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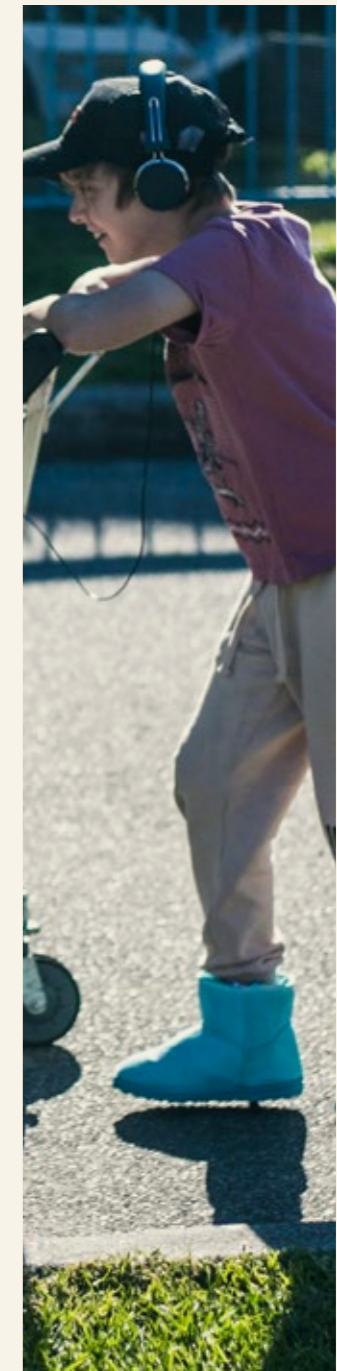


leadership statement

In April 2020 the world was sent into unprecedented turmoil with the COVID-19 pandemic.

We are thoughtful of the disruption, trauma and immense grief caused for people world-wide; it is real and significant. This time like never before, no one was impervious. The confluence of circumstances brought with it an unusual kind of likeness. No matter the privilege, resource or access, everyone was affected and no one could escape the challenges isolation and strict lockdowns brought with it. Predictably, however, our young people were acutely impacted trying to learn on-line when access to computers, smart phones, sufficient data and favourable learning environments at home were constrained.

What defined people during this time was their ability to pivot and adapt in the face of adversity. Like others, many of our community programs stopped and timeframes were suspended. However, the Beyond Empathy (BE) young people in the Illawarra, who are well practiced in adversity and adapting, shone. They burned brighter, and their community leadership excelled. Time and time again, they showed grit and determination, innovation and adaptability, compassion, resilience and an eager resolve to meet the COVID 19 challenges head on with a self-possessed will, to never, ever give up. The COVID 19 pandemic reminded us about the inherent fragility of all life. And, how precious it is. The BE young people's response to the pandemic in their neighbourhood reminded us especially, how clever they are.



The BE young people in the Illawarra demonstrated exceptional leadership. They reminded us that real leaders are not out of our reach. They are not the people we read about or those who are celebrated in the public eye. Great leadership resides in the ordinariness of everyday life.

They demonstrated exceptional character; a balance of humility and integrity and in the face of a task of huge magnitude, like nothing we'd ever faced before. They focussed on doing the basics right and ensuring every young person continued to feel connected and involved in something that meant something to other people. They developed a collective culture where the success of BE's COVID-19 strategy depended on the contribution each person made, and they looked after each other to do this.

Great leaders do it all. Nothing is above them or below them. Our young people delivered phones to doorsteps, ensured kind conversations and they stayed put when they were unsure. They were involved in every aspect of delivery, sharing the load and responsibility creating a shared journey of collaboration respect and humility.

Great leaders have a strong sense of purpose. They created a common belief that together they could get through it.

This higher purpose set a sense of direction and determination for the workshops and presentations delivered online, on time, every time. Their obvious deep sense of purpose attracted a dedicated following on-line and workshops thrived. They didn't keep their success to themselves, they passed it on to their friends and families because if they didn't, isolation would thrive more.



