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*we love ART
and we hate
DISADVANTAGE*

ANNA BUDULS, CHAIR



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FROM THE CHAIR

Anna Buduls

Beyond Empathy's reason for being is to help our disadvantaged young people face and deal with the challenges with which they are presented. And without the support of the Federal and NSW governments and an array of generous foundations and private individuals we would not be able to carry out our work.

We are enormously grateful to all who do donate to us and who provide us with the resources to create the beautiful artistic outcomes and the meaningful personal and social outcomes the reader will encounter on the following pages of this report. We know you have a choice to not give at all, or to give to any of the thousands of other laudable endeavours that not for profit groups are carrying out across the country. We do not take for granted the fact that you choose to support us.

But sometimes it's also useful to reflect on and mention the challenges that we face as an organisation, and number one for a not for profit such as us is always the challenge of getting adequate funding through the door. Without funding we can't help our young people reach their potential. Without more long term funding we can't help institute the long term interventions that are needed to counteract deep seated and long entrenched disadvantage.

Organisations such as Beyond Empathy can't have a meaningful impact on entrenched disadvantage in a one year or three year time period. Meaningful impact takes decades.

Each year Kim McConville, the incredible woman who runs and is at the heart of Beyond Empathy, actively and happily engages with donors and funders, writes loads of submissions, makes presentations, reports back on programs to

donors... all with the aim of trying to ensure that we can continue to carry out the programs that we know work from. But despite the professional dedication to fundraising at Beyond Empathy, questions always hang over us: how much will we have to spend this year? What will we need to cutback or eliminate as donors complete their three year funding cycles? What opportunities for change won't we be able to pursue for lack of dollars? Who in our communities will we disappoint and leave behind in the upcoming year because we couldn't get funding?

Tailoring the coverage of our work and our activities to meet the dollars available each year is what we have become very good at, but the crimping and changing of our community engagement also crimps our ability to achieve systemic change in those same communities.

An organisation like Beyond Empathy will never reach the status of being able to generate its own revenues sufficient to sustain the work we do. We will always be reliant on other people's generous commitments of funds. And to the extent that those commitments can be assured for multiyear periods (subject to our achieving the promised annual outcomes), then our capacity to bring about real change will be increased.

We need to work with all our donors and funders to try to increase both the number of our multiyear funding agreements and to increase the number of years for which those agreements run. And we know our donors and funders will rise to the challenge because they care about alleviating disadvantage and creating systemic change as much as we do.



FROM THE EXECUTIVE DIRECTOR

Kim McConville



THE JOY IN WATCHING CHILDREN PERFORM WAS PALPABLE, THEIR PRIDE INFECTIOUS.

The creativity and leadership that exists within the BE team has been perfectly demonstrated in this annual report - designed by Wendy Kimpton and compiled by Alexandra Gardner-Marlin, this duo has worked with very little guidance to create yet another beautiful and edifying report. They have ensured an authentic representation of the power and magic of the people BE serves, and they are indicative of the artists, project managers and administrative staff who make up the BE team. BE's people are astoundingly creative, thoughtful and agile thinkers, problem solvers, ethical and intelligent, selfless, committed and above all else, humane. They are the true social innovators.

We have used the theme of *'take flight'* for this annual report - in light of the return and great success of the Broga Festival to Moree this year after so many years. When the searing Moree sun finally went down and the Festival lights came up, every child, young person and community member stepped up, way beyond our expectations. Directed by BE's lead artist Matty Priestley and his creative team, stories told through music, dance, film and puppetry were celebrated with an energetic audience of over 700. The joy in watching children perform was palpable, their pride infectious. It was a magic moment that reminded us of the many reasons BE exists: to increase opportunities for positive community engagement and behavioral change.

The theme of *'take flight'* extends to the success of professional mentorships for young artists and performers in Access All Areas, Accessville and the Maven project, and the growing representation of young people with disability and their families through the continuing Blue Rose film project. BE's landmark film Rites of Passage also took flight through a national screening on ABC1 TV, enabling the stories of young people from the Illawarra to reach over 55,000 people, not counting iView.

BE's animation project Protection, which enforces a child's right to feel safe, also *'takes flight'*, as children's confidence soars and they take ownership of their stories and the animation process. The project also reaches out across the globe through another successful crowd-funding campaign led by the children themselves.

'Take flight' is also embodied in the Mubali and Sea of Bellies projects: providing young mums



with the skills to give their babies a better start in life through community support and self-care.

Successful partnerships take time to establish and nurture. Our decision this year to establish a partnership with Polyglot Theatre began with a shared belief that an important need can be best met with strategic others. Both organisations have over time built their own strong culture, mission and governing values, based on community practices, traditions and history. The starting point for this wonderful partnership was to acknowledge and respect these different organisational cultures, and to find ways to strengthen the mutual endeavor. Two projects engage Polyglot: the Cubbies project - part of Protection in the Illawarra region, NSW - and an art and sport project in Moree/Shepparton. We know the success of our partnership will be articulated through an ability to value our differences and integrate our unique skills into a creative and workable culture through these collaborative projects.

BE's commitment to measuring impact continues, and this year we engaged Dr Geoff Woolcock to critique our Maven Project. Geoff is Manager, Research & Strategy at Wesley Mission, Brisbane and Adjunct Associate Professor, Griffith University School of Human Services & Social Work and QUT School of Public Health & Social Work. With support from Gandel Philanthropy, Geoff produced the report *Shredding the Evidence - Whose collective impact are we talking about? A Community Cultural Development Critique of Beyond Empathy's Maven Project*. Focusing on BE generally and Maven specifically, the paper sets out to challenge those who purport to support outcome-oriented social change approaches to more thoroughly assess the process by which outcome measures are proposed and then agreed on. It seeks to demonstrate the fundamental connection between CCD and social change outcomes and measurement, a connection that would seem to be somewhat tangential for many purveyors of Collective Impact. Furthermore, it also seeks to challenge those seeking to revive CCD approaches to not only engage in, but develop a more sophisticated vocabulary for outcomes and measurement, and help turn around the perception that CCD is disinterested in quantification of outcomes.

As with every year, people come and people go. This year was no exception. Adam Williams my talented Assistant of many years, resigned to move on to more challenging and independent enterprises. It was important for Adam to take the skills he learnt while at BE and apply them to other community settings. Trish Shortis, our Finance Manager left us after five years to further her professional interest in agriculture. Her generosity and kindness over the years cannot be underestimated. This year we bid farewell to BE Directors Samantha Meers and Julien Playoust. Both remain friends of BE and informal strategic advisors.

Early in 2015 we welcomed Ivana Jirasek, our inaugural Development Manager (part-time). As a Board we have been challenged to fill this role, knowing that the right cultural and personal fit for BE was critical. We have also wanted as much resource as possible to go directly to the people in our projects. This year, in the current volatile funding landscape, a central focus on progressive fundraising strategies was essential - to do nothing is not an option. Ivana (previously with Artsupport Australia and development roles in the sector) was culturally and personally aligned and had well-developed expertise. Ivana brings fresh ideas, erudite thinking and a deep personal and professional commitment to the ethos of BE.

Lastly, but in no way least, to our donors and supporters. Your long-term commitment sets you apart. Change in communities experiencing intergenerational and recurring layers of disadvantage, takes time. The challenges faced by BE's communities won't be fixed by any short-term intervention. An understanding of the complexity and chaos of disadvantage combined with the will to stick at it for the long haul makes each of you unique. We applaud you and thank you again this year for your generosity and your commitment to making a difference in the lives of those served by BE and its many artists.

BE PEOPLE

BE BOARD

Anna Buduls, David Leha, Vivienne Skinner,
Phillip Crawford, Tony Green, Kim McConville

PATRON

Linda Burney

EXECUTIVE ADMIN AND SUPPORT TEAM

Kim McConville, Adam Williams, Trish Shortis, Daryl Paull,
Erin Elkin, Alexandra Gardner-Marlin, Minna Jean Lethbridge

PROJECTS

Kai Tipping, Cherene Spendelove, Matty Priestley, Bronny
Spearim, Jess Duncan, Adam Williams, Phillip Crawford,
Gemma Parsons, Jonathon Larson, Jo Davidson, Valerie Quinlin,
Raphaela Rosella, Ned McDowell, Wendy Kimpton,
Theresa McManus, Lloyd Munro

ARTISTS

Aden Wessels, David Leha, Michael Leslie, Anthony Green,
Andy Lysle, Bronny Spearim, Matty Priestley, Nick Lupi,
Kutcha Edwards, Billy Pitt, Cathy Craigie, Shae Duncan,
Carmel Vale, Brad 'Yogi' Harrison, Raphaela Rosella,
Shamae Widders, Yukino McHugh, Yolanda Lowatta,
Jaymen Drahm, Shayne Teece-Johnson, Travers Ross,
Danny Teece-Johnson, Toby Finlayson, Joel Westlake,
Shaun Weatherall, Nate Weatherall, Liana Simmons AKA
Sneaky Ell, Jonathon Larson, Jeddy Fernando, Daen Smith,
Mona Fernando, Rachel Barlow, Aunt Paula Duncan,
Steve Davidson, Jasper Davidson, Ariel Tobey, Pete Papandrea,
Scott Collins, Cindy Duncan, Jonathan Jones, Cathy Welsford



VISION

MISSION + STRATEGY

Beyond Empathy's (BE) vision is for an inclusive and resilient society where creativity drives change. In order to achieve our vision we must continue, day in day out, to renew our commitment to using the arts to influence change in the lives of individuals and communities experiencing recurring hardship. This work requires tenacity and teamwork, creativity and problem solving. Above all else, it requires a will to keep working towards a solution for seemingly intractable community problems.

THE FOCUS OF OUR STRATEGY IS:

- i. investing in artistic leadership;
- ii. dynamic artistic programs built in equal measure to the development of protective behaviours in communities and individuals;
- iii. quality community arts practice and its application to the needs of people whose lives have been disrupted by disadvantage and social isolation; and
- iv. creating great art.

The outcomes of our strategy will have short-, mid- and long-term benefits:

SHORT TERM:

- a. The creation of high quality new artworks and creation of new narratives.



MID TERM:

- b. Disrupt old ways of thinking and re-engage vulnerable people with their communities.

LONG TERM:

- c. Unlock the cycles of disadvantage within our communities.
- d. Innovative partnerships spanning government, business, philanthropy, and the arts.
- e. Rigorous cultural development through artistic programming.
- f. New audiences who engage with dynamic artistic product.
- g. Construct more effective community arts and cultural development models for application across Australian communities.

Our intention is to ensure that arts practice and CCD work allows individuals, in time, to have greater influence and choice over the things that happen in their lives. We know working in partnership with communities can empower and lead change and increase the options for and the opportunities available to individuals needed for long-term behavioural change.

BE stands for beyond empathy. Empathy is the first step towards creating change in ourselves and others; it acts as a catalyst to signal that change is needed, doing so with a warm heart. Going beyond empathy is a commitment to building skills and capacity for individuals and community to be in charge of their own change process.

It's a translation from feeling into action.

PROBLEM + NEED

THIS IS A ONCE
UPON A TIME STORY,
THAT HAS ONLY
JUST STARTED

Aunty Paula Duncan

When Aunty Paula Duncan made this declaration at the Brolga Festival in Moree at the end of 2014, she was speaking of not only the celebration of an important cultural story for that area, but a new story, beyond the incredible disadvantage lived by her people. A new story of education, health, wellbeing and continuing cultural connection was forming. Through a diverse range of creative arts processes, people young and old were embarking on new trajectories, creating and embracing new opportunities and reworking once tenuous relationships with government led systems and community services.

A wealth of research in Australia in the last ten years speaks to the complex and confronting issues faced by vulnerable people, among the most vulnerable in the country being young people, Aboriginal and Torres Strait Islander people and people living with disabilities and their families. Aboriginal and Torres Strait Islander young people are significantly more at risk of committing suicide, dying from a preventable disease or being imprisoned than their non-Indigenous counterparts. Importantly research is also growing on the key role the arts has to play in addressing these experiences.

