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BEYOND EMPATHY (BE) IS AN AUSTRALIAN COMMUNITY, ARTS AND CULTURAL DEVELOPMENT ORGANISATION THAT CREATES ART PROJECTS WITH PEOPLE LIVING ON THE MARGINS OF THEIR COMMUNITIES TO TELL THEIR STORIES AND ENGAGE WITH NEW FUTURES.

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From the Chair
ANNA BUDULS

The Board of Beyond Empathy held a strategy meeting during the year, as we do most years. This year it was a meeting facilitated by a friend of Beyond Empathy, a person well versed in drawing out from his participants the issues important to an organisation and to how it operates. During the session all the Board members were asked about their motivation for being involved with BE and the answers from my colleagues were varied, but all thoughtful and altruistically oriented. My response to why I was involved with Beyond Empathy was: **“Because I hate disadvantage and I love art.”**

It has been through my involvement with BE that I have learned about the incredible power of art to help break down the barriers to tackling disadvantage. The art we produce with our young people ranges from sophisticated work that could be exhibited at any reputable international gallery or museum, to dance and acrobatic performances that may require the learning of new skills but are also just great fun, to more basic crafts and handiworks that give their makers a sense of achievement.

But all involve our young people in the joy and excitement and stretch of the creative process, and this involvement in the creative process, in turn, allows us to link the young people to paths into the broader community. These paths may lead to a deeper understanding of their cultural heritages, to learning and schooling, to reconciliation with families, or even to easier and less antagonistic participation in mainstream community. Art helps open up new channels of social inclusion for our young people.

Art alone is not enough to end disadvantage. But it can be a powerful ingredient in slaying it.





From the
Executive Director
KIM McCONVILLE

BE uses art to improve the lives of disadvantaged people in regional Australia. Our projects over the past 12 months have included belly-casting for young Aboriginal mums, interactive, multi-genre arts projects in Armidale, music and dance projects in Tennant Creek, whole of place, peace building strategies in Bowraville and a feature film about rites of passage in the Illawarra.

In BE's experience, multiple interventions over many years are required to break cycles of disadvantage and embed new skills and attitudes among the individuals with whom we work. Using art forms that resonate with our participants, we aim to disrupt old ways of thinking and empower our participants to re-engage with their communities, create new narratives and shift perceptions. Disparate groups in our communities are drawn together by their exposure to and involvement in the inspiring art projects, dissolving entrenched generational and demographic attitudes.

BE's projects create robust links on multiple levels. Our CACD artists work to teach new skills and encourage expression to feed into both personal and artistic outcomes. At the same time we connect people to local, state and national services. Over the past 12 months we have worked closely with our health partners and other local and state agencies. We were also fortunate to work with the Museum of Contemporary Art and we began a relationship with the Sydney Theatre Company through our

work in Armidale, NSW. We aim to ensure each project leaves an imprint across the cultural and social landscape that cascades into the next.

In 2011/2012 we were the recipients of three awards including:

- 2012 NSW Aboriginal Health Partnership Awards for Closing the Gap through Community Engagement and Partnerships Award – Ngwarra
- 2011 National Leadership in Arts and Health Award for Excellence – Kim McConville
- 2011 Health Promotion and the Arts Award for Excellence – Just One Less

As usual the work is challenging and often stretches us outside our comfort zone so receiving recognition for the efforts is great reinforcement for our team that despite sometimes feeling the work is like trying to herd parakeets through a gate, with tenacity and a good deal of creativity anything is possible and our work does make a difference.

During the 2011/2012 year BE has placed particular emphasis on continuously improving our practice to meet the needs of each community, ensuring each project is unique so that it responds to the particular needs and challenges of each community we are working in. Working in the locally designed, unique way enables us to draw

on skills that already exist in each community and ensures that our participants and community partners are deeply engaged in all aspects of our program delivery.

In some communities we have done this through the delivery of formal and informal 'training' workshops and in other communities through working side by side with local community workers, artists and community members and sharing knowledge and understanding. We have come to understand that the working side by side is by far the best model for developing skills – people learn best by doing, by trialing different ways of working and then applying their knowledge in a way that best suits their capability and specific community needs.

In other communities, such as Euraba at Boggabilla (www.eurabapaper.com.au), we have formalized a partnership strategy where we are working with Euraba a supportive mentoring role to reinstate them as a leader in the community, arts and cultural development sector and as a producer of profound local Aboriginal art.

We built three new websites over the year for Just One Less, Sea of Bellies and our new BE website. Using social media in a savvy way to build new audiences for our work and the introduction of project specific websites assists us in linking communities and artists and mitigates some of the challenges we face in traversing the extensive geography across which our programs are spread.

During the year we came up with six attributes we think defines who we are:

Start with the end in mind: motivated by long term, sustained development in a community that needs and wants to change. This demands sustained engagement – a willingness to commit to the 'long haul', achieving key artistic outcomes over time. Thus BE is always looking to negotiate longer term funding and resource commitment so artistic works can build slowly over time.

Each community demands flexibility and responsiveness: needs and demands emerge as relationships develop and as communities learn to trust BE for positive outcomes. To achieve change, BE must be willing to change, adapt, learn and grow.

Innovation and dynamic arts delivery involves rigorous self-awareness: willingness for the company to re-train, re-think, re-model, respond. Skills bases amongst key artists are expanded and developed, and the company is constantly learning from previous processes and outcomes.

Real change occurs through collaboration: when there is consensus and willingness among different groups - whether funding bodies, social agencies, artists

or host organisations. In the early days this spark of change can take much to ignite – but once lit, the idea that things can be different motivates lasting change.

Producing high quality work is a key to success: Successful arts projects enable participants to do something well – to be seen to be worthwhile, to tell their story and be proud of it. For many accustomed to failure, abuse and neglect, this is a pivotal stepping-stone to building self-esteem and a positive life-story.

Making resonant work requires outstanding outcomes on tight budgets: resulting in powerful tools influencing attitudes for generations – even beyond original communities. Outstanding work influences government policy and resource allocation, and managing resources effectively goes hand in hand with developing the sector.

NEW STORIES FROM OLD FACTS

In 2011/2012 BE has focused on empowering new stories and re-working old assumptions into vibrant community beliefs – a methodology where BE and partner communities take responsibility for shaping a positive future. More and more, BE has undertaken large-scale interventions disrupting old stories and handing participants tools to mould new futures. Part social sculpture, part community narrative, BE works have holistically aimed to re-structure language, thought, action and objects. Our projects have constantly reinforced social change as a collective responsibility, by imparting something beautiful and timeless through the artworks produced.

In 2011 BEs art enabled new relationships and new ways of thinking. Art empowered change.

Our art and CCD process enabled BE to establish deep and complex relationships with communities focused on changing lives. All people love beautiful things and creation of new stories and new ways of presenting work (large scale projections and billboard style posters randomly placed in a community) inspired real possibilities for change. Our arts projects in 2011/2012 were disruptive and unexpected – asking those involved to decode or walk with the work over time – and this created inquisitiveness, space and time to re-think ...interrupting expectations and engendering transformation on multiple levels.

In 2011/2012 we became sure it is a tension and a process, not a magic bullet. Anchored in and emerging from relationships with our partner communities, like all



relationships there were times when it was successful and times when it required patience and grace.

We created new work in new forms (Just One Less projections) and worked at increasing our capacity to cross-pollinate between projects, products, artists and communities – in film, digital media, music, dance/performance, installation, small and large-scale visual art. Through these processes BE has been developing artistic skills for emerging and professional artists – creating feedback loops to pass new skills onto partner communities.

During the year there was an increased focus on digital and social media, critically linking some of our geographically challenged communities and tuning in to young people turning to digital media as their primary way of accessing the Arts. We instigated Twitter and the BE blog; the BE Blog is a great way to touch projects and understand how they operate on a day to day level. The blog also holds the voice of our artists and really articulates the gentle generosity and unrelenting commitment to social change.

During 2011/2012 BE underwent a subtle re-orientation, maximising sustainability and outcomes, and moving from a centralized system and somewhat top heavy head office to ‘hotspots’ or semi-autonomous operators operating from the same principles – trained, mentored and supported by the BE team to deliver to the same standard. Elements from different projects have been magnified, combined and highlighted to increase potency and reach, so success in one project has informed others, creating platforms across communities and diverse fields. At a local level, BE artists have continued to rigorously explore and develop their practice. This process has involved established and emerging artists, providing opportunities for mentoring and exchange of ideas and skills.

EXTENDING CAPABILITY FOR EVIDENCE-BASED ADVOCACY

BE’s work has a powerful advocacy role, enabling communities to shape their identity and audiences to understand issues through a different lens. To date we have successfully raised awareness of issues in Australia through screenings, exhibitions, festivals and other events and wide national media reach. We worked with our like-minded colleagues (Ferals and DADAA) to form a coalition to work on important social enablers (NBN, implementation of the National Cultural Policy) to further extend our reach and impact.

The BE model is informed by a rigorous evaluation system designed with the University of New England and project partners. Despite efforts and an in-house evaluation guru we believe our impact is still recorded somewhat disparately or anecdotally. As data emerges over the next few years, we want to get even better at this so we will be in a strong evidence based position to argue for increased sector resources for the work and positive changes it creates.

None of this work would be possible without the extraordinary and generous team of artists who are the soul of the organization. They are among some of the most innovative and tolerant people I know. They are unflappable, lateral and great artists and performers.