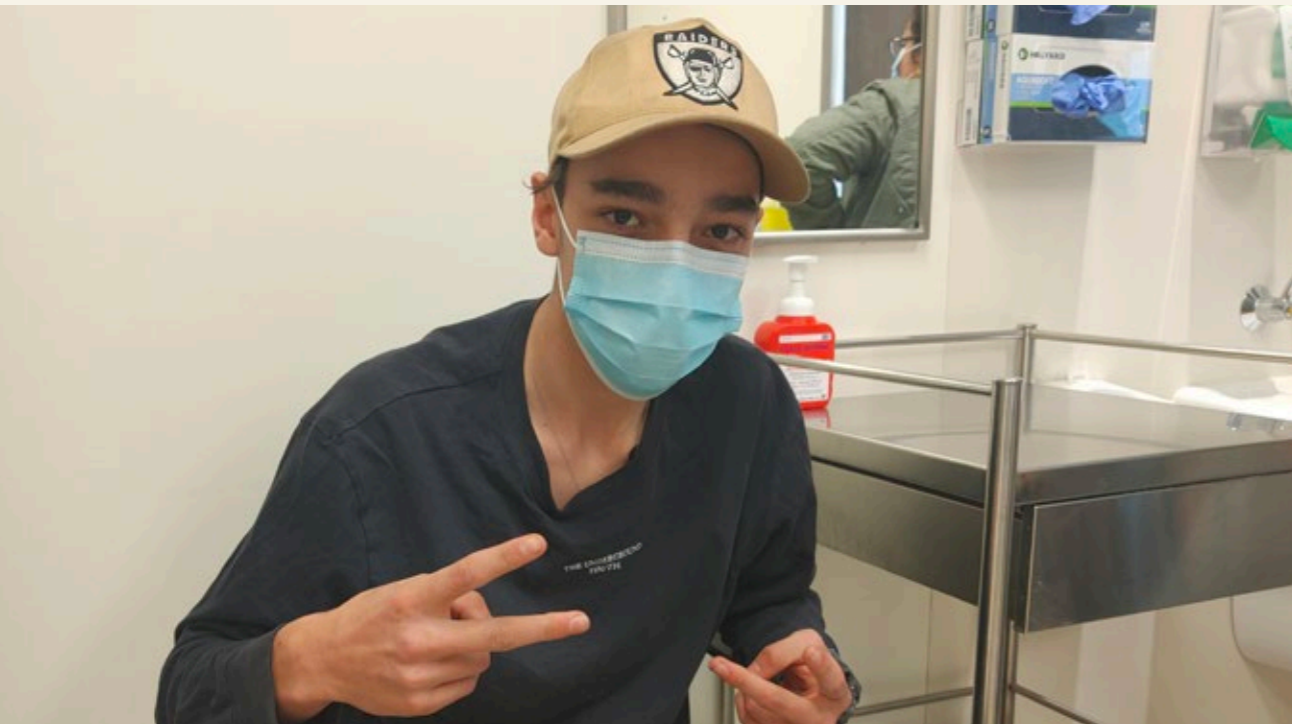
The success of the online workshops depended on every young person to take ownership for their bit. Everyone at home had to be accountable and trust each other because if you let yourself down, chances were, you'd let the whole team down. Shared responsibility resulted in shared ownership and everyone was connected to the common cause; staying connected in these unprecedented times. Not surprisingly, these kids, who had grown up disenfranchised and socially isolated in public housing estates became powerful agents for change at home.

As you read through the 2020 annual report you will gain an insight into how they responded, what they did to continue delivery of existing programs, how they joined together to ensure young people and families in their neighbourhoods stayed connected and how they continued to affect change locally and indeed, on the world stage. This kind of fortitude is the essence of who BE is because Beyond Empathy, is the young people who make up and deliver our programs.

covid-19 response

Not surprisingly, we discovered we are pretty good at adapting. Unpredictability is a normal feature of everything we do, and we are constantly changing our strategy to meet the needs and interests of all the individual participants we engage. When our neighbourhoods went into lockdown it was hard, stressful and at times confusing, but we were able to keep going. In fact, there was no stop to the delivery of workshops and support for young people. Our strategic direction for 2020 to focus workshops on sound and audio stories was timely because when COVID 19 hit, it was very easy to move all or workshops online via Zoom.

Furthermore, because we don't have an office or workshop venue, we are practiced in delivering workshops outside in community, meeting young people where they are. This well practiced methodology was suited to social distancing guidelines as soon as lockdown measures were relaxed.



We observed the effects of marginalisation during the lockdown, and how people who experience poverty are more impacted by a crisis like COVID-19. When schools went online, it was apparent how few of our young people had computers they could use to access online learning, quite a number don't even have phones or the data access for it to be useful. We were tremendously grateful to our partner the ZZurich Foundation for their COVID-19 response support. This enabled us to buy various bits of equipment including phones, microphones, recording devices, phone data plans, computers and an iPad used to run workshops and presentations. We used this equipment when we presented to Zurich staff at the virtual employee engagement events in May and July 2020. And, young people have used this equipment to get connected to music workshops delivered from Scotland.

Gemma Parsons, a lead artist, and producer who was previously worked with BE, moved to Scotland in 2019 to work on the TV series Outlander... until of course, COVID-19 hit. We realised we could make use of her lockdown time and the young people participated in music and writing workshops with her via ZOOM. Young

people really appreciate the opportunity to again connect with Gemma because she was, and remains, a significant mentor for them - a relationship developed and sustained over 15 years.

