are spent within the independent Australian industry and not diverted to the SVODs or their subsidiaries;
- Ensure discoverability of Australian programming to Australian viewers on the commissioning platforms.

A 20% children's sub quota (based on an overall 20% Streaming Platform Services quota) would deliver:

- New Australian stories to kids on the platforms they are using every day.
- An immediate injection of over \$60 million per annum in investment in new Australian Children's Content via Streaming Platform commissions, investment into commissioning new Australian content, not simply the acquisition of previously produced programming.
- Delivering over 60 hours per annum of new Australian children's content to Australian audiences on these pervasive platforms.
- The creation of 2,000+ jobs in Australia.
- A significant increase in export business for the local industry.

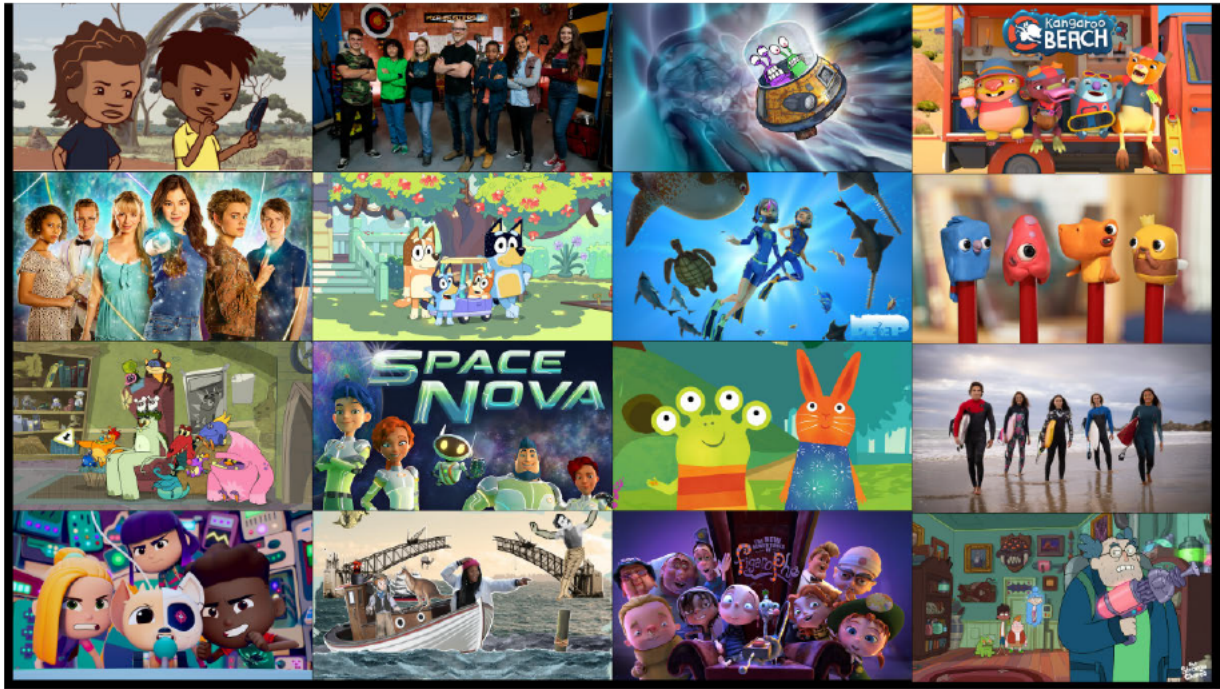
**Are there any other things that you would like to see in a National Cultural Policy?**

A 10% Increase of the Producer Offset taking the percentage from 30% to 40% for vulnerable sub sectors of the industry such as Children’s Screen Content, First Nations Content, and Documentaries.

More incentives from Institutions and Content Platforms for Regional Producers getting their stories to screens, including training and career pathways for regional artists.

A review of the education and training pathways for all aspects of the screen industry with the intent to make changes and foster holistic growth in skills for the industry, including storytellers, crew, artists, actors, and technical teams with an emphasis on more vocational, on- the-job training.

Content consumption is at its highest levels across all demographics yet commissioning of Australian Children's Programming is at its all-time lowest levels. We need immediate action as we are already at risk of an entirely North American/UK (or internationally) dominated content landscape for children.



## Australian Children's Producers (ACP)

- A group of 46+ Australian Children's Television Production Companies.
- Dedicated to making high quality and safe content for Australian children, which is also regarded as world leading.
- The most globally focused, market driven segment of the Australian Film and Television Industry.
- An industry subsector that is both local and export market focused, consistently raising significant international investment in Australian Children's productions.
- The producers of shows that help shape the identities of the next generations of Australian children.
- A sector of industry that is savvy and entrepreneurial, and not relying solely on Government funding.



# AUSTRALIAN CHILDREN'S PRODUCERS

## ACP Objectives

- To secure an overall 20% Australian content quota on locally operating Streaming Platforms Netflix, Amazon, Stan, Disney+, Paramount+, Apple etc with this quota to be measured as a percentage of each Streaming Platform's Australian sourced revenue - currently in the realm of \$2.5 billion per annum.
- To secure a sub quota of 20% of the overall Australian content quota to be allocated to commissioning of new Australian children's programming.
- To increase awareness of the Australian Children's Screen Industry.
- To continue to deliver a wealth of new Australian stories to kids on the platforms they are using every day.

## What would this deliver?

A 20% children's sub quota (based on an overall 20% Streaming Platform Services quota) would deliver:

- An immediate injection of over \$60 million per annum in investment in new Australian Children's Content via Streaming Platform commissions.
- Significant contribution to the economy via production budget spend and international investment into Australian children's productions made here in Australia.
- The creation of 2,000+ jobs in Australia.
- To Australian audiences over 60 hours per annum of new Australian children's content on these pervasive platforms.
- A significant increase in export business for the local industry.
- Investment into commissioning new Australian content, not acquisition of previously produced programming.
- The local content quota should be supported by key terms of trade that:
  - Protect local ownership of Australian intellectual property;
  - Ensure that the commissioning funds are spent within the independent Australian industry and not diverted to the SVODs or their subsidiaries;
  - Ensure discoverability of Australian programming to Australian viewers on the commissioning platforms.

## Current Context

- There is currently NO regulation for any channel or platform service to commission Australian Children's Screen Content.
- The Streaming Platforms' annual Australian subscription revenue exceeds \$2.5 billion in Australia, yet no platform has a requirement to commission or show Australian content for Aussie kids.