Of course thanks and recognition must go to our supporters - those who believe in the work, the organisation and are deeply committed to giving back and building better communities for all people. They are no ordinary group of donors; they are smart, compassionate, generous and feisty about improving the lives of those people whose lives have been disrupted by disadvantage. They have been with us from the beginning and it takes great courage and understanding to stick it out with us for the long haul. They are a wise bunch of humanitarians that truly understand that change takes time.

These include:



- ANNA BUDULS
- TONY AND SOPHIE GREEN
- PAUL HEATH AND FAMILY
- PETER AND VIVIENNE SKINNER
- MAURICE GREEN
- LESLIE GREEN
- SIMON AND CATRIONA MORDANT
- STEPHEN AND JULIE FITZGERALD
- BARBARA McCONVILLE
- CHRIS CHARLES
- AUSTRALIA COUNCIL FOR THE ARTS
- ARTS NSW
- COCA COLA AUSTRALIA FOUNDATION
- AUSTRALIAN PIPELINE TRUST
- GOLDMAN SACHS
- CALEDONIA FOUNDATION
- VINCENT FAIRFAX FAMILY FOUNDATION
- REGIONAL ARTS NSW

And last of all my role would be impossible without the support of the BE Board of Directors. Led by the generous, wise and single minded Anna Buduls; they are deeply connected to the organisation. They are motivated by justice, equity and the absolute unshakeable belief in the power of the arts for improving the lives of those individuals whose lives have been disrupted by disadvantage.

BE is a thoughtful and kind organisation. The deep thought that goes into every program we deliver and how we deliver is not always obvious to the outside world, however it is one of the key attributes that defines us as an organization. External processes do not motivate us; we are motivated by a deep connection to the individuals, the work in community, to the production of excellent quality artistic product and a deep commitment to social change.



BE BOARD

Chair: Anna Buduls

Public Officer:

Members:

Vivienne Skinner

Paul Heath

Tony Green

David Thompson

Kim McConville

EXECUTIVE, ADMINISTRATIVE & SUPPORT TEAM

Kim McConville
Executive Director

Pia McBean
Assistant to the Executive Director

Trish Shortis
Finance Manager

Nicola Speden
Executive and Project Support

PROJECTS

Polly Armstrong

Emilie Zoey Baker

Anna Cater

Philip Crawford

Guy Crosley

Jo Davidson

Andrew Davis

TJ Eckleberg

Kween G

Myf Gullifer

Nicole 'Lamb' Iovine

Narelle Jarry

Shayne Johnson

Stephen Killick

Wendy Kimpton

Omar Musa

Gemma Parsons

Valerie Quinlin

Jess Rees

Naomi Steinborner

Tom Thum

be people
OUR TEAM



Projects



Armidale
ARMIDALE KOORI GIRLZ

‘Music and Dance confronting bullying and self doubt. Encouraging self worth and free expression.’

Project manager: Narelle Jarry

This past year Beyond Empathy was invited to coordinate activities for Armidale High School’s Indigenous Girls’ Group. Previous engagement with these girls brought our attention to their desire to dance and create hip-hop music. Beyond Empathy organized a series of 2 workshops including dance, song, writing and creating a film clip, followed by a performance during NAIDOC week. This was an accomplishment that concluded with more involvement with their school community and an ongoing program.

Our first three-day workshop in late May, brought together dancer/choreographer Lamb, (Nicole Iovine) and hip-hop singer/songwriter KweenG (Giladesi Namokoyi). As well as a group of fourteen girls, calling themselves the Armidale Koori Girlz (AKG). These girls worked with Lamb to choreograph and learn the moves of a dance in hip-hop style. They also worked with Kween G to write and began to record a song about the issues they deal with on a day-to-day basis (see chorus below):

‘You say it on Facebook, not to my face. The jealousy in people is messing up the place. You think you won, but it’s not a race. You think it’s fun, we call you a disgrace’

This aspect of the workshop early on identified problems that youth face and helped them express them in a supportive environment.

A second three-day workshop in late June allowed the girls to work again with Lamb and KweenG to finish learning the dance and recording the song. Additionally they worked with videographer Polly Armstrong to create a music clip for the song. The full clip can be viewed at: <http://www.youtube.com/watch?v=CV61tmA23DE>

Or on the Armidale Koori Girl’s web page on the BE site: <http://be.org.au/page/157/Armidale%20Koori%20Girlz>

Lamb returned to Armidale for two days to prepare the girls to show and perform their work at the School’s Naidoc week assembly on the 26th of June.

The feedback from both the school administration and the girls was extremely positive. Of the 9 girls who completed evaluation with Nicola Speden, 100% said the project helped them get more involved in school and 89% have a more positive attitude to school. All the girls indicated that their involvement with the project helped them to think about other people and themselves more positively.

These intensive workshops allowed for Beyond Empathy to engage with local Indigenous singer Leetona Pitt, Indigenous dancer Carmel Vale and community development/youth worker Liana Simmons. Beyond Empathy sees the investment in these young artists as future leaders and role models in their respective fields as a crucial element of this project. For this reason we have organized a 4-day mentoring workshop with Lamb and KweenG in early August to support and build capacity for these young women. Three local artists now run hour long after school workshops for the Armidale Koori Girlz on Fridays.



JUST ONE LESS

'Engaging teens at risk with tools to express and enjoy who they are, their problems and joys.'

Poetry is often considered an art for boring old codgers got a re-vamp with the new wave of 'Poetry Slam' a farced paced and often witty version on the traditional technique. The project was a collaboration between artists and teens which led to a large proportion of students not only participating but performing, building confidence to express themselves and have fun.

The success of the Just One Less project in Armidale, which culminated at the end of June and the first few days of July 2011, fed into two further projects, the Just Speak Up poetry slam and the Poetry in the Pubs text installations in December 2011. Three professional artists (Emilie Zoey Baker, Tom Thum and Omar Musa) were engaged to run a week of workshops, which were particularly successful in attracting highly at risk students (an average of 20 participants attended each day). The students spent the week working towards writing and developing a performance pieces for the SLAM event at the end of the week.

Well over 150 people attended the SLAM, a huge turn out. The artists opened the event and supported the young people through their performances. The week of workshops built huge confidence in the young performers. Many began the week with absolutely no intention of performing on stage, only to perform courageously in front of their community, and importantly, feel the support and admiration of their peers.

Artist Wendy Kimpton created a silhouette design to represent young people's rite of passage with alcohol, inspired by the trials undergone by the character Alice in Lewis Carol's The Adventures of Alice in Wonderland. Emilie Zoey Baker used the imagery for her commissioned poem "Alice down the Alco-hole". Six Alice installations were located in public buildings and local businesses.



POETRY IN THE PUBS

This was an extremely well supported initiative. 30 unique text based art pieces were installed in the bathrooms as well as public spaces within six licenced venues. Short but meaningful poetry, drawn from poems written by BE artists, developed into artworks that created a tension between the words and the design, specific to each space. These installations created a sense of mystery in our audience, gave them something to ponder and consider over the holiday season.

'Continuing the medium of poetry, installations in many local pubs proved an effective way of introducing art appreciation back into the community.'



THE AUSTIN COLLEGE SAFETY NET

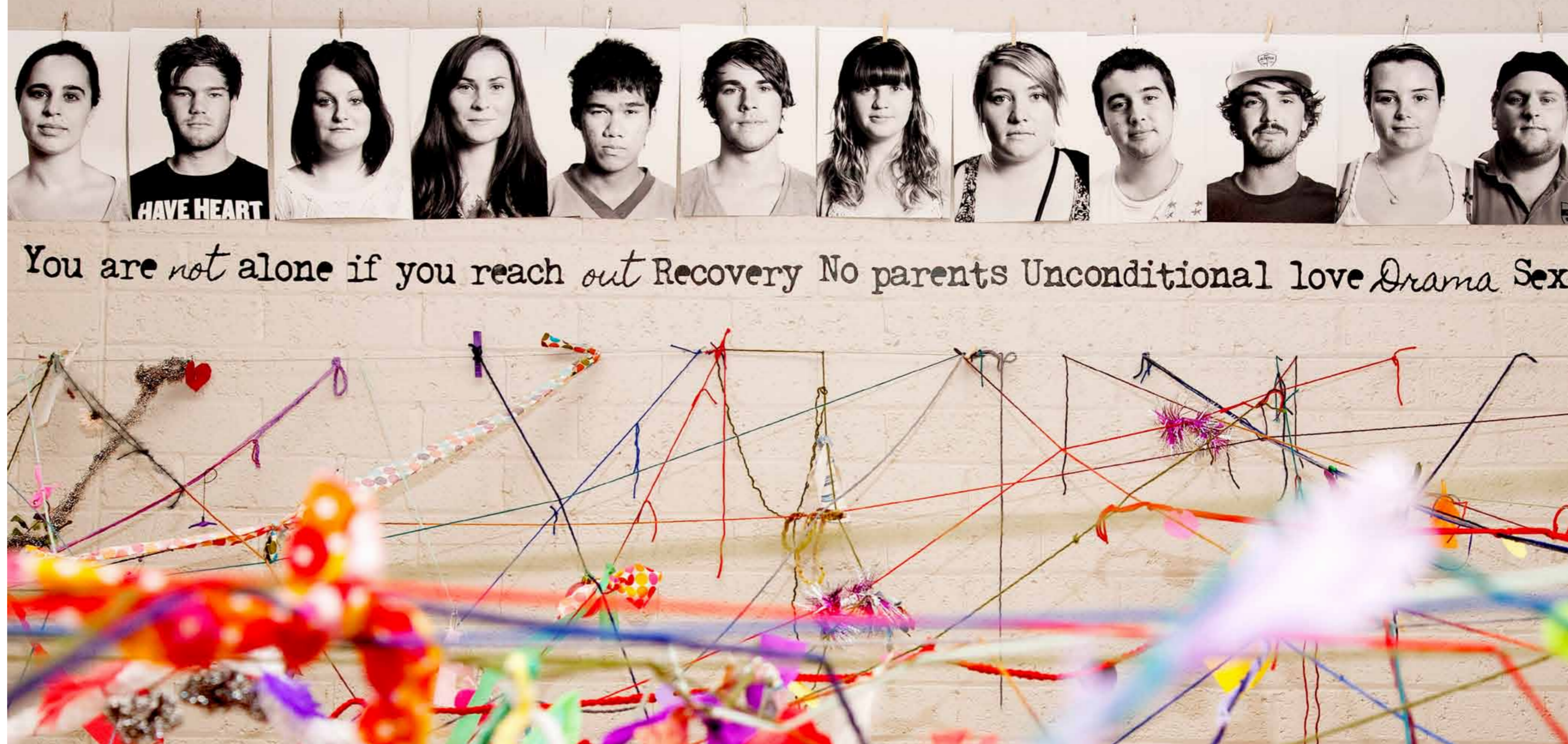
'Bringing back a sense of civility and community for your peers.'