Once we got over the initial shock of a world-wide shut down due to the Pandemic, we discovered quickly we could actually keep going and make some amazing things even despite COVID. The situation we found ourselves in meant we very quickly discovered a lot about ourselves; that we were true. We have always described ourselves being adaptable, flexible and responsive and that really came to pass. It's an incredible life affirming experience when you discover you really are who you say you are. You and others realise you are authentic. Being authentic is the cornerstone of being successful in this type of community work.

Phil Crawford, Illawarra projects

As a result of the Trauma Informed Practice Training delivered by We Ali in March 2020, we guaranteed our team had access to support and professional supervision. This strategy ensured each person was supported to develop robust and healthy boundaries, improved skills to cope with vicarious trauma and deal with the changes brought about by working from home, isolation and the constantly changing work project landscape because of COVID-19 challenges.

We also discovered online presentations through Zoom can be an amazing experience and significantly more cost effective than a traditional tour or visit to the cinema to present a film. Through Zoom we were able to connect to Zurich audiences during their lunch break from all around Australia and people joining us from international locations. The young people really benefited

from presenting in this format. Even when restrictions lifted, our online presentations remain a key part of the delivery of our forward looking 2021 projects and beyond. COVID-19 changed our practice for the better.



our **impact**

129217

digital engagement

4122

participant
face to face hours

584+

activities

515+

participants

166

new artworks created

114

professional
development
artist/staff

69

presentations
/performances
/exhibitions

62

artists employed

48+

community
partnerships

our **projects**



illawarra

1288

attendances

215

young people and
their families

3834

face to face hours

three

virtual interactive performances for Z Zurich
Foundation (Australia/International audiences)

one

online presentation video
for Wollongong City
Council in 2020

8

young & emerging
community artists
employed & mentored

ten

presentations

eleven

creative artists engaged

399

workshops and support
work sessions

1

Connecting

Participants make a connection with Beyond Empathy through an arts-based activity with a partner organisation, a school, or a referral from a friend or neighbour.

I started with BE a long time ago and today I still have the friendships and connections I made back then. Before I was scared about those kinds of connections but now, it's something so special to me. You can't ever replace these memories, they are invaluable. Even now, being a part of BE is something that is important to me because it is another way for me to be able to stay connected with my mob in a more unique way; I really understand the young people because I've been there and shared their stories.

Jess Rees Previous Participant and now Alcohol and Other Drugs Worker, Illawarra Aboriginal Medical Service

Practical Workshop

2

Skills-based and creative workshops develop confidence, trust and establish positive relationships between participants, BE staff and their peers.

BE helped me to find a purpose in my life. To get through tough times in my life. To keep me out of trouble. When you're a teenager you're easily influenced by what's around you and I'm glad to have had the positive influence from Beyond Empathy. It's shaped my work ethic and love for our community and the people in it. Opportunities aren't given to people like us; our parents can't afford to take us to fancy aquariums or travel overseas for school holidays. I got to travel to Warsaw by myself and visit Fox Studios. I experienced such wonderful things that I wouldn't have otherwise. All the skills and experiences that I've felt I still carry with me to this day

Jakub, age 19

Story Creation Workshops

3

Participants discuss, research, script, record and edit fictional stories influenced by their interests, strengths, life experiences and culture.

When I started off as a participant with Beyond Empathy, I realised I could do something with my music, and I began to believe in the talents I had in writing music and in singing. I gained confidence in myself and also confidence in being able to share with other young people the opportunities I'd had, helping them in writing music, recording music, telling their stories. It was something that was really important for me to be able to do.

Jess Rees, previous participant

Connecting to Community

4

Proximity is key. Participants surround themselves and connect with people and experts in community who are already producing the results they seek. They cultivate conversations that support their game plan, provide great coaching and support immersion in the experience they want to master. Then, they share what they've learned with others.

I wouldn't be here today if it wasn't for BE. Growing up in a low socio-economical community with lack of access to any social activities made it difficult to develop at the same level as other children my age. Having that disadvantage, having that poverty of not being able to go to the movies, to play afternoon sports, having Beyond Empathy come in to offer and provide a service that was tailored to our interests, to get us out and see the world outside of the housing estate was amazing.

Sarah Addison, previous participant

Photography and Video Workshops

5

Participants learn skills through video and photography workshops and add promotional content to podcasts and visual material for live events.

Before Beyond Empathy the group of people I knew was small, I hadn't travelled anywhere except for real local areas and I didn't have the kind of experience with a camera, sound equipment or skills that I've acquired because of them. The best part about Beyond Empathy is easily the people I've met, the relationships I've built and the experiences I've had along the way, sharing what we make with other people, being proud that we help them. I've met some super amazing people and nothing can top that.