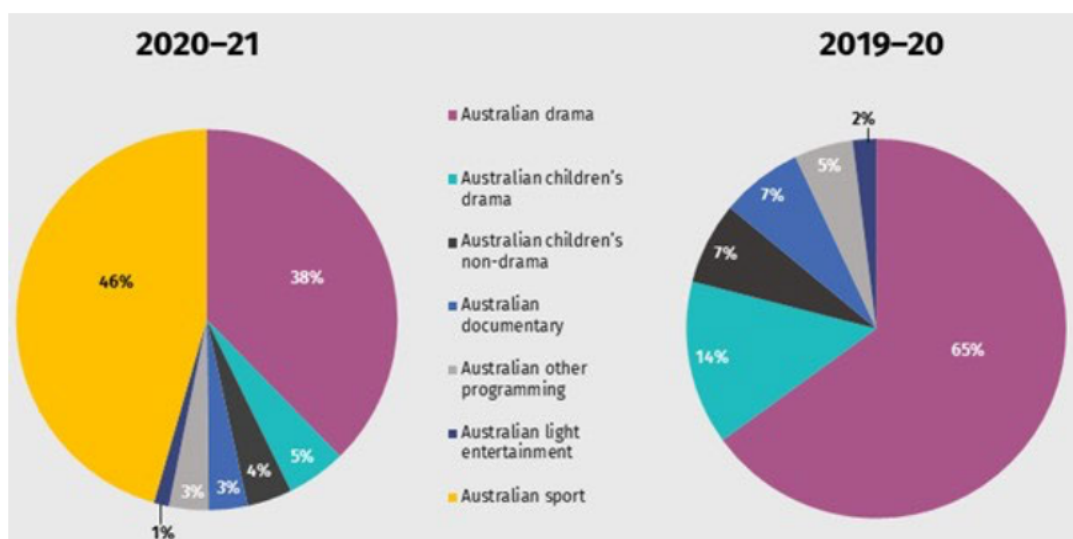


# AUSTRALIAN CHILDREN'S PRODUCERS

- Australian children 16 years and under count for 21% of the Australian population, hence our request for 20% of the overall Australian content quota to be dedicated to commissioning shows for this audience.
- The cultural and economic arguments for supporting local producers to create quality programs for this demographic have not changed, but as children have migrated to digital services, the regulation has not kept pace.
- Streaming services in Australia have more than 16 million subscriptions.
- Netflix, Amazon, Stan, Disney+, Paramount+, Apple etc. are fast becoming Australia's preferred way of interacting with screen content.
- Content consumption is at its highest levels across all demographics yet commissioning of Australian Children's Programming is at its all time lowest levels.
- We need immediate action as we are already at risk of an entirely North American/UK (or internationally) dominated content landscape for children.
- In addition to providing Australian children with culturally relevant and entertaining stories, we have been a successful export industry until the devastating reforms by the Morrison Government which closed off the pathways to market.
- Without market pathways in Australia, further significant declines in production and Treaty Co productions are inevitable, leading to additional significant job losses and business closures.
- Australian families and children in particular, currently have very few choices to watch programs which reflect our culture, accents and shared values yet they pay \$2.5 billion in subscriptions to streaming services.

## Impact of Removal of Free To Air Quotas

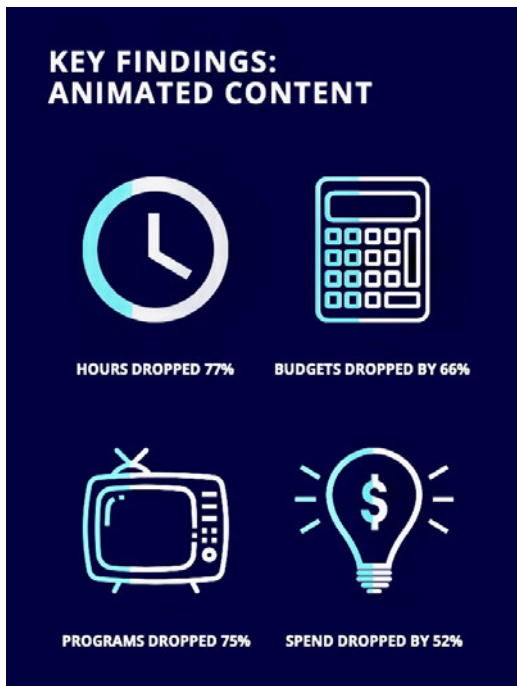
A recent report by Screen Producers Australia summarising data from the Screen Australia Drama Report 2020–2021, captures the devastating impact deregulation has had on Australian children's content production.





In addition, we anticipate significant future structural problems as Streaming Platforms are prioritising commissioning in regulated territories such as Canada, Ireland, France, and EU over Australia.

- French quota 25.5% of Streaming Platform Services net income generated in prior year to be attributed to the creation of French content.
- Canadian quota Bill C 11 (June 2022) to legislate Streaming Platform Services into the regulation framework that applies to broadcasting services that could set parameters of 30% quota to be attributed to the creation of Canadian content.
- European guarantee of a 30% share of European works in on demand services.
- Without regulation on the Streaming Platforms in Australia the opportunities for Australian producers and stories will be even more limited.