BE also worked with UNE's Austin College via two third year social work students, Samantha Young and Max Dowden, who undertook a work placement with BE. The Austin College Safety Net was developed to strengthen a sense of community and foster the capacity of young people to look after each other.

The project was approached through an installation, a physical representation of the relationship and support network that exists in the college. Each participant is represented by their photographic portrait, taken by artist Wendy Kimpton, and asked to contribute their thoughts on the issues of community, safety, friendship and college life. The students were invited to install their portrait and connect themselves to others in the room with which they share the bonds of friendship and support. The residents worked with artist Myfanwy Gullifer in the creation of their own linear 'strings' that together formed the Safety Net.

The feedback from the students involved was very positive. Over 80% of responders connected with the topic either a lot or moderately. 95% thought the Safety Net was well put together. 73% were given new insights into issues, views or ways of thinking and 82% were encouraged to reflect further on the issues raised.

IN 2011/12 BE HELD 4 EXHIBITIONS WITH OVER 53,310 AUDIENCE MEMBERS





Ngarrwa had two nominations and won an award for closing the Gap in Community Partnerships and Engagement in the NSW Aboriginal Health Awards. Although the Ngarrwa project has received great praise and effectiveness, there has also been issues that go further than Beyond Empathy's control, however the organisation is still thoroughly committed to re-invigorating the project and help re-connect some of the divided community.

In Bowraville the project, Ngarrwa, has focused on early childhood and supporting the early childhood programs that have evolved as a result of our program. Jo Davidson, lead artist and Ngarrwa coordinator, has been working with Margot McCarthy, a local artist and puppet maker, to create a puppet play from scratch: the script, the puppets and the sets. The script is to be developed through exploring local Elders' stories that were used to protect children. Many of these stories involve the brown jacks, very small hair-covered humanoid creatures who 'have supernatural powers, guard certain places, punish wrongdoers and protect the sick and lost children'. However, these stories vary greatly between the families and it has been important to ensure all local families have been approached and asked if they would like to share their stories. The final script needs to reflect all the community input. In August it was decided to transfer the puppets to the school to use in a song/film clip or to make a short animation film, as although the puppet making had been well received by the children, it was failing to engage the parents and Elders due to disharmony amongst family groups regarding their differing stories. This enabled the puppets to

continue on in a different aspect of the community. However the story-telling process continues through working closely with the families to ensure all stories and families are represented equitably.

A diorama static display was set up in a shop window for 10th Sept with the puppets, backdrop and a story, as the World Rally was making a stop in town. The Ngarrwa puppet installation in the windows of the relocated BE shop in Bowraville, which illustrated Uncle Tom Kelly's story about the Bitaars of Brownjacks, has met with great interest and enthusiasm.

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There was an attempt to relocate Ngarrwa to the Clinic at the Bowraville mission, however this faced issues due to new work commitments in other communities, and the unresolvable space issues, it became apparent that we could no longer deliver Ngarrwa as a weekly program. We held another kids Disco and worked with Auntie Shaa Smith in banner painting workshops at the Yarrawirrga Youth Festival.

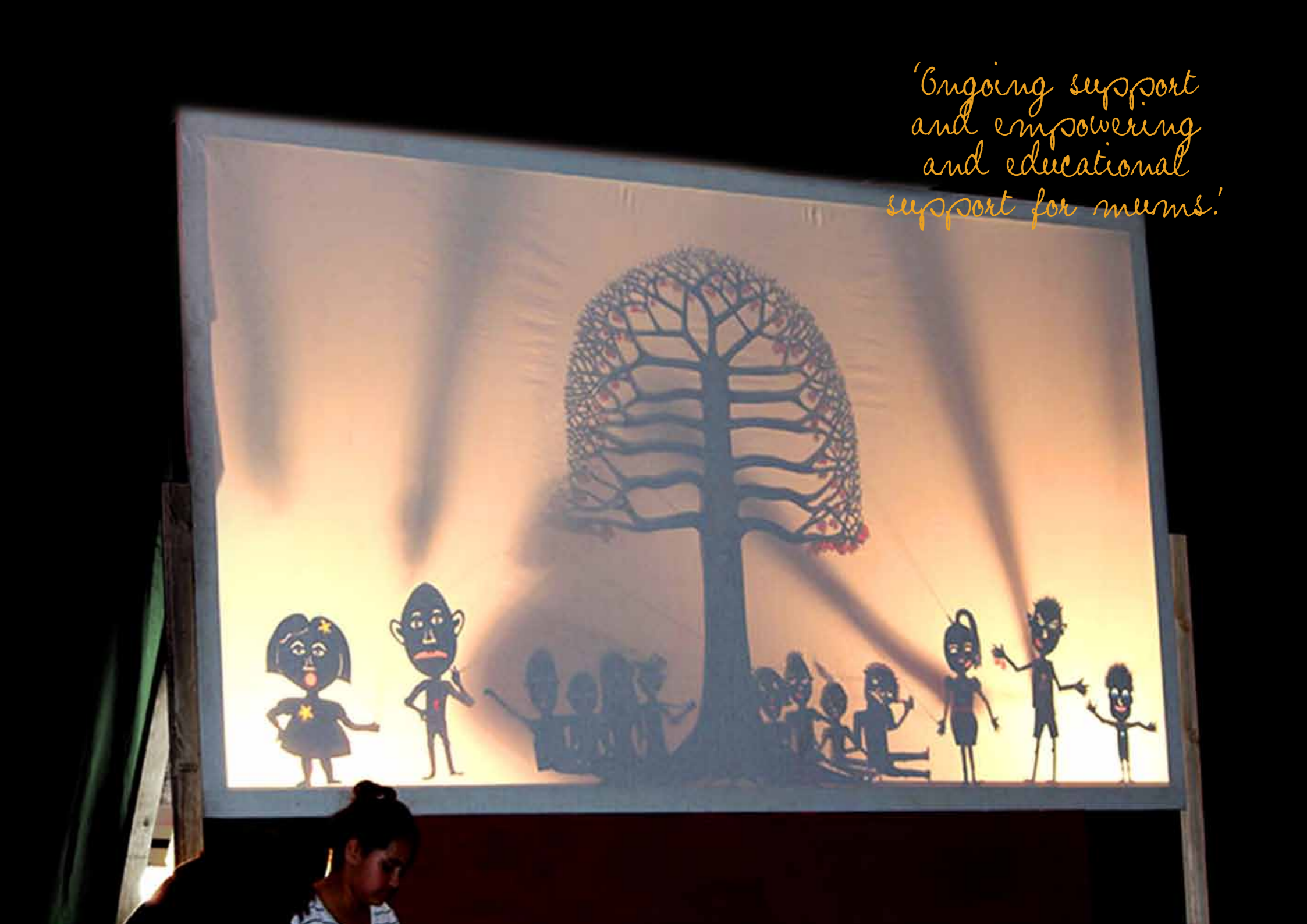
Although the program has ceased in Bowraville, it will run belly-casting workshops and teach the process to participants and staff at Bennelong Haven through June, and hope to link with Durri Aboriginal services based in Kempsey.