Over the past five years, according to the Close the Gap Progress and Priorities Report (2015)¹ life expectancy is estimated to have increased by 1.6 years for males and by 0.6 of a year for females however a gap of 10 to 17 years remains for Aboriginal and Torres Strait Islander people compared with non-Indigenous people. The rates of imprisonment for Aboriginal and Torres Strait Islander adults are 13 times higher than for non-Indigenous Australians² and 24 times higher for youth³. Since 2004, the rates of imprisonment of Aboriginal and Torres Strait Islander people has risen by 88%⁴. Risk factors of self-reported contact with the justice system include being male, substance abuse, unemployment, having been physically attacked or verbally threatened, aged 18 to 24 rather than in older age groups, failing to complete year 12, welfare dependence or experiencing financial stress, living in a crowded household, being a member of the stolen generation, lack of social involvement and residing in a sole-parent family (Hunter 2001; Weatherburn, Snowball & Hunter 2006, 2008).

In another vein, antenatal care may be especially



important for Aboriginal and Torres Strait Islander women. In 2011, 12.6% of babies born to Indigenous mothers were low birthweight, twice the rate of non-Indigenous mothers⁵. Aboriginal and Torres Strait Islander expectant mothers experience greater exposure to risk factors such as anaemia, poor nutritional status, hypertension, diabetes, genital and urinary tract infections and smoking⁶.

We know what doesn't work, imposed, top-down activities, fly-in and fly-out short-term projects, or those that do not stir up broad community interest, can actually increase social exclusion. We know that imposed activities not developed with community, by community, for community are less likely to be successful. Additionally, arts programs linked to other

services like health, education, justice or housing for example maximise positive outcomes⁷. Positively, a growing body of research refers to the increasingly valuable role the arts and culture can play in addressing these narratives of disadvantage. As was discussed by Phipps and Slater in their 2010 report *Indigenous Cultural Festivals: Evaluating Impact on Community Health and Wellbeing*, culture must be at the core of all steps taken to address advantage experienced by Aboriginal and Torres Strait Islander communities.

Through art, people can reshape their identity and future pathways. There is a growing body of research which is demonstrating the science behind what we have known to be true; that art encourages self expression, self discovery and



emotional growth with gains in empowerment and social inclusion. The process demonstrates clear benefits for mental health and well-being through improving health status, quality of life and coping behaviours. **Both creating and engaging with art are good for our hearts and minds.** Also read more [here](#)

An independent evaluation on the Social Return on Investment (SROI) of BE's Rites of Passage film project in 2013 identified that the project had social impact in a variety of areas for the young, at-risk participants:

- Improvement in personal relationships
- Improved emotional wellbeing
- Increased self-esteem
- Improved prospect of meaningful enjoyment
- Improved outlook for the future
- Increased social inclusion⁸

These findings demonstrate a clear, measurable link between Community and Cultural Development processes (CCD) and wellbeing outcomes for disadvantaged young people. In fact many similar studies have found that arts programs for young people often play a key role in improving educational engagement and outcomes, job-readiness, reducing anti-social behaviour, and encouraging more positive types of risk taking⁹.

For remote and Aboriginal and Torres Strait Islander communities, the role of the arts stretches even wider. The value of which is known and recognised in community only too well, this is seen by the 1 rates of participation of Aboriginal and Torres Strait Islander people in arts programs. The arts maintains and repairs transmission of culture and links to Country, which helps combat the strong, ongoing disruptions to cultural continuity faced by many communities¹⁰. In Aboriginal and Torres Strait Islander communities, the arts can provide a creative outlet and something for community members to do with their time, steering them, especially young people, away from unhealthy and destructive activities¹¹. Importantly, participation in arts activities can protect against substance abuse and self-harm.

Dr Geoff Woolcock acknowledges these links in our 2014 paper, ***Shredding the Evidence: Whose Collective Impact Are We Talking About? A Community Cultural Development Critique of Beyond Empathy's Maven Project*** and identifies significant and ongoing challenges for an organisation such as BE. The lack of recognition outside the arts and cultural sectors of the powerful role the arts can play in strengthening culture and wellbeing cannot be understated, as well as the lack of recognition for the role of CCD practices in facilitating social change through an arts lens. BE will continue

to champion CCD practices to create great art in great communities and continue opening new doors for our participants so their experiences of great education, health, wellbeing and continuing cultural connection can become more than a once-upon-a-time story, it can become them.

SECTION FOOTNOTES

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MONITORING OUR SOCIAL IMPACT



AT BE, WE FEEL STRONGLY THAT THE CHANGES THAT ALL TOO EASILY CAN BE REGARDED AS 'SMALL' AND POTENTIALLY OVERLOOKED ARE THE ONES OF GREATEST IMPORTANCE

BE aims to create a benchmark model for measuring our social impact and mirroring our Community Arts and Cultural Development leadership.

We implement an arts led social impact strategy based on a Logic approach alongside other measurement concepts such as utilising Most Significant Change techniques.

The Logic approach provides us with a framework that enables us to embed evaluation and performance assessment into our program design and the life cycle of our projects. Logic models are a systematic way to articulate and share understanding about the relationship between what is invested (money, people, expertise) + activities (what we do) + outputs (people served, things created) + outcomes (changes that happened in people or community) resulting in IMPACT – long terms changes in people, policy or practice directly attributable to BE's work.

The Logic approach works on the assumed causal linkages within our program, so if we do a certain activity then it will lead to certain outcomes that will eventually impact on our specific target group.

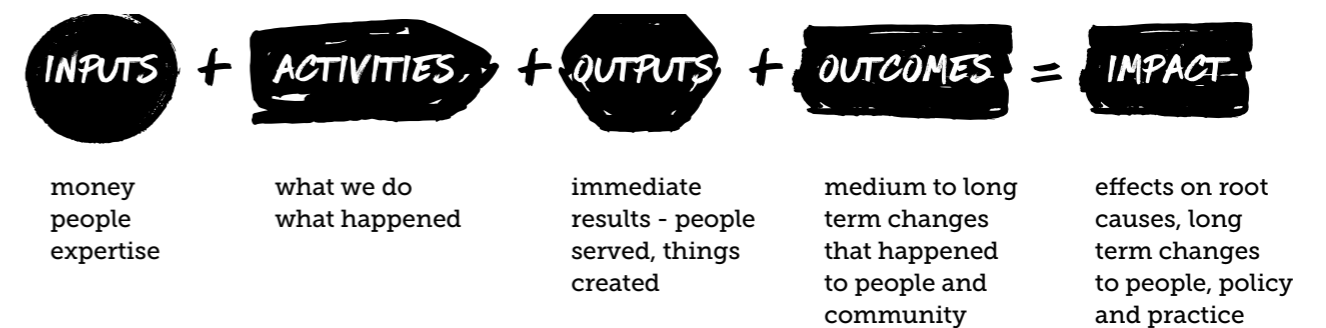
Measuring our social impact demands we do more than monitor or evaluate our program. It means we must measure the impact or the

difference we make. This comprehensive process involves each program and/or our organisation as a whole.

Additionally, BE takes a story-based, qualitative and participatory approach to monitoring and evaluation in order to capture the complex and often intangible change resulting from our projects. We do this by utilising techniques from **Most Significant Change models** of social impact evaluation.

MEASURING OUR SOCIAL IMPACT IS GUIDED BY 8 PRINCIPLES:

1. Take responsibility for impact and encourage others to do so too.
2. Focus on our purpose.
3. Involve others in our impact practice.
4. Apply proportionate and appropriate methods and resources.
5. Consider the full range of the difference we make: positive and negative, planned and unplanned.
6. Be honest and open.
7. Be willing to change and act on what we find.
8. Actively share our impact plans, methods, findings and learning.





NGLY THE
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'SMALL'
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TANCE.

BE PROJECTS

ART FOR LEADERSHIP

THE MAVEN PROJECT

WATCH IT HERE

The Maven Project is the matriarch of BE's projects, sitting across the top to create a hub for creativity, imagination, collaboration, learning, skills, cultural exchange in these communities. Professional artists, working as artistic leaders and teachers develop new multidisciplinary Australian works.

The project unlocks the potential of young emerging artists from across regional NSW. Between the dance, music, song, poetry/spoken word, production, photography and leadership intensive workshops held with 15 established, community and emerging artists, Maven has so far reached upwards of 400 young people, allowing them to re-imagine their futures through new creative lenses.

The Maven Project places Aboriginal artists at the centre of the creation of this work within their community. Artistic practices were community and artist led with results demonstrating a powerful increase in community cohesion and improved relationships between participants and communities. In Moree 90% of parents indicated BE programs have improved school attendance,

strengthened identity and played a part in improved learning outcomes for their children.

Central to its delivery is the recognition of and respect for Aboriginal people's custodianship over their intellectual property; allowing and supporting them to be in charge of how their work is created and how it is presented to the Australian community. The artists involved in the past year have articulated ownership over their works, new ideas and confirm that BE consistently provides artistic control and independence to artists. Ultimately, we want to support these artists to collaborate with other artists and companies beyond our current reach, captivating national and global audiences and expanding the profile of their work.

**TO BE A MAVEN IS
TO BE A TEACHER.
BUT IT IS ALSO EVEN
MORE EMPHATICALLY
TO BE A STUDENT**

Malcolm Gladwell





The Maven Project works to support young Aboriginal people to practice and experience their culture through the transfer of Aboriginal arts and cultural knowledge. Cultural connections and pride have been developed through working closely and respectfully with their elders. Importantly, 75% of parents identified BE's programs have strengthened pride in culture and 78% identified the programs improved connections between the young people and the community.

2229 community members have been compelled to take notice of the high production value of No Shame Day, Festival of the Brave and Festival of the Brolga and the process offers an opportunity for the community to be engaged with Aboriginal and Torres Strait Islander arts. The Maven Project is slowly building its way into a cohesive prototype for creating culturally ambitious works and resultant social change across regional Australia.

In Moree, surveys were provided to both teachers and the parents of children at the Moree East Public School in October as part of the Connected Communities project. Responses were received from 32 parents and up to 9/12 school staff. The overall findings reflected both positives of the program and areas requiring

greater work. Using a grounded theory approach, it was apparent that program was positively received by students, parents and community. Comments received by teachers are less positive and demonstrate that many had not attended workshops; believed they already knew much of the information provided; and were not inclined to change their teacher delivery as a result. However, 50% of teachers intended to try new skills learnt and approximately 71% had changed their attitude about the value of the art in education. Improvements in children's self efficacy and perceived capacity to influence their futures was positively noted across surveys.

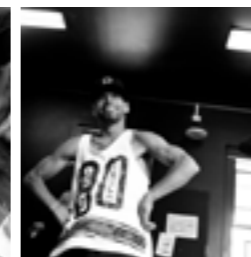
A barrier to effective parental engagement commonly cited is a lack of proper recognition by teachers of the potential contribution to learning offered by parental behaviours and support (LeFevre and Shaw 2011; Pushor 2007; Anderson and Minke 2007). Positively, results of the parent surveys indicate a positive perception toward the school. It is hoped that these results will increase the confidence of the school in their ability to foster positive relationships.

Over the past year, Maven has created 15 new employment opportunities across Armidale and Moree, allowing for ongoing employment pathways.



INPUTS

1 Academic Paper



ACTIVITIES

569 Creative workshops
13 Creative Mentorships



OUTPUTS

10 small new works created
3 performances
6 short films
2 Festivals
7 Conference presentations



OUTCOMES

+400 young people involved

ART FOR COMMUNITY CAPACITY

ACCESS ALL AREAS

Access All Areas (AAA) enables marginalised young people to conceptualise, develop, create and coordinate art works addressing issues important to them, giving voice across the Armidale community.

Like many rural communities, opportunities for meaningful social participation are circumscribed. The broader community of Armidale has been increasingly expressing concern about antisocial behaviours in young people as a result of risky alcohol or other drug behaviours. Young people need alternative and diversionary activities that build on their strengths and provide them with opportunities to be viewed positively by their peers and the community and prevent vulnerable kids from coming into unnecessary contact with the criminal justice system. AAA turns risk-taking activities into safe, participatory ones, building community respect rather than mistrust and fear. A lack of creative, youth focused opportunities has been flagged as a reason for the increases in public space and nuisance crime.

We know dance, music, visual, and performance art are activities that compel young people to engage with each other and the community. AAA offers the opportunity of inclusion for

marginalised young people, key to the cultural development of the community, while strengthening their artistic involvement and experience. It also offers the opportunity to reach new audiences through community and media events.