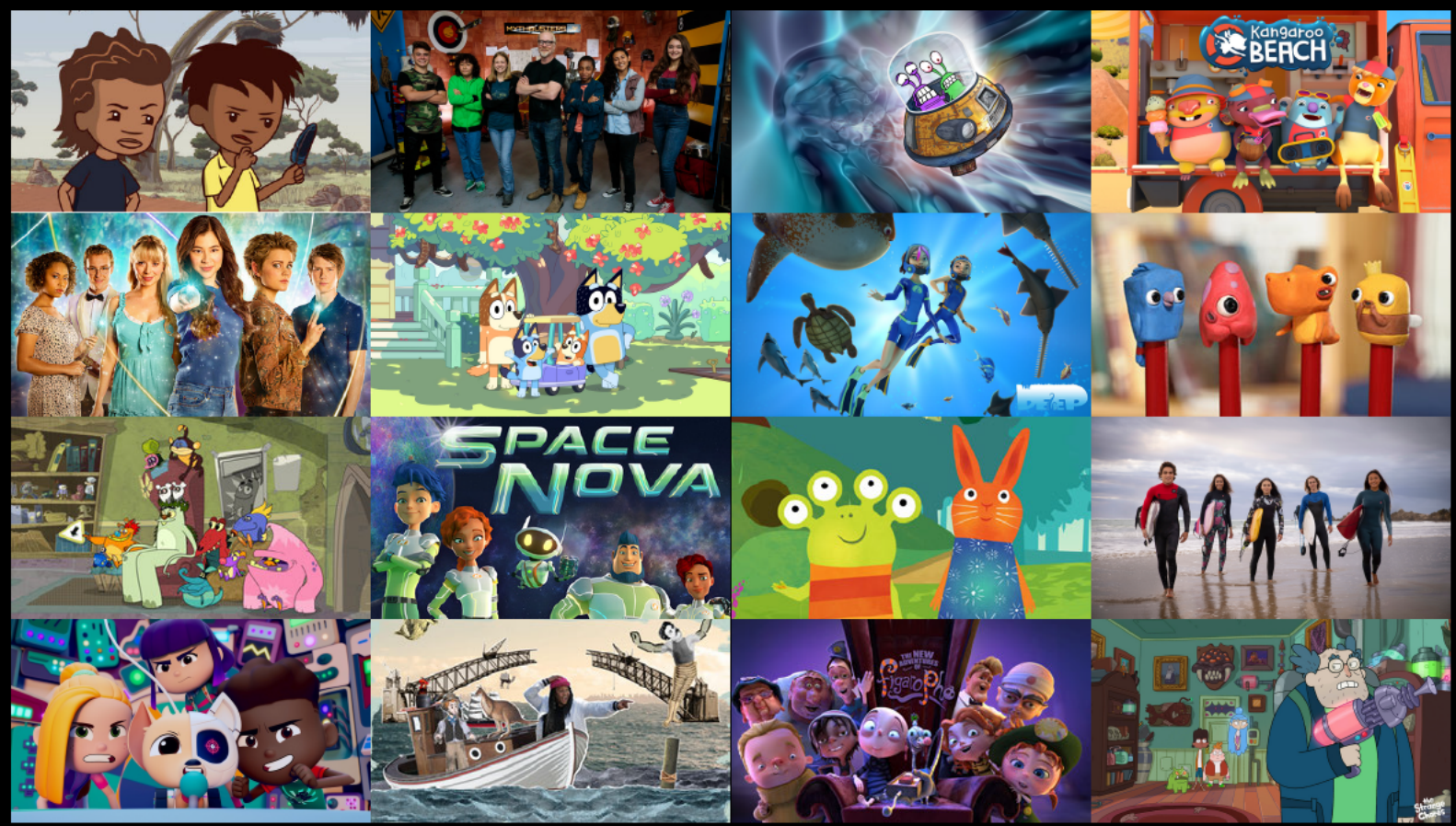


1 Production image source supplied by Australian Children Producer: Ned Landers Media, Beyond Entertainment, Blue Rocket, Cheeky Little Media, Jonathan M. Shiff Productions, Ludo Studio, A Stark Production, Pirate Size productions, Viskatoons, SLR Productions, iGeneration Studios, Werner Film Productions, Flying Bark Productions, Sticky Pictures, Vishus Productions, Media World Pictures.  
 2 Screen Australia Drama Report 2021, p 21  
 3 Regulatory Gap on Australian Screen Content, Screen Producers Australia, February 2022



# AUSTRALIAN CHILDREN'S PRODUCERS

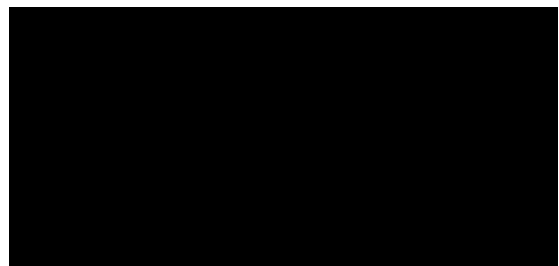
## SHOWCASE 2022



# A STARK PRODUCTION



A Stark Production (ASP) is a highly acclaimed entertainment company, with a focus on the creation, development and production of children's content through tv series and theatrical films. Producer of the global hit animated series The Deep, currently in it's fourth season and airing across 130 countries, ASP has, over the past twenty years, driven the creation and production of hundreds of hours of internationally award winning children's entertainment.



# AMBIENCE ENTERTAINMENT

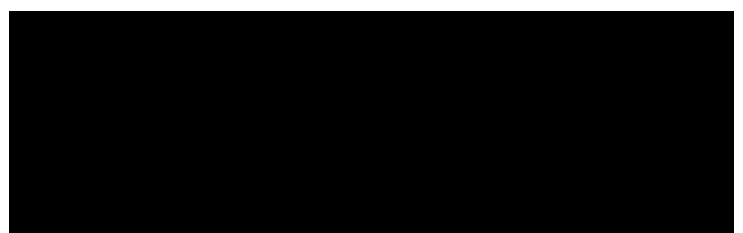


Ambience Entertainment was founded in 1989 and is a solely Australian owned production company and industry leader specialising in entertainment content.

Lead by an innovative creative team Ambience Entertainment is an award winning producer of quality family entertainment across all genres from children's entertainment, drama and animation across to adult drama and factual programs.

Ambience is recognised for it's strong creative and ground-breaking workflows that deliver efficient, high-end content. Our Parent Company Omnilab Media is one of the largest private investors in the Australian film and television industry.

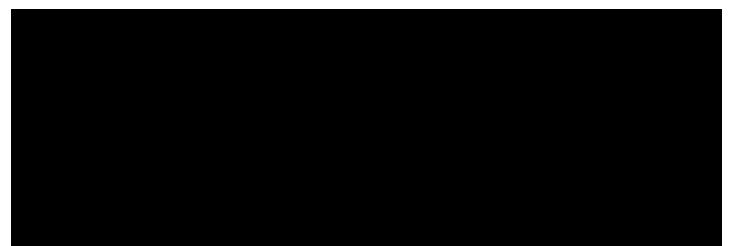
  
**AMBIENCE**



# BEYOND ENTERTAINMENT



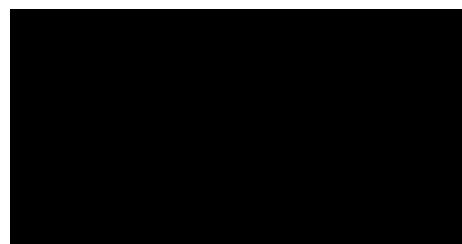
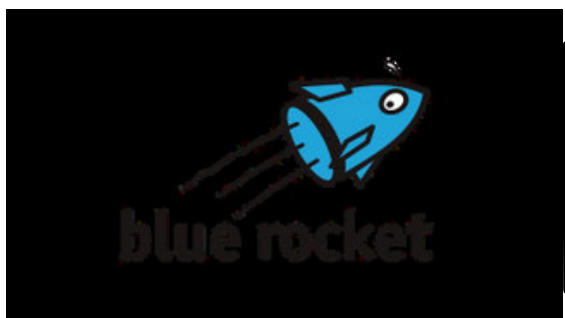
Beyond Entertainment is one of Australia's leading production companies, developing and producing thousands of hours of premium scripted and non-scripted content since it began in 1984. Beyond has recently co-produced Troppo with EQ Media, an 8 x 1-hour crime drama currently screening on the ABC and internationally on IMDb TV in May. In 2020, Halifax Retribution, co-produced by Beyond and Lone Hand, starring Rebecca Gibney and Anthony LaPaglia, was a ratings success for Channel Nine, and was acquired in the US by PBS Distribution. The medical drama Pulse was co-produced by Beyond and Clandestine TV for ABC and also experienced great success on PBS. Beyond has recently produced several successful children's series including the Emmy Award-winning Beat Bugs for Netflix, featuring the music of the Beatles, Motown Magic also for Netflix, Mythbusters Jnr for The Science Channel and Hoopla Doopla and Nippers for ABC Australia.