REGULAR CULTURAL PROGRAMS

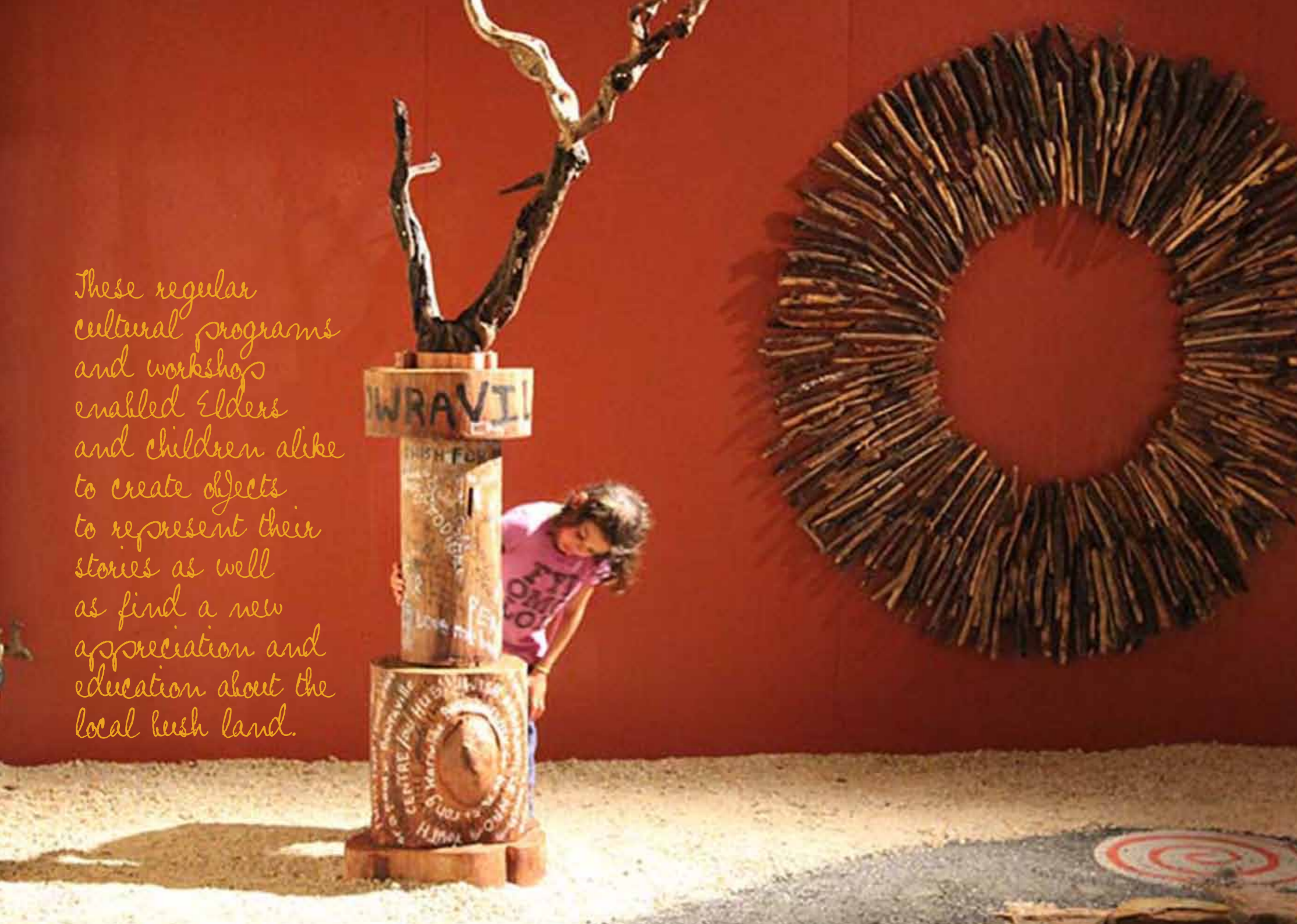
Regular Workshops that were running throughout the year:

Theatre (every Wednesday): with a core of about 12 participants aged 8-14. There is a variety of activities run through the theatre workshop such as animated self-portraits with wishes; traditional story for shadow puppetry; and girls' traditional dance.

Elders Mosaics (every 2nd Thursday): quite popular even though there are few Elders from Bowraville. So far produced 35 individual mosaic tables. As well



'Ongoing support and empowering and educational support for mums.'



These regular cultural programs and workshops enabled Elders and children alike to create objects to represent their stories as well as find a new appreciation and education about the local bush land.

as progress on collaborative mural to be displayed in Imaginarium, before permanent installation in Nambucca.

Dance (every Friday): this workshop is very popular but chaotic, with a core of 12-20 participants aged 8-14.

Gumbaynggirr & Dunghutti Stepping Stones & Cultural tour: with funding from NRMA Insurance and National Parks we have engaged Aunty Shaa Smith and Uncle Richard Campbell, alongside Guy Crosley, to develop cultural stepping stones. This has included workshops at Bowraville schools and in community with an element (National Parks \$'s) delivered in Kempsey. There is also a cultural tour that Aunty Shaa and Uncle Michael Jarrett will deliver with year 5-8 students at St Mary's and Bowraville Central schools, with parents and Aboriginal Education Aides to significant sites around Scotts Head. They will be permanently installed in Yarrahappini National Park after being shown in the Imaginarium in September.

Wishing Tree Project: Val continues to work with mentor Steve Killick. Together they have created the concept design and heavy duty construction of key elements of wishing tree at Steve's house and with participants of Macksville Men's' Shed. The focus will now fall on Bowraville community involvement & gathering of wishes.

Bowraville Community Security Working Group & Youth Crime Prevention Working Group: Run by Lands Council EO Phil Hall. Phil approached Kim to supply tennis rackets & numerous balls for sport activities run voluntarily by community members for 3 hours every Sunday. He was also keen to have BE to host indoor arts activities every 4th Sunday & wet weather contingency activities every Sunday when required. This however proved difficult as staff live in Red Rock 2hrs away and are already committed Wednesday to Friday due to regular ongoing workshops. These activities attract kids from age 4-15 with usually around 30 kids attending. BE has arranged to come in for one-off Sunday session in the following months to work with kids doing self-portraits & collecting wishes.

Changes within Bowraville BE

Moving House: Bowraville BE moved offices from a house at Valla Beach, to townhouse at Nambucca Heads.

Evaluation With only Naomi's phone having Survey Box operational, Naomi focused upon conducting evaluation interviews whilst Andrew focused on camp planning & preparations. Naomi conducted 21 interviews, however unfortunately we have experienced technical / software glitches that have so far rendered all evaluation data inaccessible at this time.

Hip Hop Music & Dance Camp: was conducted with 21 participants age 12 – 21 for 3 days and 2 nights at Way Way Lodge. The program was developed in close collaboration with local Elder artists – Aunty Shaa & Uncle Martin. As well as facilitators: Kutcha Edwards (songwriting), Fred Leone (hip hop MC), James Vincent (DJ/music producer), Travers Ross (dance). Along with mobile music & film studios. The artistic outputs: created & recorded 3 original music tracks (1 hip hop; 2 contemporary). There was also one original choreographed dance routine based on traditional story. BE also used green screen technology to record foreground video for 3 film clips (2 songs; 1 dance) with background edited in coming weeks and will feature as live projection performance at a September event.

NAIDOC Week: At request of Council's Aboriginal Community Development Officer Trish Walker, we facilitated kids games & art workshops at the 'Battle of the Postcodes' touch footy carnival. We had also been supporting Trish to create a film tie-in with her existing Elders painting project but unfortunately it was unable to be completed for NAIDOC due to lack of attendance of Elders. Alongside community members we also held a very well attended (55 kids + parents) community disco.

We are One: This year We are One an Aboriginal Art Exhibition was hung & opened at Dorrigo Rainforest Centre. This was curated by Valerie Quinlin with support from Jo Davidson.

TAFE Film Workshops: Unfortunately we have not been able to proceed with these workshops. Earlier on, local emerging artist Jesse McEwen was not available and now that he is, it is just too close to September outcome for us to take on. We did however get one teacher in contact with ABC Open and the class is about to partake in their second multimedia initiative with them.



Illawarra

RITES OF PASSAGE

An important part of the years activities was increasing face-to-face work. In May and June BE did 239.25 hours of face to face work, which averages approximately 30 hours per week. Gemma and Phillip have been working extremely hard on completing an assembly edit of the film as well as all the other paper work, admin and organisational matter required.

Rites of Passage is an exploration at the borderlands of feature film-making to create poetic, impressionistic images of young people's coming of age through adversity and hardship. The project involves a cast and crew of disadvantaged young people in the Illawarra region and is designed as a journey for its participants to learn technical and personal skills as they explore stories about growing up.

The big achievement of the year was the completion of the filming material for 'Rites of Passage'. All the story lines are now completed. The youth now have this extra level of satisfaction knowing that after two and a half years this has finally been completed. Everyone did amazing jobs in the final stages of filming. They really gave it their all with committed performances, long days, and were also unafraid by having

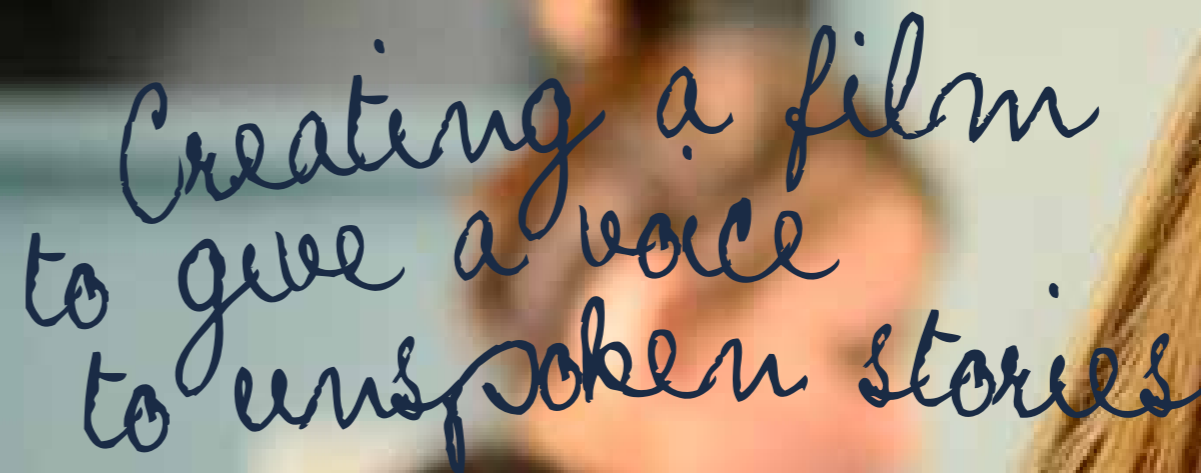
to take on emotional material when they performed. It was terrific to see what they could achieve after spending two and a half years working in this way.