Summer Harris, previous participant

8

Release and promote work

The final body of work created is performed and/or distributed to the broader community through interactive discussions and Q&As led by participants and participant-led social media engagements.

In 2020 the work of BE in the Illawarra was a clever, integrated community development process that created an extensive series of thematic podcasts in places considered disadvantaged. The young people made and presented podcast stories tackling the issues affecting their families and their neighbourhoods. The process taught skills and activated more engaged community participation even during COVID-19 restrictions. It empowered them, their friends and families to be in charge of disrupting the effects of their social disadvantage. It's a powerful process to witness.

Kim McConville, former Executive Director

7

Live Events

Participants present stories and artworks within the community to stakeholders, family and friends. Live events can occur at multiple stages throughout the process to provide smaller opportunities to practice and build confidence. This enables participants to get feedback and applause for their hard work.

The screening of Protection at Warrawong included the children talking about their parts in the film and what being part of the production meant to them. The trust of the children in the Beyond Empathy team was clear to see as was their sense of achievement and self-confidence. I walked away knowing that I really wanted to work in partnership with BE who were clearly embedded in and trusted by the community.

Liz West, Dept of Communities and Justice
(Manager Commissioning and Planning - Illawarra Shoalhaven)

6

Rehearsal workshops

You gotta practise to get good at things. Through rehearsals participants learn how to present stories live, lead presentations and audience discussions, operate technical equipment, and run promotions and stage management.

Working with Beyond Empathy really helped bring my confidence levels up. As a teenager I was scared of talking to people I didn't know and then, I was speaking to large audiences in screenings of Rites of Passage. It then helped me realise my passion for events and did a course of Event Management. I'm not doing that currently, but it helped me make some changes I thought wasn't possible in my life.

Taylor Stevenson, previous participant



The cycle of engagement and the benefits gained from Beyond Empathy projects are outlined here by young participants themselves.

shift

Shaping How I Feel Today (SHIFT) enables young people to discuss physical health and nutrition in formats that are meaningful to them, creating pathways to better health and wellbeing. The SHIFT podcast series combines informational interviews with short fiction storytelling created by the young performers, producers and participants. During 2020 SHIFT podcasts were focused on development activities primarily capacity building, developing creative and resilience skills in our young people, one on one support work, recording and producing podcast content.

In addition to the SHIFT project, we leveraged social enterprise opportunities with our health partners and produced three videos to encourage young people to get COVID-19 tests. Our COVID-19 health video, Swab Mob has been viewed 42000 times on social media. Our kids wrote the script, got tested to de-mystify the experience and encourage their neighbourhoods to get tested.

We have recorded majority of content for four SHIFT podcast episodes and we reached young people during the lock-down door to door. We would message them and tell them we were dropping sanitised mics and equipment at their door. They would get sent a link on their phone for zoom and we would work with them that way. We bought phones and this way they could also access their on-line school commitments.



In 2020 we successfully met 80% of the project benchmarks. During the year we presented 4 live/virtual performances including one of the SHIFT podcast stories at the Community Visions Conference at Kiama and to the team meeting of Southern Youth and Family Services. More than 8 SHIFT stories have been recorded and at the end of 2020, they remain in the editing phase.



shift partners

Healthy Cities Illawarra Inc

Barnardos South Coast
Children's Family Centre

Coomaditchie United
Aboriginal Corporation

Berkeley Youth Service

Shellharbour Adolescent Mental
Health Education Day Unit

Warrawong High School

Lake Illawarra High School

Headspace Wollongong

Health Promotions ISLHD
(Illawarra Shoalhaven Local
Health District)

SHIFT is made possible by the generous support of South Eastern NSW Public Health Network, COORDINARE, Australia Council for the Arts, the Australian Government's arts funding and advisory body and CREATE NSW.

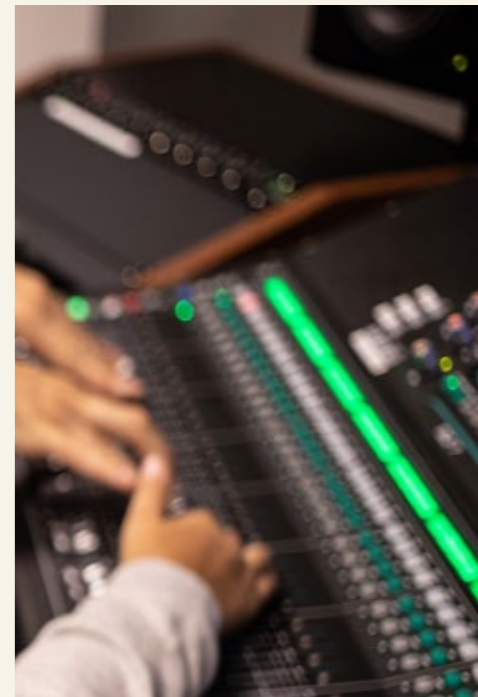
ready steady

Ready Steady uses art to build heaps of more-better words for kids to improve life opportunities in disadvantaged places. Learning in both informal and formal settings is vital to every child's sense of wellbeing and achievement, particularly for our children identified as experiencing high levels of disadvantage and having increased risk of poor educational achievement, health and development.