With the assistance of professional and emerging CACD artists, the young people translate perceived anti-social endeavours into socially acceptable pursuits; street violence, early sexual behaviour and binge drinking are translated into safe diversionary activities such as physical theatre training, hip hop and breakdancing; graffiti and street art into visual art, set design skills and public art; the physical isolation of social media and cyber communication into crowdfunding and face-to-face collaborative artistic performance in music, theatre and dance. A targeted media campaign ensures the resulting work is profiled through the local media, on radio and through social media platforms. Young people are the drivers of the final large-scale public outcome where their experiences are translated through various art forms and the skills learned over the two year project celebrated. Over the past year, AAA has produced positive results in the development of career pathways.





ART FOR COMMUNITY CAPACITY FESTIVAL OF THE BRAVE

WATCH IT HERE

The community inspired and community led Festival of the Brave showcases the amazing talents of local young people and unearths some of the 'hidden' Aboriginal artists in our community. The festival supports and encourages collaborations and new relationships between the Aboriginal and broader community and creates a forum for interaction with other groups including the local-based refugee community, international students and mental health groups.

The Festival of the Brave was held on Saturday 13 December, 2014 at the Armidale Showgrounds. As detailed at the bottom of this page, it included a week-long program of workshops and events.

- Beyond Empathy created a workshop, event and performance program that built on the spirit and success of 2013's Rainbow Ridge Songlines and Silver City Songlines in 2012.

The creative process places young people at the centre of the storytelling process, recognizing they can be the agents for change in their own lives and the life of the broader community.

- Armidale Dumaresq Council coordinated a Visual Artists' Market that provided many of the talented and hidden local artists a venue to showcase their work.
- Arts North West worked to create links and ensure pathways for artists to take their work further – including to Black Arts Market in Sydney.

The Festival of the Brave builds on other BE projects for Aboriginal culture and youth including No Shame Day, Access All Areas and The Maven Project. The cross-community, multi-arts event is managed in partnership with Armidale Dumaresq Council, The Armidale Local Aboriginal Land Council and Arts North West.



INPUTS

15 Artists

ACTIVITIES

4 Public Panel Discussions

140 audience members

116 Workshops

OUTPUTS

4 Original hip hop songs

3 New original dances

OUTCOMES

2 Performances

180 audience members

ART FOR COMMUNITY CAPACITY *NO SHAME DAY*

WATCH IT HERE

No Shame Day encourages us all to step up, be proud of who we are and what we can contribute. It is a day to be shame free!

Since 2012, No Shame Day has used public performances including comedy, poetry, dance and song, to help create pride. It is a forum to 'shine without judgment' – an opportunity for people to stop judging themselves and celebrate talents that are usually hidden from our community.

Through the many programs BE has instituted over the years the concept of 'shame' continues to thwart the positive self-esteem and personal success of many young Aboriginal people. After years of quietly attempting to overcome the concept, Beyond Empathy decided to 'out' shame to the broader community. We hope that No Shame Day will act as a catalyst in enabling the Aboriginal community to step up in pride and give our young people the opportunity to show off their many and diverse talents – shame free.

Since it began, No Shame Day has showcased remarkable and inspiring performances by young people – sharing positive youth culture, reflecting on personal experiences, and creating performance works that acknowledge their capacity to influence their future.

***NO SHAME DAY IS AN OPPORTUNITY
FOR US TO SHINE WITHOUT JUDGMENT,
TO STOP JUDGING OURSELVES AND
LET THE TALENTS WE HIDE FROM
OUR COMMUNITY BE CELEBRATED***

Leetona Pitt, BE Participant/Artist





ART FOR COMMUNITY CAPACITY **HOW LONG IS YOUR SHOESTRING?**

WATCH IT HERE

In 2014, BE chose to develop the Future2 (the Foundation of the Australian Financial Planning Association) funded project, 'How long is your shoestring?' to offer practical skills and support to local young people in a fun and creative way. A group of young Armidale women took part in a unique budgeting workshop which culminated in a 'reality television'-style supermarket challenge hosted by an animated and energetic compere and some equally enthusiastic participants!

The workshop was led by the inspiring Rusty Bennett, a young mum who efficiently manages her own limited family budget to ensure that her four children eat healthy and satisfying meals throughout the week, and BE's accountant, Amy Holman. Together they made budgeting seem simple for the workshop participants who each faces the ongoing challenge of managing their household expenses with limited income.

After the practical and informative budgeting workshop, participants took part in a supermarket challenge. Participants were each given \$200 and challenged to fill their shopping trolleys with groceries that would meet the needs of their families for one week. While shopping, participants had to consider their weekly menu, and factor in school lunches and other necessities. On reaching the checkout, judges Rusty Bennett and Amy Holman analysed each of the trolleys to determine which participant achieved the most value for money and who had the 'healthiest' trolley.

Thanks to the support of Woolworths Armidale, Beyond Empathy created a virtual reality television program in the supermarket.

ART FOR COMMUNITY CAPACITY

HOME

HOME is a multi-arts participatory project incorporating two intertwined activities.

A community choir meets weekly, offering the local Aboriginal community, local refugee community and the broader community a chance to connect and build relationships through music and develop performance works that reflect participants connection to home and place. International communities together with the Aboriginal and broader communities – creating connections around the idea of 'home' through music, art and stories. Photographic portraits and text from the Aboriginal and refugee communities will also be captured.

The project brings people together to participate in creative activities and events, but also encourages deeper emotional links as participants reflect on what 'home' means to them. Regardless of who we are, or where we have come from, we share feelings about what 'home' means and are united in our connection to place. The choir is a forum for connection, with music speaking across borders. The choir has begun to meet regularly and is creating a diverse and multicultural repertoire to be performed at future community events. The choir members have called the group *Bhing Nomb'n* which is Sudanese for 'All the cultures of the world'.

While the choir offers an opportunity for the international community to develop their English language skills through song, it has given each member the chance to share their own musical culture, develop new friendships, find common ground and develop a sense of place in Armidale.

Running parallel to the choir is a participatory portrait, scrapbooking and storytelling project. Artists capture photographic portraits and personal stories from the local international community, Aboriginal community and others in Armidale. The portraits and stories will then feature in a public art installation and be reproduced as a published book. This project has

received support from Multicultural NSW's Unity Grants Program.

The intention is that, as the project continues, the resilience of the community, including confidence, reliance, self-knowledge and self-worth will be boosted, using robust and accessible art practice as a determinant of community strength. HOME will continue to create new opportunities that override disadvantage and isolation and increase community harmony and cohesion. It aims to strengthen the creativity and artistic skills of the participants so they can grow an anchored sense of artistic identity, discover their strengths and talents and use them to meet the needs of the community. As a result, we believe the artistic vibrancy of future performances will be rated highly by audiences.

DIVINE

Young Aboriginal people in Armidale have few prospects. This collaborative writing/theatre project began to grow after young people in Armidale told writer and artist Cathy Craigie that to 'fix' their circumstances they would need a 'divine intervention'. That is how hopeless they had come to feel. Cathy observed that young people who experience disadvantage develop acute coping strategies, central to which is a wicked sense of humour.

Divine aims to employ a collaborative writing style to develop the script between artists and young people who all say they 'can't write'. They record their conversations, their parties, the times they sit in the local mall and critique passers by. These will all become the colourful content from which the story of Divine will develop. The process allows the participants to deal with the daily challenges they face as young Aboriginal people in a rural community.

The project will also engage the families of the young people and draw out the stories they tell to teach their kids how to look out for each other and to make good life choices. We will interpret the injustices the participants face regularly and how resilient they are in coping with these injustices. We want to capture this resilience and give power back to the young people as they tell their story, their way.

Along the way, the young people learn writing skills, storytelling skills, how to write for an audience, editing skills, language skills, dramaturgy skills and what makes a good performance. They learn how to translate humour and how to make other people laugh. Along the way, they will come to understand the fine line between self-deprecating humour and humour that celebrates their resilience and their ability to look for good in hard times. This project is grounded in **BE's Ten Principles**, which guide the processes, challenging and further developing Cathy Craigie's skills as a community writer and artist.

So far, the project is in its early stages of production. 5 highly engaged young people from Armidale have met with two Aboriginal artists, actors and playwrights. The process has allowed the young people to both challenge themselves to perform in front of their peers and share stories. It has also challenged them to reflect upon who they are as individuals and as a small community and reflect upon the ways in which they cope with the constant disadvantage they are faced with. Moving forward, the process will expand to encompass the narratives of more young people across Armidale and Moree who will learn the steps from story development to story consolidation to script development and refining towards performance. They will then choose a Director and take the work to the next level and present it to an audience beyond their own families.



BLUE ROSE

ART FOR ALL ABILITIES

[WATCH IT HERE](#)



The past year has seen the continued development of Blue Rose, a film project in partnership with Disability Service Organisations in the Illawarra where the people who star in the film are people with all kind of abilities who don't use verbal or a formalised language as their main way to communicate and interact with others and the world.

The film will not be a documentary but will focus on developing simple fictional stories and scenarios inspired by the life experiences and interests of participants of varying ages and their families.

Blue Rose is unscripted and will be made *with* people, not *about* them. There are no casting sessions or auditions; the team will meet the "stars" through referrals to the project. Referrals will come from organisations who support people with all kinds of abilities and their families.

"Through the relationships that are formed with them and their families or carers, opportunities will naturally unfold and stories will be told, not always through verbal language, which is not the main way our "stars" communicate, but instead through their lived experience."

Gemma Parsons, Project Manager

This project, which will culminate in a feature film, is considered to be a creative concept that strengthens the National Disability Schemes vision of inclusivity, enabling people of all-abilities to fulfil their potential as equal citizens.

Made with a message of hope this project will provide a real picture of those in our community who abilities and stories will resonate with us all and will inspire informed public support for the NDIS and associated initiatives.

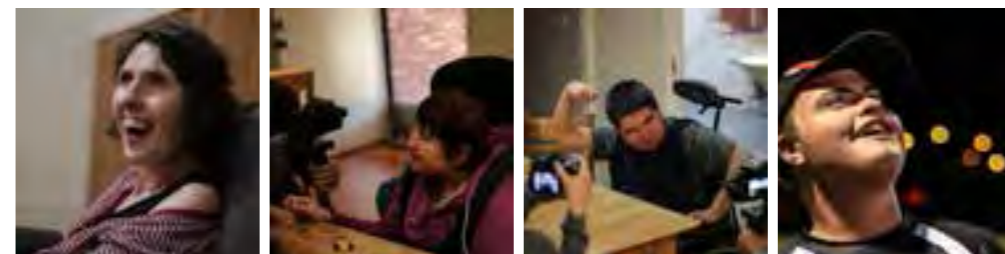
So far, 7 new film works have been developed with 2 being published online. Blue Rose Prologue, while not a part of The Blue Rose Project, sets the scene for the original premise of the project and beautifully encourages other families to come forward and tell their stories. The first short from the project, **Gracie at the Beach** has already reached over 1500 people online and is accompanied by a written piece by Grace's mother, Susan.

While many stories are yet to be told, it can already be seen that the process of creating and sharing The Blue Rose Project films has held positive results for parents and carers, who experience a sense of pride in telling their stories.

Additionally, the wide online audience is enabled to hear stories outside of their personal worlds and reflect on and challenge their own assumptions of being, caring for or living with a person with diverse-abilities.

"It was such an emotional experience watching this film, it so beautifully translated the sensory pleasure of the beach, I could almost smell it. Thanks for sharing this film with us, a few precious minutes of wordless communion with a beautiful family, and the gifts of nature that we all need a chance to experience"

Vanessa Milton



INPUTS

2 Artists
3 Emerging Artists
3 Families
1 Key Partnership

ACTIVITIES

27 Workshops
53 Participants

OUTPUTS

7 new films
2 public works
1 short story
1500+ online views

OUTCOMES

Parents and carers demonstrated positive results around authorship & direction
Sense of pride in telling their stories

ART FOR SOCIAL ENTERPRISE

CEMETERY ROAD COFFINS

AN ABORIGINAL SOCIAL ENTERPRISE

Cemetery Road Coffins (CRC) is a unique and culturally ambitious project that will result in an independent social enterprise in NSW. Providing a bespoke and personalised service such as coffins to family and extended family members and members of the CRCs community has delivered great benefits to community in what would otherwise be a very impersonalised service. Feedback has indicated the personalised nature of CRC has supported families in the grief and in their healing. Decorating coffins for a loved one can be therapeutic when supported in the right way. Uncle John Wright has been constructive in involving and supporting families in owning the coffin decoration.