One of our young people Elias has had an incredible few months. He managed to get a part in a professional feature film, as well as featuring in an episode of a TV series and a part in a fully funded short film. He also got paid for all these acting jobs.

Gemma was also part of the feature film crew and the short film, working in the art department for the feature film and as second assistant director on the short film. Gemma has been working with various young people on their Directions Short films, and these are all going well.

So the screening for 'Rites of Passage' looks set for the 21st of October 2012, the expectation and excitement is building for all.

BE DELIVERED
749 WORKSHOPS
WITH 6721
PARTICIPANTS



Creating a film
to give a voice
to unsung stories

Tennant Creek
DESERT HARMONY FESTIVAL

In August 2011, KweenG and Lamb partnered up once again to create a performance for some local youths to perform at the Tennant Creek community Desert Harmony festival. This performance involved KweenG, Lamb, Gripholderz, Tennant Creek Girls (TCG), Bryson Alum, Natasha May, and some youth from Tennant Creek as well as their family members.

The program was run between 22nd and 28th of August 2011, with the final performance being on the 26th at Nikaninyu Desert Harmony festival. This was a great success with huge interest and a great turn out. The participants enjoyed the event so much they requested the sessions run longer. The enthusiasm and participation of the local youth was extremely positive.

The performance was a combination of the Gripholderz dancing and the TCG singing. By focusing on respect and discipline the girls were able to see that hard work pays off and that their voices and opinions can be heard without having to step over boundaries laid out for them. The young adults were given responsibility to choose the music and the Gripholderz got to participate in costume design and shopping. During this they were taught key points on budgeting and how to see a project from beginning to end. The TCG group was also shown how to create their own hairclips and jewellery using feathers.

Professionalism was another aspect touched on with the groups as their endurance and dedication was put to the test. After a number of hot rehearsals in the sun participants would then spend time bonding over games and movies. Before the

performance, discussions were had as to what was expected from the girls and how they could calm their nerves.

The Result: The events impact was not only an instant success, but a long term achievement as those participating will continue to build confidence and will encourage them to reach out and try new things in the future. The kids learnt to be serious and have no "shame". They saw that their hard work resulted in positive outcomes. All participants were extremely excited come performance day as preparations began 6 hours prior. The end performance was "insane". With much needed help from the stage team and helpers. The groups provided an array of bright colours correlating on stage. The response to the performance was also very positive and beyond already high expectations. A few of the TCG forgot their words or froze on stage however they all pushed through and overall enjoyed themselves immensely, knowing they tried their best. And with the Gripholderz as back up everyone knew they were not in it alone.

All girls helped each other get ready and practice with the interactions and group bonding also predominant. Through fun, exercise and learning the children and youth were encouraged to work together and gain confidence by learning to express themselves in new ways. It helped erase inhibitions and teaches them how to have fun while gaining confidence. The project was presented in a structure that allowed the kids to observe and experience the key tasks needed to start a project, learn, create and develop a final project, event and routine

Some of the key things learnt by the team throughout this project to show insight into future improvements were; Difficulty of attendance in after school sessions, were not from lack of interest but instead prior commitments from the students- some having work commitments or obligations to go home to their hostels and are unable to attend after hours. This now allows us to plan for alternate times and cater and adjust for the needs of each individual. Unfortunately a few of the girls were unable to make it on the day of the performance due to personal issues but the show must go on and their participation in the lead up to the day was surely worthwhile.

Performance has always held a strong place in Aboriginal and contemporary culture, the medium of dance and song is a celebration and collaboration of many skills, efforts and ideas. It not only rewards the participants directly involved but also allows the wider community to take part and enjoy the hard work and effort and take pride in their young people.

The feedback was unfoundedly positive and the small issues that did arise only strengthened the determination and commitment of those involved, helping them rise up and overcome obstacles.



Performance to encourage pro-active leadership

The central focus of belly casting is as an initial engagement tool in communities and an entry point for health services to connect with disengaged young mothers and mothers-to-be. This has continued in both existing and new communities and discussions have begun to broaden into a number of other interested communities. We see the success in the program as prior to the project, approximately 63% of participants had not accessed antenatal care. With 78% of participants also saying that had learnt skills to help them be a 'better' parent.

Mubali Moree

During February Belly casting sessions were run in Moree, this was attended by Anna Cater, Raef, Rosie, Nathan, Hiromi, Kim and Val. Plans were discussed with the Moree midwives for staging and filming a Women's Camp event. Indigenous Midwife Sharlene Williams talked with Moree Elder women who are very interested to join with the mums and bubs, but due to the approaching cold weather, the event has been postponed until the end of October. Although the initial aim to create a

representative installation piece has changed, film may still be captured here for the Sea of Bellies website and blog, Sharlene and the others hope to include some dance and music and a Sharing Yarning Circle.

Bundaleer- Barnardos Hospital- Illawarra

In March a strong connection was made with Barnados Shell Harbour Ante Natal Clinic (BE leader Jess Rees is now a trainee drug and alcohol worker there) and with the artists Lorraine Brown and Narelle Thomas at Coomaditchie Arts centre. The belly casting workshops in each 3 centres were followed up in May- with belly and mural panel painting sessions at Bundaleer run by the artist Aunts and filmed by Gemma Parsons, and more belly casting at the Hospital with Jess and the indigenous midwives. This three way connection is beneficial to each party, and needs further visits to strengthen these positive long term links, The Aunts asked for us to make belly casts at Coomaditchie, next trip. It was the first time they have been to Bundaleer community centre in Legoland where there are a number of young indigenous families who could benefit from engagement with services they offer there, and through the link to the Shell Harbour Antenatal Clinic and Jess.

Logan Woodridge

Raphaella Rosella joined on the second trip to Logan Mums and Bubs Clinic in mid April, intending to link with appropriate participants to interview and photograph for her thesis work on resilience and domestic violence, and photograph the belly making. We discussed her working alongside the midwives and staff there to produce a small publication for them with portraits of their mums and kids, much like the one Wendy Kimpton produced in Moree. While we were there, a Brisbane Sunday Mail journalist and photographer came and began an article about the project; they have a room full of bellies waiting to be painted next time.

The Sea of Bellies

The project has transformed into a Website and Blog beautifully designed by Wendy Kimpton in early April. When it goes live we can upload material from all these centres and invite participation from others who are using the belly casting strategy- so that it remains open as a share-all resource, instructive and inclusive. There has been significant enthusiasm and interest in the Mubali project and Beyond Empathy from a community worker who read the article in Women's Weekly in Collie Western Australia. If funding is renewed BE will pursue this and other links in Western Australia.



Connecting
Aboriginal
young mothers
with elders and
midwives



Photo by Raphaela Rosella

Joe Davidson was very fortunate to have accompanied her artist partner Stephen Killick who is mentoring Valerie Quinlin to Canberra recently for the Indigenous Triennial. They reconnected with friend and participating artist Lorraine Connely-Northey who was very generous with her time and talking about her work. She presented Val with a signed catalogue and made a point of talking with her on a number of occasions about the indigenous artist's paradigm. This was an invaluable experience for Val. We also sat in on a number of artist's talks and viewed the whole collection, particularly the new Indigenous wing. Joe is looking forward to Val working with her in various communities on belly work and seeing her own work develop for the Bowraville Wishing Tree Project and Dorriggo Exhibition. Steve has made space for her in his studio at their home in Birdwood for some of these work sessions.

Bennelong/Kempsey

4 Belly casting workshops have been run at Bennelong's Haven the Kempsey "Dry Out", at the request of one of the mums in rehab who'd read the Women's Weekly article and also on Uncle Martin's recommendation. We have 3 torsos and various hands and babies' feet ready to paint – Uncle Martin will continue with the painting there now and also on a Mural panel with the men. 2 more belly cast will be made later in the year when some of the girls pregnancy's are bigger.

Coffs Harbour

Lynette Vella the D&A support worker from Coffs Harbour Aboriginal Maternal Health Service joined the team and will begin belly casting workshops in Coffs and Nambucca/Macksville in mid September 2012. Hope to bring Valerie into the program again, once her Bowraville work ends, and also to re-engage Liz Jarrett from Bowraville if she's willing to assist with childcare where necessary.

Valerie Quinlin Val's visits here to Birdwood to work with Steve in his studio have been very productive. I would like to support her doing some radio training, as during the time I was helping her curate and assemble the NAIDOC Exhibition at Dorriggo Rainforest Centre, she went on air to promote the show and was a natural! Afterwards they offered her presenter training – they currently have no local Indigenous presenters. Val and I got very excited about the options this could give her and the community, since Goori Radio is some months off resurrecting their license, and by then she could be trained and ready. She could also support the 2 younger Bowraville teenage girls who trained there last year. Dorriggo Rainforest Centre has offered Val her first solo exhibition next year.