Ready Steady educates the local neighbourhoods where our children live about the importance of literacy rich lives. Children have collaborated with the BE team and produced creative audio/visual content including interviews with community experts while creating characters and fictional stories that focus on the Abecedarian approach. The process teaches skills, activates better community buy in and empowers them, their friends and families to break down and push back against the effects of social disadvantage. In 2020 Ready Steady focussed on expanding experiences and increasing opportunities so kids can know more words. During COVID we conducted immersive activities in community, using Zoom all aimed at increasing language rich experiences for the children in our neighbourhoods. Zoom related games included scavenger hunts, hide and seek, mashed potatoes and simon says as examples and all with the priority of staying connected.



The Abecedarian Approach is a suite of teaching and learning strategies that were developed to improve the early development and later academic achievement of children from at-risk and under-resourced families. Today, the Abecedarian Approach is recognized as an evidence-based, proven program that integrates basic principles of human learning and development into a fun, affordable, and effective approach to early childhood education.



By the time you get to school some kids who are trying to learn to read, read something in a book that says “the horse galloped over the paddock”, but the issue is that of course, you have to know, it’s not just the squiggles on the page, you actually have to know what a horse and paddock and what galloping is. Maybe most kids know what a horse is but it’s possible if you don’t see any horses or get told any stories about horses and you’re not watching stuff about horses, it’s possible you don’t have a lot of knowledge about horses. For kids to feel competent with reading they must know what these words mean, they need lots of experience otherwise the squiggles don’t mean anything”

Rhonda Brain, Creative Director, Paint the Town REaD



When School resumed, we moved into our dedicated School on Time Project and our videos have been shared in school assemblies and social media. Children and young people interviewed special guests and expert leaders from other expert organisations including Paint the Town REaD, Maths at Play and Sensory Play Studio about sensory activities for people who don't use verbal language and they've turned them into interesting podcasts.

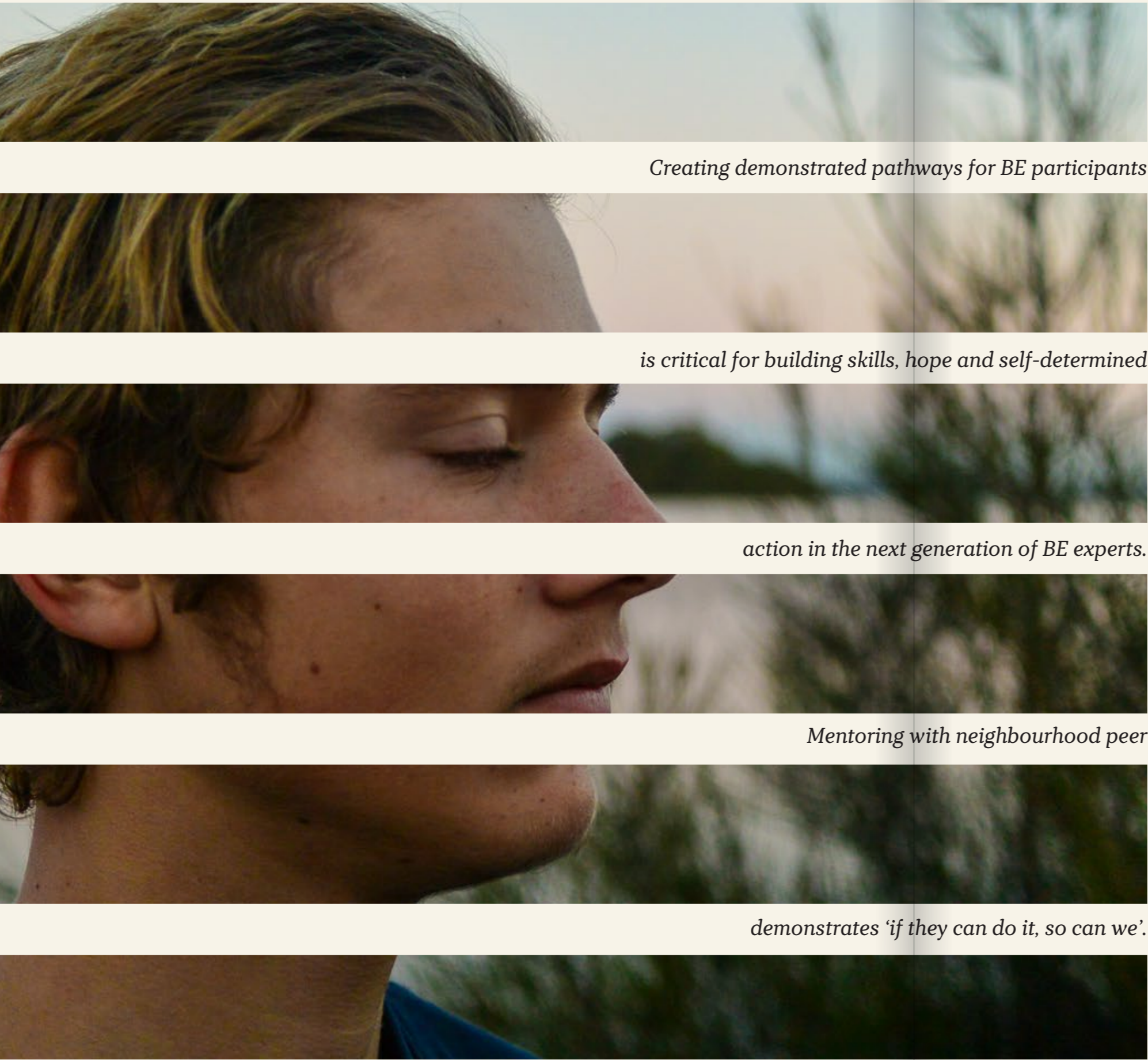
Two students from Warilla North Public School (WNPS) performed storytelling via Zoom to Communities for Children interagency online event and the participants told us they gained insight and clearly expressed an improved social wellbeing and connection to others.