Over the past year, the project has improved the capacity of the community to generate income, grow skills, share opportunities and change perceptions with the creation of new coffins. The ongoing project is a partnership between Armidale Local Aboriginal land Council and BE. 12 men working for the social enterprise as contractors, mostly done in production blocks and on a needs basis when orders placed. 250 family members have been directly assisted through the enterprise, 100% of participants were Aboriginal or Torres Strait Islander, three of whom were living with a disability.

Participants were involved in all aspects of the delivery including administration, invoicing and budgeting. The project executive was involved in all decision-making and actual project delivery. For example Uncle John Wright organised all meetings with potential partners and is currently looking for new partners. Telina Wright was mentored in securing



INPUTS

7 volunteer artists
12 community members employed
3 local community partnerships
1 developing partnership

ACTIVITIES

4 participants learnt cabinet-making skills, carpentry and joinery
2 participants learnt business & communication skills
1 participant has learnt financial literacy skills
17 participants have learnt design and art skills

OUTPUTS

250 family members directly assisted
1 participant has gained full-time work with RMS
2 tafe courses commenced but incomplete.
1 informal business mentoring

OUTCOMES

100% of participants believed in the project and valued their involvement
75% liked the project but would like full-time work
56% believed that CRC changed their opportunities and opened their eyes to what was possible

the CRC ABN and developing a work schedule. Uncle John Wright organised all work teams, invoices and payments/collections with Joey Ahoy and Uncle John Wright undertaking all deliveries.

All of the people involved in CRC have never worked before. Uncle John Wright has a previous conviction and cannot secure a working with children check, limiting his opportunities for working in community. CRC is his idea. Originally CRC was part of the Bowraville Local Aboriginal Land Council and now Beyond Empathy agreed to continue to support his enterprise independently, outside of Bowraville. He has developed high-level problem solving skills and has learnt to choose which 'fight to fight'. CRC has given Uncle John purpose and direction, it has become his moral compass and has been life changing for him and his family. It has developed his natural intelligence and developed his intuitive entrepreneurial skills. We have notice significant improvements in Uncle John's ability to manage his anger and stay a little detached from the stresses of living with intergenerational disadvantage. His communication skills have improved significantly and his ability to think longer term and strategically, increases with every hurdle or challenge he undertakes.

THROUGH WORKING ON CRC HE HAS HAD QUITE PROFOUND SHIFTS IN HIS ABILITY TO MANAGE CONFLICT IN A CONSTRUCTIVE WAY.

He donates all of his time to the enterprise voluntarily. The flow on effect of this to his very large extended family on the north coast and central coast cannot be underestimated. These are new behaviours for him and indeed, those involved in CRC. As a company BE had to really monitor decisions we made because we had to ensure BE was working in CRCs best interest and the individuals, its deep family connections and not necessarily the interests of BE; how a non Aboriginal organisation might manage a project.

Partnerships are ongoing with Armidale Men's Shed, Phoenix Disability Services in Bowraville and Armidale Local Aboriginal Land Council, with a partnership in development with Kempsey Aboriginal Men's Group.

Partners provided workshops venues, skills development, access to machinery to continue to produce a supply of coffins, local community centre in Bowraville to paint coffins for families who purchased. Working in a social enterprise context is a new challenge and opportunity for BE. As a result we had to support the project with business related skills and opportunities, different to those required in a community development context. We have had meetings with Indigenous Business Australia (IBA) for the ongoing development and sustainability of CRC. At this stage we are balancing the ownership of the existing team and their fears of opening the idea up to a bigger context and losing control and ownership of their idea. This will prove the ultimate challenge for the long-term sustainability and autonomy of the enterprise. It highlighted for BE the compounded disadvantage and social dislocation our clients face and the kind of intensive support required to transition our clients independently into the workforce.

During the project timeframe participants have experienced significant disruptions including evictions from home, family deaths, frequent moving between communities, new partners in Bowraville losing funding for men's program, one participant (key coffin builder) securing full time work, illness and transport issues. The enterprise had to vary delivery around these challenges because it remains a very bespoke and small enterprise. Combined with sales we still have [ongoing] funds of \$20639k to continue the enterprise development during 2015/2016. We found it a challenge to get the support of funeral directors because they saw CRC as a competitor as opposed to a supplier. And many families have existing funeral funds with funeral directors who want to supply their coffins at their price. CRC works because it allows Aboriginal families to make hand made coffins for their families.



ART FOR LEADERSHIP

ACCESSVILLE + START PRODUCTIONS

The beauty of stilt walking is that the attentiveness comes from the instinctive reaction of self-preservation. It is also a way of putting mindfulness into practice, a skill that is most beneficial, just concentrating on the here and now, what the body is doing, forgetting about everything else. For children to be able to do that, they need to feel safe in the group. They have to be able to trust one another and treat each other with respect.

Tiny Martin

Throughout the past year, Accessville has given young people in Bowraville and surrounding areas the chance to engage with and develop skills in a wide variety of creative forms including music production, drumming, contemporary dance, stilt-walking and performance, radio and audio-visual design.

The stilt-walking and performance workshops aimed to inspire disengaged young people and has proven to be a successful component of the project as it teaches participants many important

skills including performance, self-confidence, teamwork and interpersonal skills and attributes. Stilt-walking requires effort and practice as one conquers their fears, the outcome being an enhanced sense of personal self-efficacy and empowerment. All young people said they feel more confident and feel better about themselves when they are involved in workshops, preparing for performances and when performing. 67% of these young people said they had taken this confidence back into other parts of their lives – when away from the workshops. Over half of these young people (67%) said the workshops and subsequent performances gave them sense of place in the broader community. Importantly, 96% participants said they experience a feeling of personal pride from their performances and the outcomes they produce. 95% of the young people involved in the stilt walking program developed clear increases in self-confidence, 89% demonstrated improvements in self-esteem, while almost half (40%) developed highly competent performance skills.





The weekly community radio show, The Business, on **2NVR** is solely programmed and presented by local young people. This has significantly increased both Youth and Aboriginal involvement in the station. Until 2014, the average age of volunteers and presenters at the station was 60 years, now 30% of local volunteers and presenters are 25 and below. This program is now sustainable beyond Accessville, with St. Mary's and Bowraville Central School offering students ongoing radio experience and a music production course. The program has the ongoing support of the station and the lead broadcaster. This includes mentoring, program support and transport. Importantly, 75% of participants in this program reported that they have developed skills to perform and speak in public. 100% of young people involved in the radio program have access to the radio station space and other community services spaces that they did not have before, with 80% demonstrating they now access these spaces outside of workshop time if transport permits.

Workshops are held in partner community organisations premises and dedicated community youth spaces. This facilitates direct contact between young people and staff, facilities and promotional material. Young people from Bowraville attended activities with all partner



INPUTS

6 distinct art-based fields
7 creative mentors
191 young people
6 local partnerships

ACTIVITIES

246 specialist workshops

OUTPUTS

96 public performances
80 radio broadcasts
Paid work for 10 Indigenous artists

OUTCOMES

Participants broaden creative and interpersonal skills
Improved access to community-based activities and services
Improved employment/vocational outcomes for youth

organisations. Linking Bowraville young people outside of their community was the priority of the last stage of Accessville. The aim to broaden their network and experiences outside of Bowraville.

Accessville has created access for young people in Bowraville and surrounding areas that previously did not exist. It has also broadened Bowraville young people's access to opportunities outside of Bowraville. 57% of young people said they would continue the relationships and opportunities provided through Accessville independently, although cited public transport as a continuing barrier.

Eight young people have won awards and prizes at 'Rise Up' talent quests, including being accepted into youth mentor programs. These talent quests also offered finalists the opportunity to have their music professionally recorded. The program liaised with established local festivals to create youth stages and spaces in which young people could showcase their skills and talents. For the young people involved, 70% gained new skills related to their unique styles of music and showed marked developments in confidence and performance skills - performing to large audiences on a big public stage.

Preparing to move into the 2015/2016 year, **Start Productions** will pick up where Accessville leaves us. Start Productions was born when we recognized that young people in our community needed support to create spaces in which they could pursue and perform their artistic passions. These young people had all participated in workshops organized by BE that enabled young people to create works and perform at festivals and arts-based events. Start Productions' goal is to make established performance spaces more accessible to these young people and assist them to organize, produce and manage their own events. We provide the professional mentorship and support they need to realize their own vision and potential.

Projects like yours give young people an incredible experience in many ways including: being creative, building confidence and trust, building on their already traditional skills in music and dance

..I appreciate your generosity, attention to detail and ability to see the big picture and see the support that young people need to move forward with their musical talents and as part of their healing."

Dianne Jacobus (STARTTS Youth Community Development Project Worker)

ART FOR LEADERSHIP

rites of passage

[MORE HERE](#)

"I think it's a right that people can get to do something in their lives they feel proud of. Everyone should have the experience of someone saying to them 'You did a good job!'"

Phillip Crawford

[View reviews here](#)

In October 2014, Rites of Passage (ROP) won an OVAS (Online Video Awards) Australia award for Most Innovative Production as well as receiving a nomination for Best Drama and Best Collaboration. Two participants attended the ceremony and two day conference.

Additionally, Rites of Passage was aired Australia-wide in an ABC Television broadcast this year reaching 33 000 viewers. 2 900 additional viewers have since watched the film via [ABC Iview](#).

In 2014/2015 ROP also:

- led a successful campaign during Youth Week in April, with free downloads of Rites of Passage from Vimeo On Demand. 205 new audience members downloaded and watched the film during Youth Week;
- obtained official selection for the Arusha African International Film Festival, Tanzania 2014;
- young people presented the film to an audience of 80 workers and community members at the Hunter Mentor Collaborative conference in Newcastle;
- 417 people downloaded a copy of Rites of Passage through Vimeo On Demand in 2014;
- developed a Media Suite Strategy and partnership with Kino Nation to place Rites of Passage on a wide variety of accessible online platforms

to discover and build on our international audience. eg. iTunes, Amazon; and

- short films continued to be screened and downloaded during 2014; a few in particular were selected for the Campfire Film Foundation's 2014 festival and archive.

BENT - BY MICHAEL MCKAY

Winner Student Vote: Health & Wellbeing & Overall Runner-Up: Health and Wellbeing Campfire Film Festival 2014

"Cautionary, realistic and very relevant"

Student judging panel (Berry St) for Campfire Film Festival 2014

"I work with students who have major drug problems. I can't wait to show them this film and begin having some serious discussions, thank you."

Jacqueline Freeman
(Online comment, October 2014)

LEGOLAND - BY SHANIECE IGANO

Runner-up: Under 18 Award Campfire Film Festival 2014

"I guess, when you're making something like a film, or an artwork; your perspective, or whatever, just kind of stays to your own thing. No matter how many people around you try to tell you its good or not, you still hear the self-doubt in your head. But going up there, to be congratulated and stuff on my own work and for it to be amongst the other films there that were really good, gives you a true sense of pride and achievement!"

Shaniece Igano, Rites of Passage Participant



THE CIRCLE - BY JAI DUNGAY

Winner: Indigenous Spirit Award - Campfire Film Festival 2014

"I went to Melbourne to get an award, Campfire award, for my film The Circle. It was the first award I've ever got...for anything! It made me feel happy going up there and getting my trophy, like I had achieved something."

Jai Dungay, Rites of Passage Participant.

**CONCRETE RAINBOW
- BY SUMMER HARRIS**

Winner: Best Film - Australia Day Youth Short Film Festival, Wollongong 2014

"They showed my movie and at the end everyone cheered, they were all looking at me and clapping. That was the best, I felt like I was getting an Oscar! It was really formal and you had to wear a suit. Then my movie won and I had to get up and shake the Mayor's hand and I was suppose to do a speech but it all happened so quickly and I was so excited that I won that I just went back to my seat. I got a Sony HD

camera for winning and I got an official award in a frame and It's got my name and the name of my film on it. Its signed by the Mayor. It's really, really, really cool."

Summer Harris, Rites of Passage Participant.

These successes only add to the momentum of the Rites of Passage project and the sense of pride and achievement felt by its young cast and crew, some of whom have moved on to leadership and mentorship roles as part of the Protection project.