# BLUE ROCKET



Blue Rocket is an award-winning studio based in Hobart, Tasmania and celebrating over 22 years of creating innovative animated and interactive entertainment for kids. The company has worked across television, online and mobile platforms and produced Australia's first fully CGI television series Hoota & Snoz which was broadcast in over 120 countries. The studio is part of the award-winning team that produces Little J and Big Cuz for NITV and ABC. The first season received the 2018 Logie for Most Outstanding Children's Television Series, along with Best Children's Program at the 2017 ATOM Awards, the inaugural SDIN Award and a 2018 AWGIE award. Blue Rocket's other recent productions include Keeko for ABC Australia, Buzz Bumble, and Fanshaw & Crudnut and Dumbotz both of which were co-produced with Beyond Entertainment.

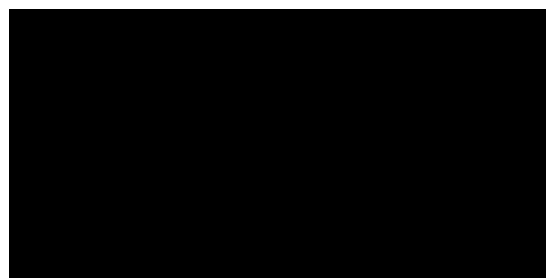


# BOGAN ENTERTAINMENT STUDIOS



BES is a creator-driven studio with the ability to originate content and realise projects through all stages of production. Based in Melbourne Australia BES, Animation has created and produced two feature length international telemovies for Cartoon Network, EXCHANGE STUDENT ZERO and MONSTER BEACH both of which were then commissioned to series. An adult animated series Ginger Snaps, for Warner Bros / ABC America and BES has recently completed the third series of our highly successful original series KITTY IS NOT A CAT with Network 7 Australia. All of BES Animation's productions are playing to audiences around the globe and have won numerous local and international awards.

**BES**  
**animation**



# BRINDLE FILMS



Based in Alice Springs, in the central Australian desert, multi-award winning Brindle Films was founded in 2011 by producer, Rachel Clements, and producer/actor/writer/director, Trisha Morton-Thomas who have collaborated on over 80 hours of television, from remote Aboriginal communities to international locations, including Maverix for ABC and Netflix, 8MMM Aboriginal Radio for ABC, and Finke: There and Back and The Song Keepers for theatrical release. Creating high quality and innovative scripted and documentary content for television and theatrical release, Brindle Films has become the Northern Territory's most respected production company. 50% Aboriginal owned, the company's name reflects a commitment to creating unique and diverse Australian stories through collaborations with filmmakers of all ethnic backgrounds, be they black, white or brindle.





# BUSTER PRODUCTIONS



Buster Productions was established in 2013 by Justine Flynn whose industry experience spans 25 years and includes directing, producing, acquisitions consulting and development across children's and adult content. In addition, Justine has held senior executive roles and executive consulting positions at Nickelodeon, ABC and Screen NSW.

Buster productions specialises in development, bringing creative concepts to life through collaboration with key partners tailored for each specific project. In 2021, the company was selected for Slate development funding from Create NSW which allowed it to put together a full slate of diverse content which range from TV shows, sitcoms and feature films.

Buster Productions will continue to establish its proven track record adding to its list of projects which include 'Born to Spy' with ABC and 'The Unlisted' on Netflix.



# CHEEKY LITTLE MEDIA

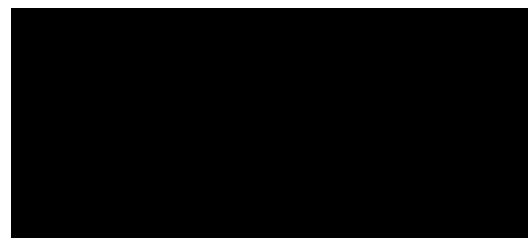


Cheeky Little Media was founded in 2013 to focus on creating animated series and films for kids and families across the world. Based in Sydney, they have become an agile producer of highly awarded global kids' animated content across multiple styles and platforms and a strategically and commercially savvy builder of the brands that stem from that content.

The team combines creative and technical flair and commercial acumen to produce appealing and high-quality content for leading networks, such as ABC Kids, CBBC, Disney, Warner Brothers and Netflix worldwide.

Co-founders Patrick Egerton and David Webster produced the 26-part animated preschool show, Kangaroo Beach, which is on the ABC in Australia and is being distributed internationally.

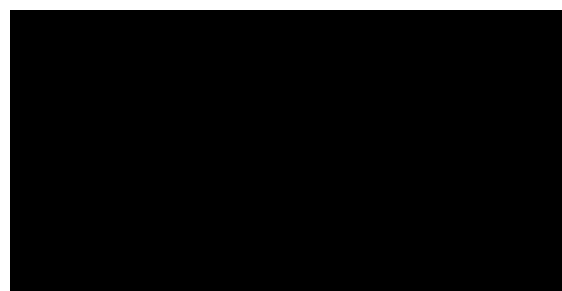
Their next preschool CGI flagship series is set to air later this year, and they also have several projects in development, spanning family features, kid's animation and a growing slate of animation for adult audiences.



# EMERALD FILMS & AIR PIG PRODUCTIONS



Emerald Films and Air Pig Productions are involved in all aspects of film and television production with a focus on factual, comedy-drama, children's factual, feature documentary, and corporate videos. The companies have experience in developing concepts for international co-production. They are also known for their award-winning documentaries that have been showcased around the world at festivals and for their children's series for local and International broadcasters.



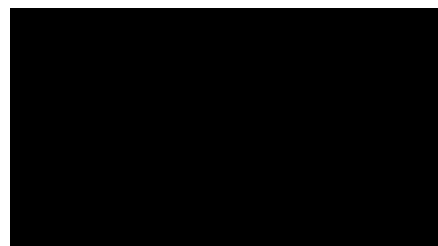
# EPIC FILMS



Epic Films creates innovative film and television projects for traditional and digital platforms.

Working collaboratively with writers, directors and producers, we deliver world-class projects with strong narratives and compelling characters. Our stories not only entertain, but lead to real-world change through their messaging and impact.

Our work to date includes two series of the Emmy Award-winning children's show *First Day* (ABC, Hulu), impactful short form projects *Goober* and *Unboxed*, and the groundbreaking online series *Wastelander Panda*.