Melbourne

Belly work in Melbourne is on the horizon.

Logan/Woodridge

Emerging artist Rosie (Raphaela Rosella) was a much-appreciated leader during the days in Logan/Woodridge, due to Rosie's inspiration there are now 11 bellies ready to paint. A local sweet young artist/culture man, Greg Duncan has been located who says he's an old soul.

Discussions are underway as to whether the fathers could be summoned around Greg to paint the bellies, as it is being show that there are a number of devoted dads around. Greg is a gentle dad himself, All the clinic girls like him and Greg has suggested following up with his aunties and family members to participate in belly painting. A mural project has been proposed Deadly Dads Belly Bizz, which would increase the involvement of the dads. This would also effect a bit of gender balancing and create a chance to build positive bonding experiences by having dads in the mix from the early stages.

Meetings have been arranged in the following months with the Elders to discuss suggestions of culturally relevant belly designs. We are currently in the process of grant applications to fund the publication of the Baby Journal. Rosie has spoken with the printer people and she is also looking to treat this job as her honours work.

The clinic girls are very protective so it is important to develop a relationship and establish trust.

An Exhibition of the Logan bellies, photographs, mural panel and stories has been booked for the Logan Library in February 2013.

BEYOND EMPATHY
HAD 6,110 UNIQUE
VISITORS MAKE
10,086 VISITS AND
VIEW 50,195 PAGES
ON OUR WEBSITE.
OUR FACEBOOK
LIKES INCREASED
BY 13%, OUR
TWITTER FOLLOWERS
BY 48% AND OUR
YOU TUBE VIEWS
BY 480%



Wendy Kimpton came to assist and photograph Family Open Day at Euraba in late march. We discovered that their website is being handled by the Moree Gallery. Staff spent time in Goondowindi helping the Euraba artists focus on their work for the exhibition at Hazlehurst opening on July 14th. BE staff are more aware of what an extraordinary undertaking the paper factory is, and what physical demands all the women artists are working under. It is a multi-faceted operation, which is too much for them, even with the dynamic and capable guidance and passion of Kate Ford. The Euraba artists and Monika have all expressed their profound gratitude to Beyond Empathy for supporting them so generously, and their deep appreciation for the tireless efforts of Kim McConville, Trish Shortis and the BE staff.

In 2011 BE began working with local Aboriginal women in the north-west NSW town of Boggabilla. Several previous attempts at establishing a papermaking co-operative, Euraba, had encountered difficulties. Through changing the focus from a business enterprise to a CACD process, BE is helping Euraba to build their capacity and stability to create a more viable and sustainable business.

The first of June was the second successful Euraba Family Day. Although it was wet, the day was a great success. There was much singing and celebration to send Monika and Kate on their way to Sydney with a carload of paper for the installation.

Biennale

BE was fortunate enough to escort some of our artists to various events of the Biennale and assist wherever possible at the opening, Government House afternoon tea, artists talks and meet-the-artists events. It was a highlight of BE work and a strong warm bond has formed between all involved.

Hazlehurst exhibition

Hazlehurst opening followed after a week of the artists making beautiful etchings at COFA (College of Fine Arts). Fortunately they had persuaded Auntie Joy Duncan to work there with them. Although obviously still deeply grieving the recent sudden loss of her son, this provided a welcome distraction and support, and she made some sensational art works. This coincided with a coaching session with Wendy Kimpton on uploading material to the Sea of Bellies Bog/Tumblr site, so we can all share and show off what else is happening around the Belly sphere!

BE PRODUCED 6
PERFORMANCES
WITH 2190
AUDIENCE
MEMBERS



Be Leaders

LEADERSHIP PROGRAM

Every year Beyond Empathy runs different projects to help give young people the encouragement they need to become confident and participating community members. A study taken this year on our leadership members showed that 95.7% felt that they had gained more confidence.

PCYC

PCYC run a midnight basketball program at the UNE sports centre. The program goes for 8 weeks with food and transport provided. Each week the young people involved do a workshop and then play some basketball they receive points for participation in the workshops as well as playing basketball. The workshops range from: fitness, drugs and alcohol, life skills, hip-hop, dance. Beyond Empathy's role was to coordinate and facilitate the workshop program. Shayne worked with local artist, police officers and community workers to deliver the workshops. There was a minimum of 50 kids each week, with 20 at a time for the workshop. Through the workshops we produced 2 mash up films of the workshops and record over 40 young people in a rap song, which was produced into a music clip for the final night midnight basketball.

Vibe Alive 2011

Shayne was approached by Jessica Widders to support her in taking a group of young people from Armidale, on an overnight trip to Moree for Vibe Alive 2011. Vibe

Alive is aimed at encouraging young indigenous people to not be 'shame' and deliver quality information about health, education, career options to name a few. On the trip Aunty Leslie Widders was our Elder and Bus Driver. The main focus at Vibe Alive is to facilitate workshops, which encourage young people to perform at Vibe Alive in front of their peers as well as their heroes and mentors.

When we arrived we were given a colour to follow the activities - our first activity was getting hygiene information, the focus being about cleaning hands to stop the spread of disease. We also meet with the Police whom spoke about drugs, alcohol and driving incidences. We then got into the recreational actives where young of the young people with us had the opportunity to perform on the main stage with 'The Street Warriors'. It's great to see young people young Indigenous people especially rise through the shame and put themselves out there. It goes to show the people at Vibe Alive definitely create a safe trusting environment for the young people to feel no inhibitions.

We made a short film which shows our journey across to Moree and what impact the event had on us. A DVD is being created for the Anaiwan Elders Group. Beyond Empathy made it possible through financial and HR (Shayne) support. The feedback from the young people has been amazing; such events create so many opportunities for young people particularly in rural remote areas.

Shayne is looking forward to being a part of Vibe Alive 2012. Shayne has also been working with kids from Minimbah Primary School to put together a film clip for the Hands Across Australia School Competition 2011. He was helped by 'the boys' Sean, Darcy and Ali and a few boys from Armidale High School.

Lloyd Quinlin

Lloyd has been attending weekly dance classes with Travers Ross. We also organised for him and Travis to go to Wollongong to see the Bangarra BELONG performance and meet two dancers from Bangarra. He is currently auditioning for NAISDA Dance College.

Raphaela Rosella (Rosie) (in her own words)

Rosie has been working hard on her graduating portfolio. Her project is focusing on challenging the stereotype of young mothers and individualizing each story to de-stigmatize the position young mothers hold in society. Rosie is doing this by documenting 4 young mothers for this project. However wishes to continue it on in

honours and conduct further research. She wants it to become a long-term project of hers. Rosie will officially graduate in December 2012.

Valerie Quinlin

Valerie is currently in Melbourne with the team from Bowraville immersing herself in the arts. She is helping with workshops in Bowraville and helping Guy and Steve.

Sarah Bennett

Is continuing her work with the Creative People's Collective North Coast.

Kylie Sambo

Has moved from Tennant Creek to Darwin and has now settled in Sydney. In Darwin she performed for the Beat Festival, which is produced by the NT Music School.

Kellie Martusciello is generally maintaining relationships with participants in Bowraville, as well as Tennant creek and Moree. She is supporting and assisting them in their pathways, which vary from dance auditions, music/lyric writing, art exhibitions and situations around housing, health, Centrelink or education. Kellie has also been keeping busy with the Sea of Bellies, which is taking off again.

Evidence of Leadership program working in Tennant Creek is that participants are accessing their local arts organizations. And are turning up everyday to participate in writing music lyrics.

Other youths have been approaching dance companies for auditions, whilst also maintaining training in their own communities. Many of the Kids that we work with in beyond empathy have attended interviews with staff to revisit their education.



Photo by Raphaela Rosella

"Since being involved in the leadership program never did I imagine that I would have the knowledge and skills around so many different art forms and have gained many life skills, friendships and a real vision that my dreams are achievable."

Former Leadership student.



BEYOND EMPATHY LIMITED

ABN 22 114 367 814

(A company limited by guarantee)

The directors of Beyond Empathy Limited (BE) present this report for the year ended 30 June 2012.

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	4	5
D Thompson	Director	4	5
K McConville	Director	5	5
V Skinner	Director	4	5
A Green	Director	5	5
P Heath	Director	5	5

A - Number of meetings attended

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

COMPANY SECRETARY

Mr David Thompson 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 artist and community cultural practices to foster respect and recognition for individuals within their families and

communities. These programs achieved efficacious outcomes for both individuals and the community.

SHORT TERM OBJECTIVES

BE's short term objectives are to:

- Work in collaboration with participants, support agency staff, professional and emerging artists, leadership graduates from its programs and the local communities in which it operates to influence change at a community level.

LONG TERM OBJECTIVES

BE's long term objectives are to:

- Continue to use arts genres such as film, digital and mixed media, theatre, music, dance and visual arts to build relationships between intergenerationally disadvantaged young people, local support agency staff and the local community.
- To be sustainable and strive for continuous improvement so as to offer the best possible outcomes for the youth requiring our assistance.

STRATEGIES

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

- BE strives to attract and retain quality staff.
- BE strives to work in partnership with a range of community stakeholders as is evidenced by ongoing support of its projects and initiatives.
- BE is committed to providing the best outcomes for the youth requiring assistance.
- BE strives to meet consistent standards of best practice.