The ongoing achievement and recognition of Rites of Passage address BE's key short-term goal of creating high quality new art that allows new narratives to be formed and reach beyond the communities in which they grew. New audiences have since been, and continue to engage with the dynamic artwork, allowing the narratives to spread and disrupt old and damaging ways of thinking in the wider Australian and International community.

ART FOR LEADERSHIP

RAPHAELA ROSELLA

YOU DIDN'T TAKE AWAY MY FUTURE, YOU GAVE ME A NEW ONE

Working closely across communities facing recurring hardship, BE artist and leader Raphaela uses visual storytelling as a device to question our readiness to stigmatise and to stereotype. During the past year, Raphaela was one of 12 photographers world wide to be selected to attend the World Press Photo Joop Swart Masterclass in Amsterdam, going on to be awarded First Prize in the Singles Portrait Category for the World Press Photo Contest for this image in her series **You'll know it when you feel it.** Additionally, in 2015, she was awarded Australian Photo Book of the Year, Momento Pro, Photobook Melbourne.

Raphaela's photographic series, **You didn't take away my future, you gave me a new one.** was exhibited at Neram Gallery in Armidale for 44 days, reaching an audience of over 400 people. She also exhibited her photographic series, *ADMIRE*, as part of the Festival of the Brolga in Moree at local gallery Yaama Ganu.

Known for her work documenting the lived experience of several young mothers, Raphaela plans to continue exploring relationships between social class, stigma and gender among young women and men experiencing social disadvantage in Australia.





**2 TRAVELLING EXHIBITIONS,
94 DAYS, 6 CREATIVE WORKSHOPS,
1531 AUDIENCE MEMBERS, 3 EURABA
PAPER WORKS SOLD, 70 PLUS
SHEETS OF A3 PAPER SOLD,
75 CHILDREN ATTENDED THE
PUBLIC HOUSE-BUILDING ACTIVITY,
13 ATTENDED THE PAPERBARK
BASKET WORKSHOP**

EURABA

ART FOR LEADERSHIP

Euraba translates as the “place of healing” coming from the *Eurah*, a local bush from the country around Boggabilla and Toomelah used for medicinal purposes and *ba* meaning place. As a ‘healing place’ Euraba is not one but many things - creating art, making paper, and strengthening the community. Over the last 30 months, Beyond Empathy has been supporting Euraba to get ‘back on track’ and build on its strengths.

Illuminate was a community driven initiative, capturing the aspirations of the Gamilaroi people in the communities of Toomelah and Boggabilla, in northwest NSW. Through the distinctive artistic practice, Illuminate allowed the community to explore generational relationships, stories and ideas between the Gamilaroi people and their community. This unique project evolved through the significance of home to the people and highlights the region’s important living history. It celebrates contemporary experiences through an immersive installation created with paper, light and sound.

Two Illuminate interactive exhibitions were built in the past year, one in Armidale at Neram and the other in Sydney at the Incinerator Art Space. Both allowed the stories and living history of the installation to reach outside of the community and touch the lives and minds of others. Though not everyone ‘got’ the exhibition, those who did were deeply moved. Importantly, Illuminate opened up further conversation about Indigenous Issues amongst the community, especially in Willoughby, Sydney, a suburb where many of the issues faced by Aboriginal communities are fairly invisible. Feedback from the venue also mentioned that the installation challenged what visitors were expecting to see from Indigenous artists. This installation also reconnected people from Willoughby Council Area who had links with Boggabilla, connecting the issues and spreading the discussion outside of the community.

At the Incinerator Space, the Life Drawing with Jannawi Dance Clan Girls was an informative experience of cultural exchange with the dancers providing information to the drawers about cultural dance moves and paint techniques.

ART FOR EDUCATION PROTECTION

WATCH IT HERE

"It'll be really good for the younger kids to be involved in this sort of thing because it gives them something positive to do, to be a part of. And if they're shy or no sure of themselves, it can bring out their self confidence. It gives them something to look forward to."

Lisa Cosgrove (Parent)

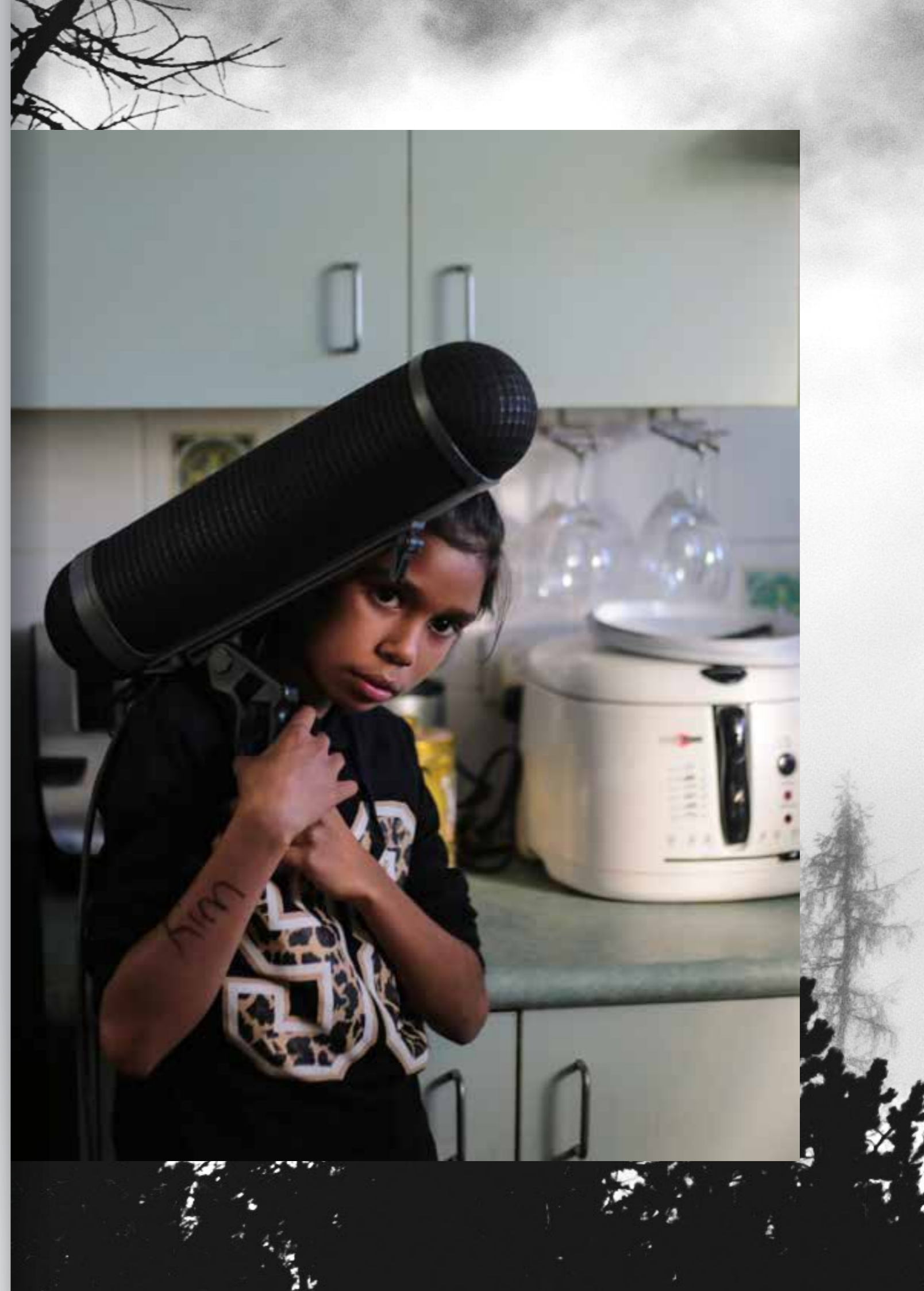
For Protection, BE is collaborating with children under 12 and their families who have experienced recurring hardship, many of whom live in public housing.

The children, their families, neighbours and broader community will produce images and short narrative video material that will be animated to look like hand made lead pencil sketches, water colour paintings, screen prints, charcoal, chalk and coloured pencil drawings.

These images and short narrative sequences are about childhood. They communicate about childhood from the perspective of people who have experienced hardship, but they will reveal what we all have in common: laughter, tears, fears, courage and resilience.

These stories and images will be presented in a variety of ways over the the four years of the project including as short films, a feature length film and gallery type installation works that could also be used in classroom and education settings.

A partnership with local primary schools where the participants attend will produce an educational resource that can be toured and distributed to other primary schools and community centres and will use the animated material to raise discussion and awareness of respectful relationships and protective behaviours.





**WE'RE GUNNA MAKE
A REALLY GREAT FILM...
AND YOU'RE GUNNA
WANT TO WATCH IT!**

NICOLE BROWN (PARTICIPANT)



INPUTS

2 Artists
3 Emerging Artists
14 Project Partners

ACTIVITIES

62 filming workshops
5 children's theatre workshops
1 Crowdfunding Campaign
4 year strategy established

OUTPUTS

\$12 885 raised
18 new film works produced
920 online views

OUTCOMES

Increase in film and technical skills
Improved leadership skills
Improved ability to work as a team
Increased feeling of connectedness to community

Through a 2015, crowd-funding campaign BE were able to raise \$12 885 to support the ongoing work of Protection. So far, the Protection workshops have explored two main themes, you have a right to feel safe all the time and there is nothing so terrible that you can't talk to someone about it. Participants, as well as creating stories by being on camera, are hands on with the technical aspects of the film such as camera work and sound recording. 18 New film works have been produced, both as Protection film shorts and to give the participants an idea of what they look like on camera.

A new partnership with Polyglot Theatre for Children for the Protection Installation in 2015 has opened doors for new creative concepts and allowed local community members and service providers to be part of the process.

For those who have been involved so far, the children and families have demonstrated increased film and technical skills. 76% Protection participants have demonstrated improved leadership skills and improved ability to work as a team and 85% of participants indicated feeling more connected to community as the greatest benefit of involvement. The experience of feeling they had something to contribute to community was also valuable for participants.

ART FOR EDUCATION 3MOREE

3Moree, a five-year partnership with Moree Schools as a part of the Connected Communities project began in 2014. Using arts and culture, 3Moree aims to start changing the way learning is delivered.

The project provides an innovative approach to engage children, young people, teachers, and the community in developing a positive learning environment through its responsiveness to local needs. In 2014, it translated the objectives of the Connected Communities strategy through arts and culture and changing the way Aboriginal children learn by firstly changing the way learning is delivered.

In 2015, in partnership with the Moree community and the newly formed coalition of schools, we began to deliver a place based approach to schooling in Moree. The project goal is to improve learning outcomes for children and strengthen Aboriginal families involvement in their children's education. Three annual events No Shame Day, Festival of the Brolga and an exhibition, interpret creative learning opportunities developed during the year and present them to the community. The coalition of schools produces and directs these events in partnership with BE and the community.

Place based approaches ensure an impartial approach and aim for the kinds of places that enable all children and families to succeed and thrive, in all kinds of ways. It keeps the focus on engaging with community, building local capacity and skills by 'doing' and robust governance structures. When achieved, it will positively affect children's attendance at school,

parental and community involvement (in their kids lives) and achieve the goals 3Moree seeks to deliver.

Over 2014/2015, the program, with the support of local Aboriginal Community Partnerships and the Coalition of schools offered a continuum of learning and support through:

1. connecting with parents and caregivers in antenatal (Mubali),
2. supporting transition into early childhood learning and the foundation years (Connexion)
3. through to stage 3 outcomes of primary education (Festival of the Brolga)

Through the use of arts, a safety net was created with the aim of capturing all families.

The Brolga Festival, which took place in Moree for the first time in 15 years at the end of 2014 was a huge achievement and source of pride for the community. The return of this annual community festival celebrates identity and drives connections between the school, the community, families and culture. The project worked closely with local elders and other community members in the school to tell the story of the Brolga and its relevance to modern day Moree. The project is based around workshops with children in school, developing their technical and story-telling skills in dance, performance, theatre, film and song. The content and inspiration for these workshops comes from the elders' and community stories and their living memories. Participants get the opportunity to work with professional artists to develop the content for the festival celebration.



WATCH IT HERE
OVER 700 VIEWS

As a key part of our social impact evaluations, in-depth interviews were conducted with parents, teachers and community members both during the lead up to and in the wake of the Festival of the Brolga.