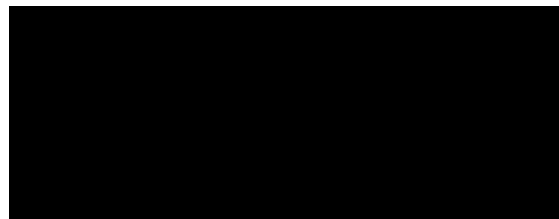


# FEISTY DAME PRODUCTIONS



Feisty Dame Productions was founded in 2012 in Western Australia by the former Chief Executive of Screen NSW and ScreenWest, Tania Chambers OAM to produce entertaining and engaging productions for children and adults across the world. Itch (Series One), a 10 x 24 mins children's live-action television series was produced by iGeneration Studios (formally Komixx Entertainment) in association with Feisty Dame Productions for ABCMe and is distributed internationally by ABC Commercial. Feisty Dame Productions also produced the feature A Few Less Men, directed by Mark Lamprell, and the feature Kill Me Three Times, directed by Kriv Stenders, which was selected in 2014 for the Toronto International Film Festival, Melbourne International Film Festival, Busan International Film Festival and BFI London International Film Festival.

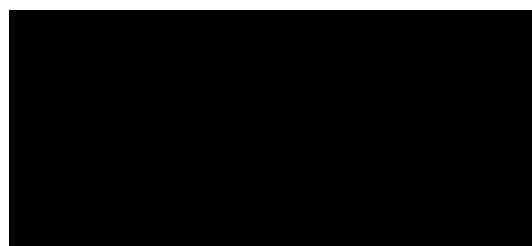
Feisty Dame Productions is currently financing two scripted series for Young Adults based on award-winning novels: INVISIBLE BOYS and AFTER THE LIGHTS GO OUT.



# FLYING BARK PRODUCTIONS



Flying Bark Productions is a prolific independent producer of international family-focused animation entertainment for over 50 years. With studio locations in Sydney and LA and partner studios all around the world, Flying Bark operates as a full-service production facility for award-winning original independent feature films and series as well providing world-class animation services for global clients. Exceeding 350 artists across its Sydney and Los Angeles studios, Flying Bark Productions is one of the largest studios in Australia with plans for further expansion across both locations. The company has invested significantly in the development of its award winning original slate with creators from across the globe, and has adopted a no-borders approach to its business.

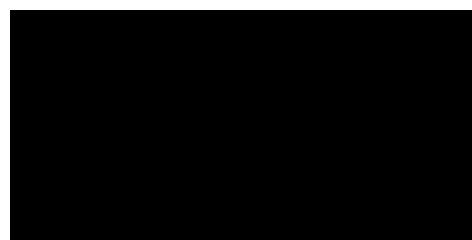


# GOALPOST TELEVISION



Goalpost Television is a subsidiary of Goalpost Pictures, which is focused on developing and producing high-end television for the global market. Goalpost Pictures are among Australia's leading independent producers of feature films and TV drama. Their award-winning series CLEVERMAN had its world premiere at the 2016 Berlin Film Festival before broadcasting on ABC Television in Australia, SundanceTV in North America and BBC3 in the UK. Other television credits include ABC TV's AN ACCIDENTAL SOLDIER, the award-winning 52-part Tim Winton series LOCKIE LEONARD for Channel 9 & BBC, and FIGHTING SEASON, a 6-part television drama series, for Foxtel. Goalpost's latest series NEW GOLD MOUNTAIN is a four-part Revisionist Western mini-series for SBS Television and All3Media International.

Goalpost is currently in post-production on CARMEN, a modern reimagining of the opera, directed by Benjamin Millepied with original music and songs by Nicholas Britell, produced with Chapter 2 and starring Melissa Barrera, Paul Mescal and Rossy de Palma.



# IGENERATION STUDIOS



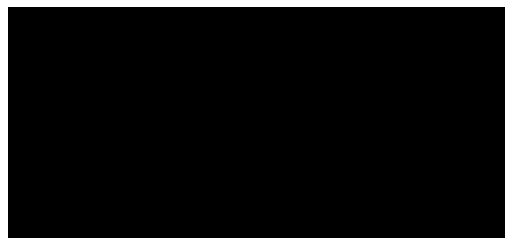
iGeneration Studios (formally Komixx Entertainment) is an independently owned production company with a successful portfolio of children's, family young adult and prime-time adult content. Working with book adaptations, digital and original ideas, we bring to screen imaginative character-driven stories and creative concepts with an enduring global appeal.

Some recent children's productions include live action series *Itch*, in association with *Feisty Dame Productions* (ABCMe), *Itch 2* (ABCMe) and animations series *Dog Loves Books* (ABCKids /Cbeebies), *Wanda and the Alien* (ABCKids, Nickelodeon / Nick Jnr) and *Toby's Travelling Circus* (ABCKids/ Channel 5 Milkshake),

Other Young Adult productions include *The Kissing Booth* (Netflix), *The Kissing Booth 2* (Netflix), *The Kissing Booth 3* (Netflix), *My Life with the Walter Boys* (Netflix/Sony Pictures TV), *Captured* (Sony Pictures TV) and *Cherub*.

*The Kissing Booth 2* was the winner of the 2020, *E People's Choice Awards - Best Comedy Movie*, *E Comedy Movie Star* (Joey King) and the 2020 MTV Awards - *Best Musical Moment*. We have recently been nominated in the 2021, TV Blackbox Awards - *Most Popular Children's Show* & the Screen Producers Australia - *Children's Series Production of The Year* (ITCH S2).

We are incredibly excited about the future and our core strategy: the development and production of digital content for the iGeneration connected audience.





# JONATHAN M. SHIFF PRODUCTIONS



What do mermaids, Trilings, fairies, aliens, pirates, an elephant and a secret agent all have in common? They are all characters that have won the hearts of children around the world, and they are the creations of Jonathan M. Shiff Productions. Since 1988, Jonathan M. Shiff Productions has grown to become the world's leading producer of innovative children's and family programming that brings exciting, fantasy-based adventures to life for an audience of millions worldwide. The company's impressive catalogue of over 325 hours of drama and documentaries has been sold to more than 170 territories worldwide.

The company has acquired a global reputation for originating engaging stories, extraordinary production values and award-winning visual artistry, and through its strategic alliances has become an international market leader. There is a global demand for Jonathan M. Shiff Productions programming, partnering with organisations including ZDF Enterprises in Germany, Network Ten in Australia, and Netflix and Nickelodeon worldwide. Executive Producer, Jonathan M. Shiff, is the company's founder and creative producer of all programming. Formerly a lawyer, he is a graduate of Australia's prestigious Swinburne Film and Television School. In 2018, Jonathan was awarded a World Screen Kids' Trendsetter Award in recognition of his leading contribution to the international television industry and for driving innovation in children's programming.