In 2020 we exceeded our benchmarks with over 53 families involved participating in 38 workshops. We have 12 stories in development with over 153 children.

ready steady partners

Barnardos South Coast
Children's Family Centre
Healthy Cities Illawarra
Edu Play
Warilla North Public School
Barrack Heights Public School
Wollongong City Council
Southern Suburbs Task Force

Ready Steady is made possible by the generous support of Communities for Children funding, Australian Government Department of Social Services, Australia Council for the Arts, the Australian Government's arts funding and advisory body and CREATE NSW.



Creating demonstrated pathways for BE participants

is critical for building skills, hope and self-determined

action in the next generation of BE experts.

Mentoring with neighbourhood peer

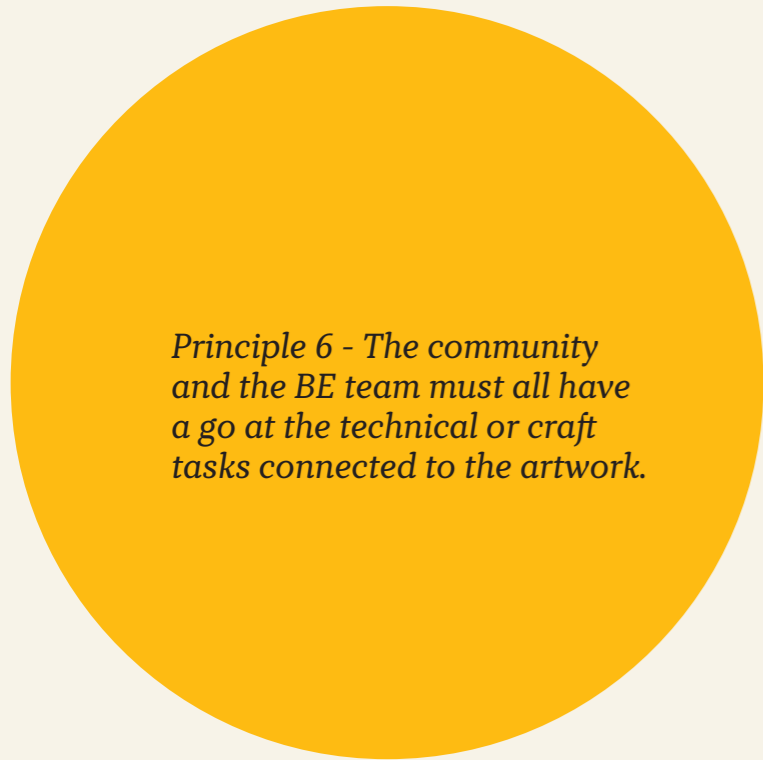
demonstrates 'if they can do it, so can we'.

parting

Parting works with young people who live in public housing estates in the Illawarra NSW and uses audio, storytelling, multimedia and live performance to tell stories about death and dying.

Parting provides the opportunity for young people to build resilience in dealing with grief and loss, death and dying, longing and belonging. On average we have engaged about 82 people a month to talk about and explore ideas and personal stories dealing with grief and loss.