90.6% of parents and caregivers and 25% of teachers surveyed expressed the belief that the 3Moree program improves children's efficacy. 90.6% of parents and caregivers and 88.9% of teachers believe 3Moree improves school attendance.

"These two weeks alone might be a changing moment in their lives, changing their perspective on school in the long term"

In depth interviews were also conducted with community, artists, AECG and Connected Communities Reference Group Chair. It was unanimously agreed that the arts and culture are important for children's development, especially the arts and culture presented through the 3Moree program. Most participants attributed value to the process of learning in arts and culture rather than the end product. There was mention that the skills learnt through the process of participating in arts and culture, are transferable to learning in other areas of their lives.

The program also encouraged kids to come to school after school hours and it was identified that the creative nature of the program was

what encouraged them to actually show up for the performances. In fact, kids from other local schools were expressing an interest in coming to Moree East so they could be involved in the program.

"If they can achieve this there is nothing stopping them from achieving anything"

Many of those interviewed spoke about how the festival helped children overcome shame, so they were opened up to learning new things. It was also observed how this had a snowball effect on the children, seeing other kids overcoming their shame during the workshops encouraged others to let curiosity and excitement take over. Having culture as an integral part of the workshops was a factor in building the kids' confidence as well as the supportive environment of the school and the respect their artist mentors showed them. It was identified that building kids confidence during the program is important for those kids to be more confident in other areas of their lives, opening doors for what they could achieve in the future.

"They're having fun and when you are having fun you don't think about shameness or sadness at the time"

It was unanimously agreed that being involved in culture and creativity improves happiness of the children.



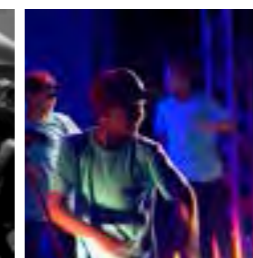
INPUTS

6 Local Partnerships
1 New creative partnership
15 Artists
8 Emerging artists
355 Young People



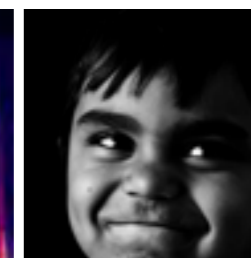
ACTIVITIES

371 creative workshops



OUTPUTS

2 Public exhibitions
3 Public performances
6 New works
1504 community audience members



OUTCOMES

Stronger relationships between community and children
increased pride in culture
Improved relationships between community and teachers
Improved school attendance

It was identified that the intense last two weeks of workshops (in particular) had the most significant impact on the kids' happiness; the fun, physical aspects of the program were central to this. This was identified as being important because it impacted positively on the interactions between the children and their attitudes towards school, allowing them to value their achievements.

Aboriginal families and community members became more actively engaged in the school during the past year. Doors opened for the community to develop cultural tools and opportunities for teachers to improve classroom practice. Families and community members reported that the school valued their identity, culture, goals and aspirations.

78.13% parents and caregivers believe 3Moree program builds stronger relationships between community and children and 65.6% believe the program improves relationship between community and teachers. Four teachers commented that the program brought the community in, "we could never have done this without BE".

The overall consensus among teachers was that children would not show up for the Brolga rehearsals (after hours) and security would be required to send children home who attended without parents. Every child attended rehearsals and for the final rehearsal after hours, all

children attended with a supervising adult. Teachers were genuinely surprised at this outcome.

78.13% parents and caregivers believed the program changed attitudes toward value of school for children and built new connections between school and families.

Additionally, participants identified ways in which the Brolga program connected Moree East Public School with the community in terms of the value of the connection for members of the community involved in the project, those who attended the festival as members of the audience and the teachers and school staff. Most participants discussed the value of members of the community coming into the school as volunteers or artists on the project, allowing those individuals the space to rebuild relationships within the school, also allowing the teachers to begin to understand who those community members are, their connections to the children and their skills.

Additionally, the parents and community members coming in to Moree East Public as audience members has enabled a space for the community to re-think their attitudes of the importance of school for their children and the role culture could play in their children's school education.

Teachers at the school were offered learning opportunities build their capacity to personalise their teaching to meet the learning needs of all students in their class. As a result, teachers felt empowered and skilled up to work alongside the strategy, reporting that 3Moree increased their workload however, built confidence in meeting needs of hard to reach families and their children.

After the ADMIRE exhibition 44% of teachers' (all those in attendance) said they wished they had been more involved in the creative activities. When asked "why they hadn't been involved" each teacher said they were "not allowed". One of the teachers who has [since] moved back to Gunnedah, asked BE to deliver the program in her school because she recognised the value of a creative strategy in the school curriculum. Only one teacher said they had changed their teaching practice on account of the program, the same teacher started using music as a way to settle the class. Two other teachers said they thought about their programming differently and had undertaken some research to include new things (arts and cultural) in their teaching program. 50% of teachers' intended to try new skills learnt and 71% had changed their attitude about the value of the arts in education. In general, teachers found the disruption stressful, combined with an absence of support at a leadership level. After the Brolga Festival the whole process made more sense and they had wanted to be more involved.

50% of teachers believed the program built new relationships with families. 66.7% of teachers believe the program to be important in the school and felt it should continue. Despite this, the partnership with MEPS did not continue into 2015. Positively, BE has been invited into all other schools in Moree for the future, including the Catholic School, indicating successful demonstration of the benefits of creativity in learning. 3Moree will now work across a Coalition of local schools.

In February 2015, 17 of the students performed excerpts of the program before a capacity audience at Sydney Theatre Company. Results from Year One of the 3Moree project have shown big improvements in school attendance and children and families self-efficacy. Based on local needs, context and culture, 3Moree has resulted in stronger student, parent and carer engagement with education.

MORE HERE



When I grow
up I want to
be a painter.



ART FOR HEALTH SEA OF BELLIES

WATCH IT HERE

The Mubali program was first established in 2004 in response to concern by midwives in Moree about teenaged Aboriginal girls arriving at hospital in advanced labour with no pre-natal care. The idea was to create a safe-space for young expectant mothers to come into regular contact with community, health, midwife and other allied services. The health strategy has allowed mentoring and experience-sharing between young mothers, midwives, educators and Elders. The idea has since flourished into the nationwide movement, Sea of Bellies, currently operating in Coffs Harbour (NSW), Capalaba (QLD), Foster (VIC) and Redfern (NSW) with the addition of a sixth community in 2014, Taree, NSW.

OUR CULTURE IS SAFE WITH THE NEXT GENERATION

Peter Hornung

Across each of the communities, belly casting is used as a hook to build relationships between young expectant mothers (aged 14-24) and midwives as well as connecting expectant mothers with elders and their community. Each community works autonomously and independently, creating an environment for each community to develop sustainable, localised strategies to meet diverse and complex local needs and demands.

Over the past year, two new programs were delivered. Mubali collaborated with the Festival of the Brolga at Moree East Public School to show bellies and hands as a part of the Safety Net exhibition and independent funding was

secured to develop a project partnership with Gunawirra in Rozelle, NSW. Two new training programs were established in Capalaba and Foster. This year also saw the continued growth of an online Sea of Bellies community through the BE website and a dedicated blog, connecting Sea of Bellies participants and followers across the country. One student from Australian National University in Canberra is undergoing a research project around belly castings around the world.

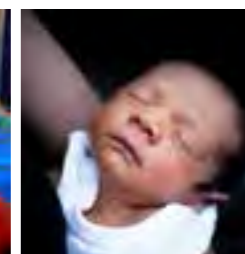
Across the six communities, 98% participants gave birth to babies over 2500g with only one baby in Moree and Capalaba referred to neonatal care.

85% of expectant mothers demonstrated positive improvements in antenatal health knowledge while 100% of participants indicated a greater feeling of connectedness through being 'part of something'. 70% of mothers breastfed longer than 6 weeks. All participants underwent regular antenatal checks via the Sea of Bellies women's group.

100% of the participants across the six communities mums indicated feeling stronger and happier being part of a supportive group.

40% of mums accessed other allied services through the Sea of Bellies program including mental health and domestic violence support.

98% of participants demonstrated positive changes in trust towards health workers and services. It was widely indicated that the 'opportunity to talk with someone' 'about tough things' was the most important aspect of the group.



INPUTS

8 New workers trained
107 Participants
6 Communities

ACTIVITIES

265 Workshops
2 Women's gatherings
2 Training workshops
1 Research partnership

OUTPUTS

150 New bellies produced
3 Exhibitions

OUTCOMES

98% of babies born over 2500g
70% mothers breastfed longer than 6 weeks



ART FOR HEALTH **CATHARSIS**

WATCH IT HERE

Catharsis is an interactive community art installation that has given us all a chance to shred our negative thoughts and contribute to the creation of a positive community art work.

A paper shredding machine was set up in a pop-up shop front window in Armidale and people from the community were invited to engage in the cathartic process of writing and shredding their negative thoughts. The shopfront window gradually filled with the community's shredded negative thoughts while positive phrases devised by participants and guest artists were revealed and projected. The growing pile of shredded paper was symbolic of the fact that we are all part of the community and we all have things that we could let go.

The piles of shredded paper that accumulated in the shop space were pulped and recast as fresh sheets of paper in paper-making workshops

with Euraba artists and papermakers at the New England Regional Art Museum (NERAM). The process implied a clean slate, a fresh start. The freshly cast paper was printed with positive words, phrases and positive aspirations gathered in the Catharsis shop space. The printmaking workshop conducted at the Museum of Printing created original text art prints that were the focal part of the art installation at NERAM. The installation included artworks, words, images and sounds captured during stage one of Catharsis and was complemented by a cross-community installation in multiple shop windows in the CBD. Paper shredding was completed by 98% of participants, 28% of filming and 35% of writing affirmations. Return visits once or more were 6%.

The installation and the CCD process surrounding it sought to alleviate stress, anger, hopelessness and sadness, and leading ultimately

to emotional relief. Poems and word sculptures came to life on the window as the background filled with shredded paper. After the shredding, BE invited the participants to contribute words and thoughts that reflect their unencumbered state of mind, their aspirations, affirmations and dreams for the future.

There was significant participation by groups from local institutions such as Freeman House, an alcohol and drug rehabilitation centre, TAFE Armidale Youth Links for women, TAFE Armidale remedial education, and Mallam House, a space for counselling people with mental illness.

From these groups, individuals who returned independently at least once were 15% and returned twice or more were 9%. Freeman House has run counselling sessions dealing with their visits to the Catharsis shop and strongly considering installing their own shredder.

For various artists that were in residence at Catharsis, the strength of the project lay in its simplicity and accessibility that enabled it to garner good participation across all demographics, especially age, race and education. There was a significant response from people dealing with personal problems right through to people who live with mental health issues.

One of the residing artists, Isabel, who has bipolar, visited many times. On her first visits, she just scribbled in an expressionist manner on five or so pieces of paper. She would remain about an hour, and then shredded. On her sixth visit, she brought in many pieces of thin black cardboard with tracings already drawn. She proceeded to cut them out, revealing black clouds, her symbol for depression. In addition she cut out eight differing shapes of houses. Isabel has issues in cleaning and emptying out all her housing investment real estate. She procrastinates so long that issues such as these are not addressed, acted upon or solved. This only further compounds her situation. Her houses remain unleased. Isabel is blessed with being a great artist but has no self confidence in herself. The cut out houses confirms her original artistic talent.

When researcher **Dr Geoff Woolcock** asked one of the residing artists what evidence of impact he would cite for what's going on at Catharsis, he shot back "Right there in front of you, that pile of shredded paper!"



UP
stop
now
changed



FINANCIALS

DIRECTORS REPORT

DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

		A	B
A Buduls	Chairperson	5	5
K McConville	Director	5	5
V Skinner	Director	4	5
P Crawford	Director	1	1
A Green	Director	5	5
J Playoust	Director	3	4
S Meers	Director	3	3

A - Number of meetings attended

B - Number of meetings held during the time the director held office during the year

COMPANY SECRETARY

Mr Tony Green held the position of Company Secretary at the end of the financial year.

PRINCIPAL ACTIVITIES

The principal activities of BE throughout the year focused on raising the status of disadvantaged people by using community based art and cultural development practices. These programs achieved efficacious outcomes for both individuals and the community.