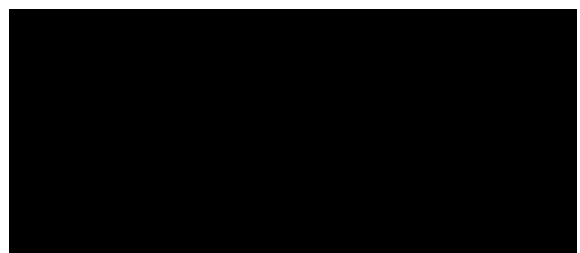
# KAPOW PICTURES



Kapow Pictures is a Sydney based animation studio producing original 2D and 3D content for children's tv series, short films, feature length films.

Kapow Pictures work with some of the most talented Australian designers, animators and writers.

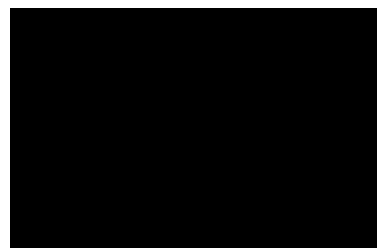
Established for more than 20 years Kapow has worked with a number of co-production partners and has a reputation for producing entertaining and innovative content. Currently in production on a 2D tv series with a US partner for Netflix- employing more that 60 crew and in development on a number of original projects including a feature length film and 2 x animated tv series.



# KREIWORKS



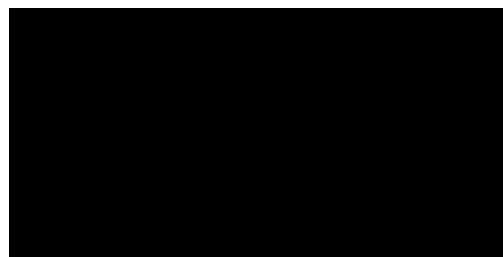
Kreiworks Entertainment is an independent production company offering Executive Production, content development, localization, and animation production focused on the internationalization of diverse and authentic content that reaches audiences worldwide. Lina Foti, its Managing Director, is an Executive Producer/AWGIE-winning writer-creator with 20+ years of experience in content creation, international marketing, and business development globally. As Executive Producer at Lion Forge Animation (2020 Academy Award-winners for animated short Hair Love), Lina works on the development, production, and sales of creative content for the USA and international markets, and facilitating the global setup of the studio, working with partners such as Imagine, Bron, Pearl Street Films, Sesame Street, Dreamworks, Noggin, Disney, EBS, Nick Jr., HBOMax, Discovery + among others. Lina also created DeAPlaneta's first original animated series, Tilly, The Power Within, and is a Creative Consultant for De Agostini's Italian prodco Kidsme.



# LUDO STUDIO



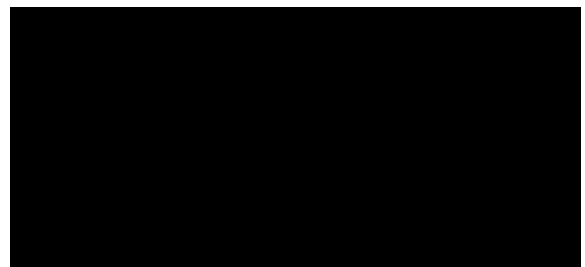
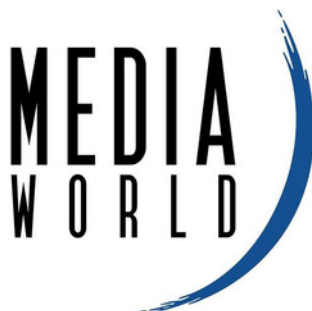
Ludo is an independently owned three time Emmy®, Logie and AACTA Award winning studio and Screen Producers Australia, Business of the Year. Ludo creates and produces original stories from script to screen under one roof in Brisbane, Australia. Ludo produces the most popular series on Australian TV, Bluey, and employs over fifty creatives and producers on their original shows.



# MEDIA WORLD PICTURES



Media World Pictures has successfully developed and produced hundreds of hours of award-winning content for both television and the big screen – with major credits in feature films, children’s series, animation and prime-time television drama. Media World’s animated productions include the Dogstar series and telemovie , The Silver Brumby Series, The New Adventures of Ocean Girl, John Callahan’s QUADS! and The Flamin’ Thongs. The company is currently co-producing the second season of the animated TV series, The Strange Chores with double Emmy Award winner, Ludo Studio and the third season of the Logie Award winning Little J & Big Cuz with Ned Lander Media.



# MEMEME PRODUCTIONS

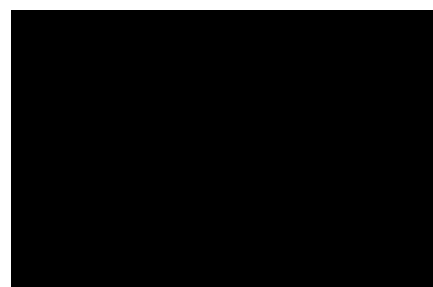


Based on Bundgalung country in regional Australia, we are storytellers and content creators for change .A sun run production hot house that is home to dirtgirlworld and

Get Grubby TV, we strive each day to be world leaders in creating content that encourages children and families to care for nature and live sustainably. We are intrinsically good people who live by our values and care about humanity... we're honest, fair, kind, thoughtful and respectful of each other and the earth.

We value:

- Creativity – we thrive on new ideas and encourage out of the box thinking
  - Efficiency – we are determined to achieve more with less
  - Honour – we respect and love our audience
  - Openness – we proudly wear our hearts on our sleeves
- Sustainability – we love our earth and tread lightly, adopting sustainable options as first practice
- Innovation – we love endeavour learning and striving. We embrace being bold



# MOODY STREET KIDS

65 x 5"

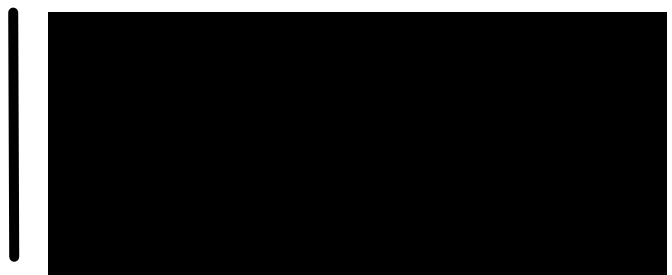
## BIG WORDS™

small stories



Moody Street Kids was established in June 2002 in Melbourne, Australia by Gillian Carr, former GMTV (UK) and has become one of the leading award-winning kids' television producers in Australia. Moody Street Kids specializes in creating, developing and producing original children's animated content.