INFORMATION ON DIRECTORS:

ANNA BUDULS: CHAIRPERSON

Anna has extensive experience in journalism, investment banking, investor relations, the media and corporate advisory. For the last 19 years she has been a professional non-executive director on a range of public, government and private company boards. She is currently serving as a Non-Executive Director of, SAI Global, the Foreign Investment Review Board, the Australian Social Inclusion Board and Beyond Empathy - Chairman (non-profit). She was 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 one of three Australian APEC Business Advisory Council (ABAC) members, appointed by the Prime Minister. She also engages in voluntary work which includes collaborating with Misson Australia guiding and funding outreach programs for homeless men.

KIM MCCONVILLE: EXECUTIVE DIRECTOR

Kim McConville is the co-founder and Executive Director of Beyond Empathy and has been working in Aboriginal communities for 25 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 experience in facilitating collaborative practices across Government, Corporate, Philanthropic and Community sectors. In 2006 Kim was awarded Social Entrepreneur of the year for her work with Beyond Empathy.

DAVID THOMPSON AM

David Thompson is CEO of Jobs Australia Limited, a national peak organisation for more than 270 non-profit providers of employment and related services for unemployed people. David has a keen interest in social justice and equality issues. David is also Chair of the National Roundtable of Non-profit Organisations Limited; Chair, Jobs Australia Foundation; Chair of Community 21 Limited; Director of Community Sector Enterprises Pty Ltd and Director of Beyond Empathy Limited. David is also a member of the Board of the Intercontinental Network for the Promotion of the Social Solidarity Economy and a member of the federal government's National Place based Advisory Group and numerous other advisory bodies on employment services.

VIVIENNE SKINNER

Vivienne Skinner has had a long career in arts and politics and is currently adviser to the Federal Minister for Infrastructure and Transport, Anthony Albanese. She was the arts adviser to the former Premier Nathan Rees and, for the 10 years up to 2005, she was arts adviser to former Premier Bob Carr. From 2006 until 2008 Vivienne was the communications manager for Regional Arts Australia, the national body that promotes and supports the arts for the one-third of Australian that live beyond our metropolitan centres.

During her career in the arts, Vivienne has taken a special interest in how arts can improve the lives of marginalised young people. She believes that film, theatre, dance and other forms of artistic expression are non-threatening ways of empowering young people to tell their stories and improve the choices they make with their lives.

After a childhood growing up in the small 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 various publications including the Sydney Morning Herald.

Vivienne is a director of the South Australian Film Corporation, the physical theatre company Legs on the Wall and is a member of the National Advisory Committee for The Big Issue.

TONY GREEN

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 15 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 RAS Showground and Olympic Village in Newington, Fox Studios, The Conservatorium of Music and 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, but this is his first board appointment.

PAUL HEATH

Paul joined the Perth Office of JBWere in 1994 as an advisor. Prior to this, he held an accounting role with CSR Ltd and a proprietary trading role with Bankers Trust Australia. In 2000, Paul took responsibility for the Sydney Private Wealth Management team and, in December 2004, he took responsibility for the Private Wealth Management team nationally. During his time as Managing Director - Private Wealth Management, Paul served on the Goldman Sachs JBWere Board, Management Committee, Risk Committee, Commitments Committee, Asset Liability Co-ordination Committee and IT Steering Committee. He also served on the Talent and Diversity Council and the Partnership Committee. In 2009, Paul became Chief Executive Officer of JBWere and NAB, and serves on the MLC & NAB Wealth Executive Committee. In the community, Paul serves on the board of Beyond Empathy and Juvenile Diabetes Research Foundation and the Endowment Investment Committee of the Benevolent Society.

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 2012 the collective liability of members was \$10 (2011 – \$10).

AUDITOR'S INDEPENDENCE

The auditor's declaration of independence appears on page 5 and forms part of the Directors' Report for the year ended 30 June 2012.

Signed in accordance with a resolution of the directors made pursuant to s 298(2) of the Corporations Act 2001.

ON BEHALF OF THE DIRECTORS:



Director
Sydney, NSW, 23 October 2012



Director

Auditor's independence declaration

I declare that, to the best of my knowledge and belief, during the year that ended 30 June 2012, there have been:

(i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and

(ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Armidale, 23 October 2012

STATEMENT OF COMPREHENSIVE INCOME

	Note	2012	2011
		\$	\$
Revenue			
Government grant funding	3	538,091	1,397,946
Other tied project funding	3	538,440	934,334
Consultancy fees	3	13,780	4,750
Untied donations	3	325,783	262,216
Interest	3	43,406	51,114
Other income	3	4,764	19,087
Total revenue		1,464,264	2,669,447
Expenditure			
Administration expenses		178,545	216,287
Employment expenses		677,545	1,095,862
Project expenditure		557,012	1,287,358
Depreciation	3 (b)	13,285	15,155
Amortisation	3 (b)	6,410	7,433
Loss on disposal of assets		13,042	-
Total expenditure		1,445,836	2,622,095
Operating surplus / (deficit)		18,428	47,352
Other comprehensive income			-
Total comprehensive income / (deficit)		18,428	47,352

STATEMENT OF CHANGES IN EQUITY

	Members' funds
	\$
Balance at 1 July 2010	275,265
Surplus attributable to the entity	47,352
Total other comprehensive income for the year	-
Balance at 30 June 2011	322,617
Surplus attributable to the entity	18,428
Total other comprehensive income for the year	-
Balance at 30 June 2012	341,045

STATEMENT OF FINANCIAL POSITION

	Note	2012	2011
		\$	\$
Assets			
Current assets			
Cash and cash equivalents	4	845,866	898,689
Trade and other receivables	5	1,980	66,266
Prepayments		5,929	5,447
Total current assets		853,775	970,402
Non-current assets			
Property, plant and equipment	6	31,215	64,333
Total non-current assets		31,215	64,333
TOTAL ASSETS		884,990	1,034,735
Liabilities			
Trade creditors and other payables	7	44,029	72,849
Unspent grant funds		66,784	114,119
Income received in advance		346,225	437,078
Employment benefits	9	40,521	38,046
Lease liabilities	8	7,353	4,627
Total current liabilities		504,942	666,719
Non-current liabilities			
Employment benefits	9	21,084	17,980
Lease liabilities	8	17,919	27,419
Total non-current liabilities		39,003	45,399
Total liabilities		543,945	712,118
Net assets		341,045	322,617
Funds			
General funds		341,045	322,617
Total funds	10	341,045	322,617

STATEMENT OF CASH FLOWS

	Note	2012	2011
		\$	\$
Cash flows from operating activities			
Grants received from Government		589,578	1,052,904
Tied project funding		409,605	779,578
United donations and sundry income		402,361	341,926
Interest received		43,406	51,144
Payments to suppliers, employees and project expenditure		(1,491,381)	(2,679,681)
Net cash provided by operating activities	11	(46,431)	(454,129)
Cash flows from investing activities			
Payments for property, plant & equipment		(2,418)	(36,225)
Proceeds from sale of property, plant and equipment		2,800	4,500
Net cash used in investing activities		382	(31,725)
Cash flows from financing activities			
Proceeds from hire purchase arrangement		-	37,249
Lease payments		(6,774)	(11,455)
Net cash used in financing activities		(6,774)	25,794
Net increase/(decrease) in cash and cash equivalents		(52,823)	(460,060)
Cash and cash equivalents at the beginning of the year		898,689	1,358,749
Cash and cash equivalents at the end of the financial year	4	845,866	898,689

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. CORPORATE INFORMATION

The financial report of Beyond Empathy Limited (the company) for the year ended 30 June 2012 was authorised for issue in accordance with a resolution of the directors on 1 August 2012.

(a) Beyond Empathy Limited is a company limited by guarantee, incorporated and domiciled in Australia.

(b) The nature of the operations and principal activities of the company are described in the Directors' Report.

2. SUMMARY OF ACCOUNTING POLICIES

(a) Basis of preparation

The financial report is a general purpose financial report, which has been prepared in accordance with the requirements of the Corporations Act 2001, Australian Standards - Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board.

The directors have elected under Section 334(5) of the Corporations Act 2001 to apply the following Accounting Standards in advance of their effective dates;

> AASB 1053 Application of Tiers of Australian Accounting Standards; and

> AASB 2012-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements

These Accounting Standards are not required to be applied until annual reporting periods beginning on or after 1 July 2013.

AASB 1053 establishes a differential financial reporting framework consisting of two tiers of reporting requirement for general purpose financial statements;

> Tier 1 - Australian Accounting Standards

> Tier 2 - Australian Accounting Standards - Reduced Disclosure Requirements.

AASB 2012-2 makes amendments to each Standard and Interpretation indicating the disclosures not required to be made by Tier 2 entities or inserting RDR paragraphs requiring simplified disclosures for Tier 2 entities.

The company complies with Australian Accounting Standards - Reduced Disclosure Requirements as issued by the Australian Accounting Standards Board.

The adoption of these Standards has resulted in significantly reduced disclosures in respect of related parties and financial instruments. There was no other impact on the current or prior year financial statements.

The financial report is presented in Australian dollars.

(b) Historical cost convention

The financial report has been prepared on the basis of historical cost.

(c) 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 company assess the impairment at each reporting date by evaluating conditions specific to the company 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.