The focus of the BE strategy includes:

1. Investing in artistic leadership;
2. Dynamic artistic programs built in equal measure to the development of protective behaviours in communities and individuals;
3. Quality community arts practice and its

application to the needs of people whose lives have disruption and social isolation; and

4. Creating fantastic art.

LONG TERM OBJECTIVES

BE's long term objectives are to:

- Unlock the cycles of disadvantage within our communities.
- Innovative partnerships spanning government, business, philanthropy, and the arts.
- Rigorous cultural development through artistic programming.
- New audiences who engage with dynamic artistic product.
- Construct more effective community arts and cultural development models for application across Australian communities.

STRATEGIES

To achieve these objectives, BE has adopted the following strategies:

- attract and retain quality staff;
- build internal leadership;
- work in partnership with a range of community stakeholders as is evidenced by ongoing support of its projects and initiatives;
- provide the best possible outcomes for young people requiring assistance; and
- meet consistent standards of best practice.

PERFORMANCE MEASURES

The charity measures its performance through both regular comparison of actual data to predetermined budgets. Regular reviews of project milestones are also conducted against committed deliverables.

INFORMATION ON DIRECTORS

ANNA BUDULS CHAIRPERSON

Anna has wide commercial experience and has also had deep involvement in the not for profit sector and in the development of welfare related policy for governments. For the last 20 years she has been a professional non-executive director on a range of public, government and private company boards and she also owns a travel software company. She is currently a Non-Executive Director of SAI Global and Beyond Empathy – Chairman. Anna was appointed by the Minister for Human Services in late 2012 to conduct and independent review of the Centrepay system. She was also a Steering Group Member on the Federal Government White Paper on Homelessness (2008) and was a Review panel member Federal Government Jobseeker Compliance Penalty Regime (2010). She is currently also a member of the NSW Premier's Council on Homelessness and has been on the Federal Government's Social Inclusion Board. Anna is a philanthropist who gives to entities engaged with alleviating disadvantage, including her guiding and funding support and outreach programs for the homeless.

TONY GREEN PUBLIC OFFICER/DIRECTOR

Tony Green is the Managing Director of several family companies that have developed and operated some of Sydney's leading pubs: The Royal Hotel in Paddington, Greenwood Hotel in North Sydney, Clock Hotel in Surry Hills, Pontoon Bar at Darling Harbour and Merewether Surfhouse in Newcastle. For the last 20 years he has also been Managing Director of Andreasens Green Wholesale Nurseries, one of the largest wholesale nurseries in Australia, supplying native and exotic trees, shrubs and grasses to the building and landscaping industries generally and to projects such as the Olympic Village and more recently Barangaroo Headland Park as well as most of the major housing and commercial developments in and around Sydney.

Tony has a Commerce/Law degree (majoring in Accounting) from the University of New South Wales and practised as a solicitor for Freehills in Sydney for nearly four years. He has worked with and supported many charitable

organisations in recent years. Beyond Empathy is his first board appointment.

KIM MCCONVILLE EXECUTIVE DIRECTOR

Kim McConville is the co-founder and Executive Director of Beyond Empathy and has been working with Aboriginal communities for over 26 years. Kim has used arts, culture and community development practices to influence change, increase health, wellbeing, education and learning outcomes for young people and their families experiencing recurring hardship. Kim has extensive expertise in facilitating collaborative practices across divided and multiply disadvantaged communities, enabling divided groups and individuals to find new ways to work together. Her work is renowned for the 'long haul'; staying with communities for ten years or longer. She is a founding Director of Creating Australia, an organization established to increase awareness, support the sustainability and recognition of community arts and cultural development in Australia. Kim has been awarded for her collaborative practices and forging new partnerships across Government, Corporate, Philanthropic and Community sectors.

PHILLIP CRAWFORD DIRECTOR APPOINTED 22 MAY 2015

Phillip Crawford is a co-founder and Creative Director of Beyond Empathy. After several years of working in the community welfare sector, Phillip moved from Sydney to Melbourne to complete a Bachelor of Film and Television at the Victorian College of Arts. His graduating film DENIAL won best short film at five national and international film festivals. In 1998 Phillip started working with BIG hART and over the following seven years he collaborated with communities all around Australia on various performance, installation and multi-media projects included in the programs of major arts Festivals: Adelaide, Melbourne and Ten Days on the Island of Tasmania. In 1999 Phillip won an AFI Award for his work on the BIG hART film project HURT, which screened on SBS television and was transformed into an installation work for the Australian Centre for the Moving Image. Phillip also won an award from the Film Critics Circle of Australia for HURT's innovative combination of fiction and documentary, the Inaugural Justice Fellowship of the Arts from the NSW Law Foundation and Best Short Doco at Flickerfest.

Phillip has produced several other short films which have screened on Australian Television.

He is the Director of the award winning film Rites of Passage.

**SAMANTHA MEERS
DIRECTOR**

RESIGNED 5 DECEMBER 2014

Sam Meers is executive deputy chairman of property and investment group, the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Over the past decade, Sam has held a diverse portfolio of board appointments across the not-for-profit sector. Sam's current directorships include: deputy chairman of Creative Partnerships Australia; a trustee of the Art Gallery of NSW; a director of the State Library of NSW Foundation, The Climate Institute, the Sherman Contemporary Art Foundation and the University of Sydney's Vice Chancellor's Campaign Board; and a member of the Advisory Council of the Centre for Social Impact at the University of New South Wales. Previously, Sam practised as a corporate lawyer, subsequently holding senior management positions in the media sector. In October 2013, Sam was named as one of Australia's AFR/Westpac 100 Women of Influence, and won in the Philanthropy category. Sam holds degrees in Arts and Law, and a Masters of Letters degree, and is a Fellow of the Australian Institute of Company Directors.

**JULIEN PLAYOUST
DIRECTOR**

RESIGNED 4 MARCH 2015

Julien is a Non-executive Director of Tatts Group Limited and Australian Renewable Fuels Limited, ASX listed companies. He is a Director of private equity company MGB Equity Growth Pty Limited. He is Trustee of the Art Gallery NSW Foundation, Director of the National Gallery of Australia Foundation and on the Advisory Boards of University of NSW College of Fine Arts Advisory Council (COFA), The Nature Conservancy and Beyond Empathy Limited. Julien has worked across a range of industry sectors including property, professional services, media, agriculture, retail/consumer goods, energy and financial services, in executive and non-executive roles. He is managing director of AEH Group and his professional career includes Andersen Consulting, Accenture and several private equity / venture capital companies. Julien is a Fellow of the Australian Institute of Company Directors and Member of Australian Institute of Management, Royal Australian Institute of Architects and The Executive Connection. Julien holds a Masters

of Business Administration from AGSM, Bachelor of Architecture First Class Honours and Bachelor of Science from Sydney University, and Company Director Course Diploma from the AICD.

**VIVIENNE SKINNER
DIRECTOR**

Vivienne is the Principle of Metropolis, a consulting firm working with the government and corporate sector in urban development, transport strategy, the arts and media. Until September 2013, she was speechwriter and senior adviser to the Deputy Prime Minister, Anthony Albanese. She was arts adviser to Premiers Nathan Rees and Bob Carr, and between 2006 and 2008 was communications manager for Regional Arts Australia. Vivienne has always believed that the arts can be used as a tool to improve the lives of marginalised young people. After growing up in the small NSW town of Cooma, Vivienne trained as a nurse before completing an arts degree at the Australian National University and beginning a career as a journalist. She worked as both a television and radio reporter with the ABC and was a newsreader with Channel 7 in Canberra. She has written for a variety of publications including the Sydney Morning Herald. Vivienne is a member of the Women's Advisory Committee for The Big Issue and is a member of the Centennial Parklands Community Consultative Committee

MEMBERS' GUARANTEE

The company is limited by guarantee. In the event of the company being wound up, the constitution states that each member is required to contribute a maximum of \$1 towards meeting any outstanding obligations of the company. At 30 June 2015 the collective liability of members was \$10 (2014 - \$10).

AUDITOR'S INDEPENDENCE

The auditor's declaration of independence appears on page 8 and forms part of the Directors' Report for the year ended 30 June 2015.

Signed in accordance with a resolution of the directors



Sydney, NSW, Dated: 23 October 2015

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

	Note	2015 \$	2014 \$
Revenue			
Government grant funding	3(a)	439,834	370,866
Other tied project funding	3(a)	283,619	428,701
Untied donations	3(a)	674,017	377,199
Consultancy fees	3(a)	750	3,553
Interest	3(a)	23,735	23,816
Other income	3(b)	15,907	30,443
Total revenue		1,437,862	1,234,578
Expenditure			
Administration expenses		176,412	192,716
Employment expenses		450,073	408,730
Project expenditure		802,748	585,090
Depreciation		11,687	9,496
Amortisation		-	2,793
Interest paid		2,443	-
Net loss on disposal of assets		5,013	2,655
Total expenditure		1,448,376	1,201,480
Operating surplus / (deficit)		(10,514)	33,098
Other comprehensive income		-	-
Total comprehensive income / (deficit)		(10,514)	33,098

The statement of profit or loss and other comprehensive income is to be read in conjunction with the attached notes.

STATEMENT OF FINANCIAL POSITION

	Note	2015 \$	2014 \$
Assets			
Current assets			
Cash and cash equivalents	4	655,929	945,793
Trade and other receivables	5	19,754	13,634
Prepayments		8,172	6,265
Total current assets		683,855	965,692
Non-current assets			
Property, plant and equipment	6	62,452	55,676
Total non-current assets		62,452	55,676
Total assets		746,307	1,021,368
Current Liabilities			
Trade & other payables	7	31,508	60,980
Unspent project funds	8	73,398	117,606
Income received in advance	9	226,155	410,000
Employee benefits	10	61,983	75,822
Borrowings	11	6,892	6,557
Total current liabilities		399,936	670,965
Non-current liabilities			
Employee benefits	10	13,374	-
Borrowings	11	38,393	45,285
Total non-current liabilities		51,767	45,285
Total liabilities		451,703	716,250
Net assets		294,604	305,118
Equity			
General funds	12	294,604	305,118
Total equity		294,604	305,118

The statement of financial position is to be read in conjunction with the attached notes.

STATEMENT OF CHANGES IN EQUITY

	Note	General funds \$
Balance at 1 July 2013		272,020
Surplus / (deficit) attributable to the entity		33,098
Total other comprehensive income for the year		-
Balance at 30 June 2014	12	305,118
Surplus / (deficit) attributable to the entity		(10,514)
Total other comprehensive income for the year		-
Balance at 30 June 2015	12	294,604

The statement of changes in equity is to be read in conjunction with the attached notes.

STATEMENT OF CASH FLOWS

	Note	2015 \$	2014 \$
Cash flows from operating activities			
Grants received from Government		475,353	451,182
Tied project funding		71,148	349,883
Untied donations and sundry income		683,192	375,886
Interest received		23,735	23,816
Payments to suppliers, employees and project expenditure		(1,510,815)	(1,219,612)
Interest Paid		(2,443)	-
Net cash provided by operating activities	13	(259,830)	(18,845)
Cash flows from investing activities			
Payments for property, plant & equipment		(23,477)	(58,327)
Proceeds from sale of property, plant and equipment		-	9,092
Net cash used in investing activities		(23,477)	(49,235)
Cash flows from financing activities			
Proceeds from loan arrangement		-	55,000
Repayments of borrowings		(6,557)	(21,076)
Net cash used in financing activities		(6,557)	33,924
Net increase/(decrease) in cash and cash equivalents		(289,864)	(34,156)
Cash and cash equivalents at the beginning of the year		945,793	979,949
Cash and cash equivalents at the end of the financial year	4	655,929	945,793

The statement of cash flows to be read in conjunction with the attached notes.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. CORPORATE INFORMATION

The financial report of Beyond Empathy Limited (the "charity") for the year ended 30 June 2015 was authorised for issue in accordance with a resolution of the directors on 23 October 2015.

Beyond Empathy Limited is a registered charity under the Australian Charities and Not-for-profits Commission Act 2012 and a company limited by guarantee under the Corporations Act 2001. The nature of the operations and principal activities of the charity are described in the Directors' Report.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

Beyond Empathy Limited applies Australian Accounting Standards – Reduced Disclosure Requirements as set out in AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

The financial report is a general purpose financial report, which has been prepared in accordance with the requirements of the Australian Charities and Not-for-profits Commission Act 2012, Corporations Act 2001, Australian Accounting Standards - Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board. The charity is a non-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial report, except for the cash flow information, has been prepared on an accrual basis and is based on historical costs. The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial report is presented in Australian dollars.