Since 2002, Moody Street Kids has been in production continuously and produced hundreds of hours of television. With a focus on creating opportunities and experience for emerging talent in the industry, we hope to use our platform as a company to help shape the future of the industry. We have forged extensive partnerships with co-production partners across the globe and have established a core production and development team with collaborators in the US, Canada, Brazil, Asia and the UK. Our television series have been broadcast around the world, including Australia, Germany, France, Italy, Canada, South America, China, the UK and in the US (Nickelodeon US, The Hub) The strength and scope of our brand has helped us to create quality children's content with an international appeal and a focus on strong females on screen and behind the scenes.

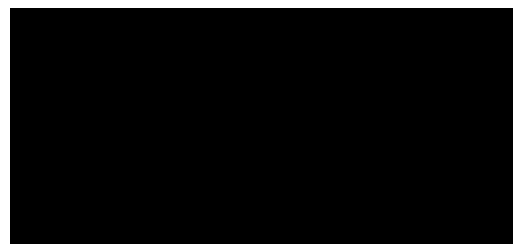


# NED LANDER MEDIA



NLM works collaboratively to find new ways to inspire, challenge and engage Australian and international audiences. An experienced writer, director, producer and broadcast executive, Ned has worked across multiple genres in film, television and online. As a Commissioning editor and Manager of SBS Independent he oversaw more than a thousand hours of Australian and international productions. Returning to independent production in 2009, his credits since include: Producer, three seasons of Children's animated series Little J & Big Cuz (Logie, ATOM, AWGIE), Executive Producer Last Cab to Darwin (AACTA Best Actor), Co-Producer feature documentaries Monsieur Mayonnaise, for ZDF/ARTE (MIFF, Berlin IFF) and Make Hummus Not War, (MIFF, Berlin IFF) Producer ABC telemovie Dangerous Remedy (Jeremy Sims, Susie Porter [Best Lead Actress Nominee AACTA], William McInnes). Currently Ned Lander Media is in development on drama series Byrd & Novak.

**NLM**  
Ned Lander  
M e d i a





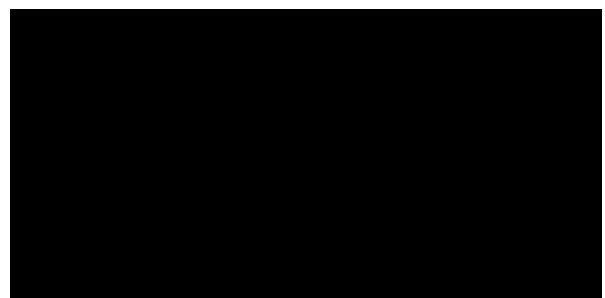
# NORTHERN PICTURES



Established in 2010, Northern Pictures has one of the strongest storytelling reputations in Australian television, with its award-winning content recognised around the world.

Delivering Scripted, Children's, Factual Entertainment and Documentary content to the international market, Northern Pictures is continually acknowledged for its significant contribution to diversity and representation on and off screen.

In 2020 Northern Pictures formed a Joint Venture with Canberra based Ice Cream Productions headed by Indigenous creatives Benny Eglomesse and Scott Wilson. Yoowarni Productions, which means 'come together as one' in Gooniyandi language, is an exciting development for Northern Pictures as we look to work in collaboration with First Nations traditional storytellers.

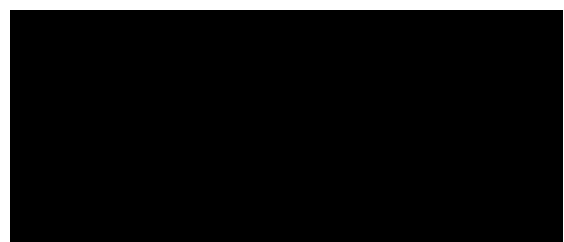


# PIRATE SIZE PRODUCTIONS



Pirate Size Productions develops and produces high quality entertainment for children, young people and families. As a narrative driven studio we pride ourselves on telling innovative stories built around dynamic characters and rich worlds. We are a small, tight-knit team making big waves thanks to our unique combination of skills and talents, which we continue to hone whilst working alongside some of the best broadcasters in the world. We specialise in developing our own IP and are passionate about getting Australian voices in front of Australian audiences as well as onto the international stage. Our vision is to tell stories that are bold, adventurous, and that audiences adore.

Pirate Size Productions' partners include Blue Zoo Productions, Starburns Industries, Pukeko Pictures and Ananey. We are currently developing several projects for networks within Australia and internationally, and have previously received development funding from Screen Australia and the Australian Children's Television Foundation. Pirate Size has in the past partnered with NBC Universal, Sesame Studios, R U OK?, and Teeny Tiny Stevies for the ABC.



# POP FAMILY ENTERTAINMENT



Pop Family Entertainment is a multi-genre development, financing and production company founded by Producer, Carmel Travers in 2017.

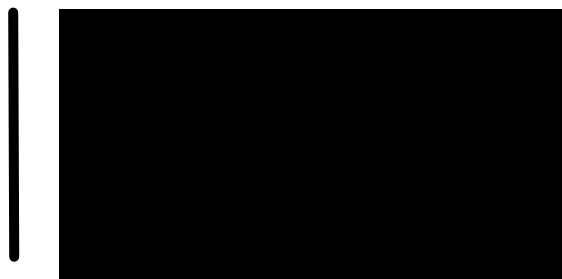
The Company has recently completed two seasons of Alien TV, a high-end hybrid animated series commissioned by Netflix Originals and Nine Media Group Australia which has been nominated for several upcoming Australian and International Awards. POP has a diverse current slate of projects and is in advanced development and financing on a number of titles involving partnerships across the globe.

POP FAMILY

# SLR PRODUCTIONS



SLR Productions is one of Australia's leading Emmy and multi award winning children's and family entertainment companies, specialising in world class media content. Established in 2000 by CEO, Suzanne Ryan, SLR Productions has developed, created, produced and financed hundreds of hours of quality programming for Australian audiences available in 160 countries worldwide. Key brands include Space Nova; Alice-Miranda movies; Guess How Much I Love You franchise; The Skinner Boys; Lexi and Lottie; Captain Flinn & The Pirate Dinosaurs; Sam Fox – ExtremeAdventures and I Got A Rocket which won a Daytime Emmy. With its highly experienced development and production divisions, SLR Productions partners with major broadcasters, producers, distributors, publishers and creative both locally and internationally to create hit shows with a truly global reach.

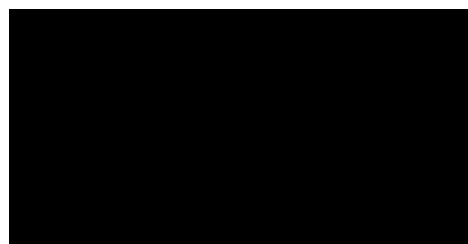


# STICKY PICTURES



Sticky Pictures is a multi-award winning, creative-driven production company spearheaded by BAFTA and AACTA nominated producers Donna Andrews and Stu Connolly.