Shaniece, Elias and Dan are all alumni of BE projects and are vital to the delivery of Parting. Their skills as community artists are developing and we both consider them to be integral members of the team as well as practicing, emerging artists. It is BE practice to consider mentoring as reciprocal. Our more experienced team members are both teaching and learning from our less experienced team. Shaniece started with BE projects when she was twelve years old and Elias when he was ten. Dan was a participant when he was in his late teens. They are all now in their mid - late 20's and they bring considerable artistic and community work skills, as well as their lived experience. They understand the young people we work with and the neighbourhoods they live in, because that is where they grew up and still live. This kind of deep engagement is critical in building trust and an ability to explore difficult issues, safely.



Principle 6 - The community and the BE team must all have a go at the technical or craft tasks connected to the artwork.



what have we learned?

One very important thing we learnt was through the Trauma Informed Practice Training delivered by We Al-li in March 2020, a much deeper understanding of the impact of intergenerational trauma on people in Australia was highlighted. This is important for the Parting project because it is a major theme of grief, as well as explains why so many First Nations people die at much younger age than the rest of the Australian population. This critical understanding has informed our work with our young people and families and is reflected in the stories included in Parting podcasts.

Always directed by the BE principles in everything we do participants, Jakub, Lilly and Kiera have been engaged to conduct the evaluation interviews we refer to in the impact section of this report. They are being mentored as emerging artists and community workers in much the same way Elias, Shaniece and Dan were a few years ago.

A key criterion for the national partnership with Zurich Australia and the ZZurich Foundation is staff engagement, including a real connection with the Illawarra communities we are working in. National Zurich staff are required to undertake an application process and undertake cultural awareness training to be part of the community visits, meet the kids, their parents and share in a community gathering. Planned for April and just as COVID-19 hit, the Zurich staff visit was cancelled, and we quickly changed the visit to a Zoom virtual visit. So, with our young people stuck in their houses, on their own phones, in their own rooms talking to Zurich staff across Australia, the BE young people connected and told moving stories about grief, death and dying supported and encouraged by the Aunties from Coomaditchie United Aboriginal Corporation. So successful, the virtual community visits were offered to Zurich staff world-wide and additional Zoom sessions proceeded with participants from America, Canada, UK, NZ and Switzerland. The following Zoom calls strengthened the atmosphere with young people on the streets, accessing all areas of community and others telling stories in the digital lab through a partnership with Shellharbour TAFE.

Young people involved in the Parting project presented to the National Zurich Conference and then at the Zurich International Conference.

In 2020 we exceeded our intended benchmarks with 215 people involved in 399 workshops. Seven artists have been involved working with a further eight emerging artists. 67 young people participated in two presentations for Zurich staff including storytelling, live place-based photography, performances, and interviews with community experts. Parting has delivered 475 face to face hours with young people. Parting has engaged young people in more than 2007 hours exploring the themes presented in the project.

parting partners

- Tender Funerals
- Our Community Project,
- Coomaditchie United Aboriginal Corporation
- Barnados Bundaleer Community Centre Program
- Cultural Development Network (CDN)
- TAFE NSW
- Southern Youth and Family Services

Parting is made possible by the generous support of the ZZurich Foundation, the Australian Government's arts funding and advisory body and CREATE NSW.

heard

Heard supports young people to write, record and perform original songs sharing their experiences, speaking about their lives and celebrating, teaching and strengthening Dharawal and other First Nations languages and culture through music.

In 2020, workshop discussions explored a range of topics including culture, race, discrimination, grief and identity, football and local dreaming stories as the incentive for the place-based song writing. Artists, Elders and community leaders have used the song writing process to have conversations around difficult topics or events in the young people's lives and through this, song writing becomes a liberating experience. Throughout the workshops young people showed increased ability to cope with and work through stress and distraction. The investment in what they were producing showed in their persistence in rehearsals and they experienced a sense of pride and accomplishment. Young people consistently developed knowledge and understanding of Dharawal language by incorporating it in their song lyrics and establishing new connections to culture.

Heard delivered more than 27 workshops, with two live presentations and over 475 face to face hours with young people. There six songs in development including instrumental tracks.

They produced six unique song concepts formed through discussions in workshops. Young people were involved in music selection, lyric writing, music production development, incorporation of language and rehearsals through workshops conducted online.

Six loops/instrumental tracks were produced by music designer, Phil Okestrom in Melbourne with input from young didgeridoo players in Ulladulla. One instrumental track was produced solely by young person in Illawarra.



heard partners

Coomaditchie United
Aboriginal Corporation
Barnardos South Coast
Healthy Cities Illawarra
Warilla North Public School
Warrawong Public School
Warrawong High School
Gumarra

Heard is made possible by the generous support of The Tony Foundation, the Australian Government's arts funding and advisory body and CREATE NSW.