(b) Significant accounting judgements, estimates and assumptions

The preparation of financial statements requires management to make judgments, estimates and assumptions that affect the application of policies and reported amounts of assets,

liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other various factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of certain assets and liabilities within the next annual reporting period are:

IMPAIRMENT OF ASSETS

The charity assesses the impairment at each reporting date by evaluating conditions specific to the charity that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number of key estimates. In assessing recoverable amount the directors have applied the specific sections of the standards applicable to not-for-profit entities in Australia.

(c) Revenue recognition

Revenue is recognised when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. Revenues are recognised net of the amounts of goods and services tax (GST) payable to the Australian Taxation Office.

GOVERNMENT GRANT FUNDING

Grants received on the condition that specified services are delivered, or conditions are fulfilled, are considered reciprocal. Such grants are initially recognised as a liability, and revenue is recognised as services are performed or conditions fulfilled. Revenue from non-reciprocal grants is recognised when received.

TIED PROJECT FUNDING

Tied project funding received on the condition that specified milestones are delivered, or conditions are fulfilled, is considered reciprocal. Such funding is initially recognised as a

liability, and revenue is recognised as services are performed or conditions fulfilled. Revenue from untied project funding is recognised when received.

UNTIED DONATIONS

Untied donations are recognised as revenue when received.

INTEREST

Interest income is recognised as it accrues.

(d) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to a particular category they have been allocated to activities on a basis consistent with use of the resources.

(e) Cash and cash equivalents

Cash and cash equivalents in the statement of financial position comprises cash at bank and at-call short-term deposits with an original maturity of three months or less. For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above, net of any outstanding bank overdrafts.

(f) Trade and other receivables

Trade receivables, which comprise amounts due from the provision of services provided to customers, are recognised and carried at original invoice amount less any allowance for any uncollectable amounts.

An allowance for doubtful debts is made when there is objective evidence that the charity will not be able to collect the debts. Bad debts are written off when identified.

(g) Property, plant and equipment

Property, plant and equipment costing \$1,000 and above is capitalised. Items of Property, plant and equipment are recorded with asset classes. Property, plant and equipment is stated at cost less accumulated depreciation and any accumulated impairment losses.

DEPRECIATION

Items of property, plant and equipment are depreciated over their useful lives to the charity commencing from the time the asset is held ready for use. Depreciation is calculated on a straight line basis over the expected useful economic lives of the assets as follows:

Class of fixed asset	Depreciation rate
Motor vehicles	20%
Plant & equipment	15-40%

The carrying values of plant and equipment are reviewed for impairment at each reporting date, with the recoverable amount being estimated when events or changes in circumstances indicate that the carrying value may be impaired. The recoverable amount of plant and equipment is the higher of fair value less costs to sell and value in use. Depreciated replacement cost is used to determine value in use. Depreciated replacement cost is the current replacement cost of an item of plant and equipment less, where applicable, accumulated depreciation to date, calculated on the basis of such cost.

(h) Trade creditors and other payables

Trade payables and other payables represent liabilities for goods and services provided to the charity prior to the end of the financial year that are unpaid. These amounts are usually settled in 30 days. The notional amount of the creditors and payables is deemed to reflect fair value.

(i) Unspent project funds

The liability for unspent project funds is the unutilised amounts of funding received on the condition that specific milestones are delivered or conditions are fulfilled. It is anticipated that the milestones will be met and the conditions fulfilled within twelve months of balance date, accordingly the amounts have not been discounted.

(j) Income received in advance

The liability for income received in advance relates specifically to government grants and tied project funding received in the current financial year which relates to projects due to be commenced in the next financial year or milestones due for completion in the next financial year.

(k) Employee benefits

Short-term employee benefits

Provision is made for the charity's obligation for short-term employee benefits. Short term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting date in which the employees render the related service, including wages, salaries and sick leave. These benefits are measured at the amounts expected to

be paid when the liabilities are settled. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The charity classifies annual leave entitlements as short-term employee benefits as it is the policy of the charity for all benefits to be settled wholly within 12 months after the end of the financial reporting period, due to all employees being required to take leave over the month of January. Provision is made for the charity's annual leave obligations at the undiscounted amounts expected to be paid when the obligation is settled.

The net change in annual leave obligations is recognised in the statement of profit or loss and other comprehensive income under employee benefits expense.

Benefits such as wages and salaries are recognised as part of current trade and other payables in the statement of financial position.

OTHER LONG-TERM EMPLOYEE BENEFITS

The charity classifies long service leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within the 12 months after the end of the annual reporting date in which the employees render the related service.

Provision is made for long service leave entitlements which are measured as the present value of the expected future payments to employees. Expected future payments incorporate anticipated future wage and salary levels, on costs and durations of service. The net change in long service leave obligations is recognised in the statement of profit or loss and other comprehensive income under employee benefits expense.

(l) Income tax

Beyond Empathy Limited is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The charity holds deductible gift recipient status.

(m) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred is not recoverable from the Australian Taxation Office, in which case it is recognised as part of the cost of acquisition of an

asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST. The net amount of GST recoverable from or payable to the Australian Taxation Office is included as part of receivables or payables. Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from or payable to the Australian Taxation Office is classified as operating cash flows.

3. REVENUE, OTHER INCOME AND EXPENSE

	2015 \$	2014 \$
(a) Revenue		
Government grant funding		
Prior year unspent funds carried forward	46,524	47,073
Add: Current year grants received		
Arts NSW	24,545	75,000
Australia Council for the Arts (OZCO)	280,700	178,317
Office of Communities	100,000	100,000
Regional Arts NSW	20,000	17,000
Multicultural NSW	30,000	-
Less: Unspent grants at 30 June	(61,935)	(46,524)
Government grants recognised	439,834	370,866
Tied project funding		
Prior year unspent funds carried forward	71,082	51,900
Add: Current year grants received	224,000	447,883
Less: Unspent funding at 30 June	(11,463)	(71,082)
Tied project funding recognised	283,619	428,701
Untied donations	674,017	377,199
Consultancy fees	750	3,553
Interest	23,735	23,816
Total revenue	1,421,955	1,204,135
(b) Other income		
Other income	15,907	30,443
Total other income	15,907	30,443
	1,437,862	1,234,578

4. CASH AND CASH EQUIVALENTS

	2015 \$	2014 \$
Cash at bank	14,819	3,417
New England Mutual shares	10	10
Short term deposits	641,100	942,366
	655,929	945,793

At balance date the charity has an unused overdraft facility for the Visa debit cards on issue. The total value of the unused overdraft at balance date was \$50,000 (2014: \$86,500). The charity's S30 Interest Maximiser account is frozen to a minimum balance of \$50,000 as security for the overdraft.

There are no funds held in trust

5. TRADE DEBTORS

	2015	2014
	\$	\$
Staff and contractor advances	3,925	5,267
Other receivables	15,829	8,367
	19,754	13,634

6. PROPERTY, PLANT AND EQUIPMENT

	Motor vehicles	Plant and equipment	Total
Cost or fair value			
At 1 July 2014	55,670	46,195	101,865
Additions	13,636	9,841	23,477
Disposals	-	(11,054)	(11,054)
At 30 June 2015	69,306	44,982	114,288
Accumulated depreciation at 1 July 2014	(10,974)	(35,215)	(46,189)
Disposals	-	6,040	6,040
Charge for the year	(8,324)	(3,363)	(11,687)
At 30 June 2015	(19,298)	(32,538)	(51,836)
Net carrying amount at 30 June 2015	50,008	12,444	62,452
Net carrying amount at 30 June 2014	44,696	10,980	55,676

7. TRADE CREDITORS AND OTHER PAYABLES

	2015	2014
	\$	\$
Trade creditors	18,842	12,219
Accrued expenses	3,160	13,566
GST payable	9,506	18,513
Payroll liabilities	-	16,682
	31,508	60,980

8. UNSPENT PROJECT FUNDING

	2015	2014
	\$	\$
Unspent government grants	61,935	46,524
Unspent tied project funding	11,463	71,082
	73,398	117,606

9. INCOME RECEIVED IN ADVANCE

	2015	2014
	\$	\$
Government grants	196,155	230,000
Tied project funding	30,000	180,000
	226,155	410,000

10. EMPLOYEE BENEFITS

	2015	2014
	\$	\$
Current		
Annual leave	38,977	39,625
Long service leave	23,006	36,197
	61,983	75,822
Non-current		
Long service leave	13,374	-
	13,374	-
	75,357	75,822

11. BORROWINGS

	2015	2014
	\$	\$
Current		
Loan – Allira Holdings Pty Ltd (unsecured)	6,892	6,557
	6,892	6,557
Non-current		
Loan - Allira Holdings Pty Ltd (unsecured)	38,393	45,285
	38,393	45,285
	45,285	51,842

In December 2013, Beyond Empathy Limited (BE) paid out the remaining balance of its finance lease with Capital Finance and traded-in the leased motor vehicle.

A director-related entity of Mr Anthony Green, Allira Holdings Pty Ltd, made an unsecured loan of \$55,000 to BE for the purchase of a new motor vehicle. The loan is unsecured and is repayable at a rate of \$750 per month inclusive of 5% interest.

12. GENERAL FUNDS

(a) Movement in funds – 2015

	At 1 July 2014	Income	Expenditure	At 30 June 2015
	\$	\$	\$	\$
General funds	305,118	1,437,862	(1,448,376)	294,604

(b) Movement in funds – 2014

	At 1 July 2013	Income	Expenditure	At 30 June 2014
	\$	\$	\$	\$
General funds	272,020	1,234,578	(1,201,480)	305,118

The general funds represent the funds of the charity that are not designated for particular purposes.

13. CASH FLOW INFORMATION

Reconciliation of net surplus for the year to net cash flows from operations:

	2015	2014
	\$	\$
Net surplus (loss) for the year	(10,514)	33,098
Depreciation of property, plant and equipment	11,688	9,496
Amortisation of leased vehicles	-	2,793
Profit/(loss) on sale of assets	5,013	2,655
(Increase)/decrease in assets		
Trade and other receivables	(29,472)	(688)
Prepayments	(1,907)	(244)
Increase/(decrease) in liabilities		
Trade creditors and other creditors	(6,120)	1,323
Income in advance/ unspent funds	(228,053)	(77,685)
Employee benefits	(465)	10,407
Net cash flow from operations	(259,830)	(18,845)

4. Contingent liabilities and capital commitments

(a) Contingent liabilities

To the best of the directors' knowledge and belief there are no contingent liabilities at balance date.

(b) Capital commitments

There are no capital commitments at balance date.

15. Related party transactions

(a) Director / key management personnel compensation

For the 2014/15 financial year, 2 Directors acted in key management positions for which they received total remuneration of \$256,420 (includes salary, gross fringe benefits and rent paid for the Charity's office space).

(b) Transactions with director-related entities

A director-related entity of Mr Anthony Green, Allira Holdings Pty Ltd, made an unsecured loan of \$55,000 to BE for the purchase of a new motor vehicle. The loan is unsecured and is repayable at a rate of \$750 per month inclusive of 5% interest.

Other than the above transactions, no director of the charity has, since the end of the previous financial year, received or become entitled to receive a benefit by reason of a contract made by the charity or a related entity with the director or with a firm of which the member is a director, or with an entity in which the director has a substantial financial interest.

16. Economic dependency

The charity is economically dependent upon ongoing funding from its Corporate Sponsors, Donors and Government funding bodies. Should this funding be withdrawn the charity may not be in a position to continue all of the projects currently in operation.

17. Additional charity information

The registered office of the charity and its principal place of business is:

Beyond Empathy Limited
24 Curtis Street
ARMIDALE NSW 2350

DIRECTORS' DECLARATION

In accordance with a resolution of the directors of Beyond Empathy Limited (the 'Charity'), the directors declare that in their opinion:

1. The financial statements and notes:

- comply with the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Regulation 2013;
- comply the requirements of the Corporations Act 2001;
- comply with Australian Accounting Standards – Reduced Disclosure Requirements; and
- give a true and fair view of the financial position of the charity as at 30 June 2015 and its performance for the year ending on that date.

2. There are reasonable grounds to believe that the charity will be able to pay all of its debts, and when they become due and payable.

Signed on behalf of the directors:



Armidale, NSW

Dated: 23 October 2015



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KEY SUPPORTERS



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