Sticky Pictures is well known for its much-loved children's series including Winston Steinburger and Sir Dudley Ding Dong, Pearlie, Dennis the Menace and Gnasher, Are You Tougher Than Your Ancestors and The Dukes of Bröxstônia. Sticky has co-produced with many international companies including Tiger Aspect, The Jim Henson Company, eOne and Fremantle. With a focus on creating and producing unique and engaging content for our target audience, our series sell to all the major territories, entertaining children globally.



# TEENY TINY STEVIES



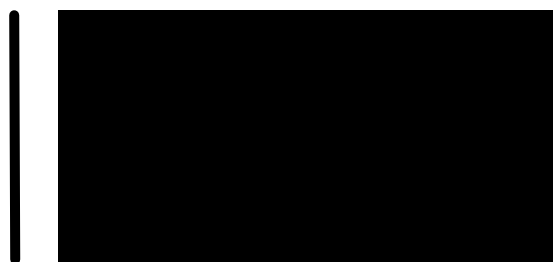
In 2015, sisters Byll and Beth from folk-pop band The Little Stevies started playing around writing children's songs. Inspired originally by the need to teach Byll's three-year-old about the challenges of toilet training, the side-hobby was so much fun and so effective, before they knew it, they'd written and recorded a full-length album.

Although playing and writing for kids was never a life-long dream, for two sisters whose parents were touring musicians when they were kids, it turns out Byll and Beth were naturals.

They've since been commissioned to write music for Sesame Street's online channel in the US, signed a record deal with ABC Music, won both the ARIA Award and AIR Award for 'Best Children's Album' in 2020, and signed a book deal with HarperCollins. Their first book was released in December 2021 and immediately shot to #1 bestselling HarperCollins Australia picture book and was nominated for the 2022 ABIA Best Children's Book Award.

Since 2018 Teeny Tiny Stevies have licensed 15 animated music videos to ABC KIDS TV. Three years on, these interstitials have been played over 15 million times on the 'on demand' ABC KIDS iView app, making Teeny Tiny Stevies the second highest rating Australian content during that time.

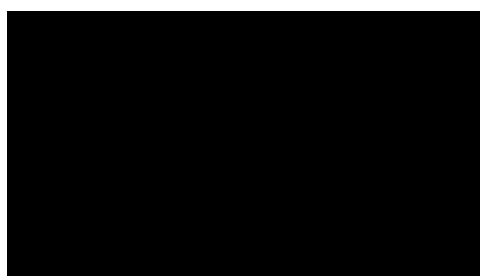
TEENY  
TINY  
Stevies



# TIM BAIN



Tim is a Victoria-based writer/creator/producer and has written for some of the world's most popular kids series including Fireman Sam, PJ Masks, Bluey, Bob the Builder and Thomas & Friends. He is the creator and co-executive producer of Kangaroo Beach, which has enjoyed over 35 million plays on ABC Kids and iView in its first year. A special double-episode was a streaming hit over Summer 21/22 (<https://tvtonight.com.au/2022/01/festive-movers-shakers.html>) and a second series is now in production. The show has attracted many licensing deals including fashion, toys, Zoggs swimwear, and a series of books published by PanMacMillan. Tim has won three Australian Writers Guild Awards and a British Writers Guild Award.

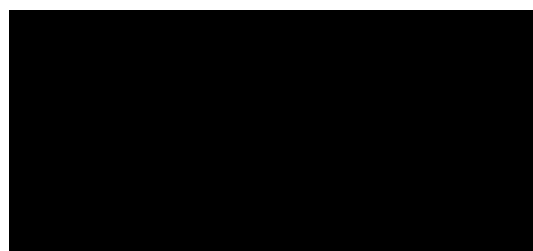


# VISHUS PRODUCTIONS



Vishus Productions is a multi-faceted animation company stationed in South Australia, India and Canada and led by company owner Luke Jurevicius, a multi-award-winning animation Director, Creator, Producer and Composer, best known for his hit series The Adventures of Figaro Pho.

Luke has created/directed numerous projects, including The New Adventures of Figaro Pho, Peleda, Dust Echoes, Junction, Horace in Slow Motion, Frieda Fox, Nickelodeons Barley & Tabby's Big city Tales and Larry the Wonder Pup series 1 & 2. Luke is also a content creator and the lead voice of Blake eLearning's Reading Eggs program, Australia's leading "homegrown" publisher of online educational products for children of all ages. Luke has illustrated over 300 books and helped bring to life numerous animated projects, including Animal Alphabet, Reggie's Boxes, Reggie's treasures and Quiggle.

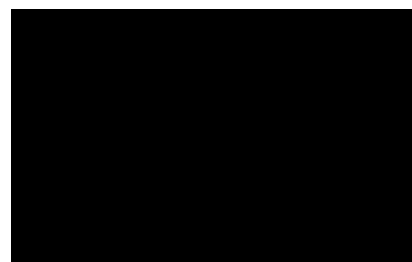




# VISKATOONS



Established in 1980, Viskatoons is Australia's longest running 2D animation studio. Located in Melbourne, Viskatoons creates and produces original, high end animated series for the local and global children's market, including Jar Dwellers SOS and Li'l Elvis Jones and the Truckstoppers. Viskatoons has also produced ad campaigns for notable brands such as Cadbury, Foxtel, 7-Eleven and Telstra. The studio is armed with an exciting slate of new concepts to cater for future demand in the ever-changing children's television market.



# WERNER FILM PRODUCTIONS



Melbourne based Werner Film Productions (WFP) is an award-winning film and television Production Company specialising in the creative development and production of high-quality live action drama.

Thrice Emmy Nominated, AFI/ACCTA and Logie Award winning television producer Joanna Werner established WFP in 2008.

Internationally recognised for the three hugely successful seasons of Dance Academy and its follow up Feature Film, Dance Academy The Movie, the company has continued to flourish producing the AACTA award winning Telemovie Riot, six part adult drama Secret City and tween drama Ready For This.

In 2021 the company produced the six part mini-series The Newsreader for the ABC & eOne. The Newsreader has garnered critical acclaim at home in Australia and Internationally. The series was nominated for 16 AACTA categories, taking home 5 AACTA awards including Best Drama Series in the 2021 AACTA Awards.

Werner Film Productions has recently completed post-production on 10 episode tween series Surviving Summer for ZDFE and Netflix, premiering on Netflix in mid-2022. The company is currently in production on Tween horror comedy Crazy Fun Park for ABC Me and ACTF which is scheduled to air on ABC Me in 2023.