(d) Revenue recognition

Revenue is recognised when the company 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.

Untied donations

Untied donations are recognised as revenue when received.

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.

Investment income

Investment income comprises interest. Interest income is recognised as it accrues.

(e) 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.

(f) Cash and cash equivalents

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

(g) 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 company will not be able to collect the debts. Bad debts are written off when identified.

Financial report for the year ended 30 June 2011

(h) Property, plant and equipment

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 company 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
Leased Motor Vehicles	20-25%
Plant & Equipment	10-40%

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.

(i) Leases

Finance leases, which transfer to the company substantially all the risks and benefits incidental to ownership of the leased item, are capitalised at inception of the lease at fair value of the leased property or, if lower, at the present value of the minimum lease payments. Lease payments are apportioned between the finance charges and reduction of the lease liability so as to achieve a constant rate of interest on the remaining balance of the liability. Finance charges are recognised as an expense in the income statement. The fair value of the leases is estimated as the present value of future cash flows, discounted at market interest rates. The carrying value of the leases is considered a reasonable reflection of fair value.

Capitalised leased assets are depreciated over the useful life of the asset.

(j) Trade creditors and other payables

Trade payables and other payables represent liabilities for goods and services provided to the company 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.

(k) 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.

(l) Income received in advance

The liability for income received in advance relates specifically to tied project funding received in the current financial year which related to projects due to be commenced in the next financial year.

(m) Employee benefits

Employee benefits comprise wages and salaries, annual, non-accumulating sick and long service leave, and contributions to superannuation plans.

Liabilities for wages and salaries expected to be settled within 12 months of balance date are recognised in other payables in respect of employees' services up to the reporting date. Liabilities for annual leave in respect of employees' services up to the reporting date which are expected to be settled within 12 months of balance date are recognised in the provision for annual leave.

Both liabilities are measured at the amounts expected to be paid when the liabilities are settled. Liabilities for non-accumulating sick leave are recognised when the leave is taken and are measured at the rates paid or payable.

The liability for long service leave is recognised in the provision for employee benefits and is measured at nominal amount with the addition of a 16 per cent gross up for employee on-costs.

The company pays contributions to certain defined contribution superannuation plans. Contributions are recognised in the income statement when they are due. The company has no obligation to pay further contributions to these plans if the plans do not hold sufficient assets to pay all employee benefits relating to employee service in current and prior periods.

(n) Income tax

The company 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 company holds deductible gift recipient status.

(o) 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 EXPENSES

	2012	2011
(a) Revenue	\$	\$
Government grant funding	538,091	1,397,946
Other tied project funding	538,440	934,334
Consultancy fees	13,780	4,750
Untied donations	325,783	262,216
Interest	43,406	51,114
Other income	4,764	19,087
	1,464,264	2,669,447
(b) Expenses		
Depreciation on property, plant and equipment	13,285	15,155
Amortisation of leased motor vehicles	6,410	7,433
Remuneration of Auditor	5,850	8,950

4. CASH AND CASH EQUIVALENTS

	2012	2011
	\$	\$
Cash at bank	66,745	44,838
New England Mutual shares	10	10
Short term deposits	779,111	853,841
	845,866	898,689

5. TRADE DEBTORS

	2012	2011
	\$	\$
Trade debtors	-	63,275
Other receivables	1,980	2,991
	1,980	66,266

(a) Aging and impairment losses

At 30 June no portion of the trade receivables at balance date was past due, nor considered impaired. No specific collection issues have been identified. The aging of receivables is as follows:

	2012	2011
	\$	\$
Not past due	-	60,175
Past due 31-60 days	-	-
Past due 61-90 days	-	3,100
	-	63,275

(b) Other receivables

	2012	2011
	\$	\$
Staff advances	1,980	2,991
	1,980	2,991

6. PROPERTY, PLANT AND EQUIPMENT

	Motor vehicles	Plant & equipment	Total
Cost or fair value			
At 1 July 2011	92,576	39,495	132,071
Additions	-	2,418	2,418
Disposals	(32,530)	(3,809)	(36,339)
At 30 June 2012	60,046	38,104	98,150
Accumulated depreciation at 1 July 2011	(39,286)	(28,453)	(67,738)
Disposals	16,330	4,169	20,499
Charge for the year	(13,249)	(6,447)	(19,696)
At 30 June 2012	(36,205)	(30,731)	(66,935)
Net carrying amount at 30 June 2012	23,841	7,373	31,215
Net carrying amount at 30 June 2011	53,290	11,043	64,333

7. TRADE CREDITORS AND OTHER PAYABLES

	2012	2011
	\$	\$
Trade creditors	13,534	35,970
Accrued expenses	19,487	-
GST Payable	2,782	3,888
Payroll liabilities	8,199	26,105
Visa cards	27	5,213
Other liabilities	-	1,673
	44,029	72,849

8. OBLIGATIONS UNDER FINANCE LEASES - SECURED

	2012	2011
	\$	\$
Current	7,353	4,627
Non-current	17,919	27,419
	25,272	32,046

The company leases motor vehicles under finance lease agreements. At the end of the lease the company can, at its option, purchase the equipment at a favourable price. At 30 June 2012 the net carrying amount of the leased motor vehicles was \$20,607 (2011; \$27,019). The leased vehicles secure the obligations under the lease.

Future minimum lease payments and the present value of the minimum lease payments are:

	2012	2011
	\$	\$
Due within one year	7,353	6,775
Due after one year but not more than five years	(19,330)	28,251
Less: Future finance charges	(1,411)	(2,980)
Present value of minimum payments	25,272	32,046

9. EMPLOYEE BENEFITS

	2012	2011
	\$	\$
Current		
Annual leave	40,521	38,046
Non-current		
Long service leave	21,084	17,980
	61,605	56,026

10. TOTAL FUNDS

(a) Movement in funds – 2012

	At 1 July 2011	Income	Expenditure	At 30 June 2012
	\$	\$	\$	\$
General funds	322,617	1,464,264	(1,445,836)	341,045

(b) Movement in funds – 2011

	At 1 July 2010	Income	Expenditure	At 30 June 2011
	\$	\$	\$	\$
General reserve	275,265	2,669,447	(2,622,095)	322,617

General funds

The general funds represents the funds of the company that are not designated for particular purposes.

11. CASH FLOW INFORMATION

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

	2012	2011
	\$	\$
Net surplus (Loss) for the year	18,428	47,352
Depreciation of property, plant and equipment	13,285	15,155
Amortisation of leased vehicles	6,410	7,433
Profit/(loss) on sale of assets	13,042	1,174
(Increase)/decrease in assets		
Trade and other receivables	64,285	(36,451)
Prepayments	(482)	4,774
Increase/(decrease) in liabilities		
Trade creditors and accruals	(28,820)	(749)
Income in advance/unspent funds	(138,158)	(499,797)
Employee benefits	5,579	6,980
Net cash flow from operations	(46,431)	(454,129)

12. 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.

13. RELATED PARTIES AND RELATED PARTY TRANSACTIONS

(a) Directors

Ms K McConville, in her capacity as the Executive Director, received arms length reimbursement for office rental and out of pocket expenses..

(b) Transactions with director-related entities

Other than the above directors compensation, no director of the company 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 company 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. There are no amounts payable to or receivable from directors or director-related entities at reporting date.

Ms McConville was the only employee during the year ended 30 June 2012 having authority for planning, directing and controlling the company's activities.

Rent was reimbursed to Ms McConville of \$10,400 during the year, there was no rent payable at balance date.

14. ECONOMIC DEPENDENCY

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

15. ADDITIONAL COMPANY INFORMATION

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

Beyond Empathy Limited
24 Curtis Street
Armidale NSW 2350

DIRECTORS' DECLARATION

The directors declare that in their opinion:

- The attached financial statements and notes thereto comply with Accounting standards;
- The attached financial statements and notes thereto give a true and fair view of the financial position and performance of the company;
- The attached financial statements and notes thereto are in accordance with the Corporations Act 2001 and the Corporations Regulations 2001; and
- There are reasonable grounds to believe the company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors made pursuant to s. 295(5) of the Corporations Act 2001.

On behalf of the directors



Director
Armidale, NSW, 23 October 2012



Director

REPORT ON THE FINANCIAL STATEMENTS

We have audited the accompanying financial report of Beyond Empathy Limited (the company), which comprises the statement of financial position as at 30 June 2012 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporation Act 2001. This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditors Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards.

These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and per form the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the director's, as well as evaluating the overall presentation of the financial statements..

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

Independence

In conducting our audit, we have complied with the independence requirements of the Corporation Act 2001.

We confirm that the independence declaration required by the Corporation Act 2001, which has been given to the directors of Beyond Empathy Limited, would be in the same terms if given to the directors as at the time of this auditors report.

AUDITOR'S OPINION

In our opinion the financial statements of Beyond Empathy Limited are in accordance with the Corporations Act 2001, including:

- giving a true and fair view of the company's financial position as at 30 June 2012 and of their performance for the year ended on that date; and
- complying with the Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001.



Forsyths

Geoffrey W Allen

Partner

Registered Company Auditor 229663
23 October 2012

Key Supporters

Abey Family Foundation
 Arts NSW
 Australia Council for the Arts - Creative Communities
 Australia Council for the Arts - Key Producers
 Australian Hotels Association
 Australian Pipeline Trust
 Anna Buduls
 The Caledonia Foundation

Chris Charles
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