Baladjarang Project has involved heading out on to Country and in the studio with young people while developing sound recordings for our podcasts, music, photography and film workshops.

Following the success of our previous projects, *Protection* and *Rites of Passage*, we bring together the children and young people to venture out from the housing estates, to consolidate their skills and learn new ones in Baladjarang. With the guidance of our Elders, our young people have gone on country, to places that hold cultural significance to the Dharawal people. Supported by artists and the BE team, they use the experiences to create stories using film, audio, music and photography. These stories are developed through the First Nations experience of being on country and in places of cultural significance and with help of the Aunties from Coomaditchie, include First Nations language.

Sometimes these trips intentionally tapped into the exciting experiences of the young people. One field trip involved a visit to a well-known, old abandoned house. It created a thrilling and mischievous adventure and motivated the opportunity to talk about the country the house was built on and its significance to the Dharawal people.

baladjarang



Distribution and further development of a video produced with Warilla North Public School students about their Cultural Connections program, which embeds the local dreaming story of Gang Man Gang across the whole curriculum. Our participants presented this film in two cinemas in Shellharbour during NAIDOC Week 2020.

Photos of our First Nation's young people were featured in Zurich's Reconciliation Action plan in 2020

In 2020, the Aunties from Coomaditchie joined us for two of our virtual events and spoke about local First Nations experiences.

baladjarang partners

- Local Schools
- Barnardos
- Coomaditchie Aboriginal Corporation
- Gumeraa Aboriginal Experience

Baladjarang was initially funded as a podcast project through Communities for Children in Shellharbour.

Baladjarang is made possible by the generous support of Communities for Children funding through Australian Government Department of Social Services, the Australian Government's arts funding and advisory body and CREATE NSW.



399

workshops and support work sessions

ten

presentations, and including street work

3834

face to face hours with 215 young people and their families

blue rose

Blue Rose is an ongoing project created with people of diverse abilities and their families about the experience of those who do not use verbal language as their primary way to communicate.

Over previous years the project's content, activities and workshops have been led by the interests of the participants. The team developed a way of experiencing the completed film, inspired by its stars. The result was an immersive installation which enables visitors to play with shadows and light and create visual echoes as they walk through interactive projections. People of all ages and abilities are able to enjoy the opportunity to make music through movement, travel in a virtual cockpit, or relax in a sensory cocoon.

This installation provides the opportunity for participants and their families to challenge prejudice and highlight issues of access and concerns regarding service delivery.

The immersive sensory experience resonated with all of us and the stories inspired and informed public support for the National Disability Insurance Scheme and associated initiatives. Delivered in partnership with families and disability service organisations in the Illawarra, the Blue Rose installation was presented through a partnership with Merrigong Theatre Company.

As a result of 2 successful installations, the Blue Rose Steering Committee was formed to ensure Beyond Empathy integrated stories authored, performed and representing people of diverse abilities and their families were integrated through all Beyond Empathy projects. Blue Rose is now a strategic approach, ensuring diverse voices and stories are represented and included in all our ongoing projects including SHIFT, Baladjarang, Defiant and Ready Steady.

Our family, and most importantly, our daughter Gracie, has been involved with Blue Rose since the beginning, in all of its iterations and adaptations and is a perfect example of how inclusion and accessibility can be easily integrated into a project.

Commencing with the video vignettes which will combine to form the larger movie, morphing into the sensory installation at Merrigong, and now the podcast conversations, Blue Rose proves what those of us in the disability space have always known, that inclusion is not only easy but adds incredible value for people of all abilities.

We shall be forever grateful for the enduring legacy Blue Rose has created for our Gracie and the impact on the wider community this project has created.

Susan Wallis
Gracie Wallis - 28.06.05 - 05.07.18



defiant

Defiant gave young people (YP) ownership over their stories and the original artistic intent changed as YP led the project. The contemporary artforms reflected the social media street genre that communicates with YP and were exhibited or popped up where they hang out, including the forecourt and behind the Gallery and Goonellabah skate park. The art was spontaneous, and the creative signposts were designed to continually engage the YP and surprise the public. Works included large scale pastes ups, posters, music and spoken word, poetry, photography and dance works. The works produced by young people under the mentorship of professional artists like Hannah Bronte, Abdul Abdullah and Michael Weir relied on the active participation of young people in collective storytelling and the production of their artworks for public presentation. Works produced revealed a personal yet public narrative of the importance of belonging, being seen by families, peers and community.

Their stories reflected collective healing, resilience, and hope.

Positive consequences of the partnership include increased social capital, new funding and in-kind support.



Local 'skin in the game' supported project sustainability, including transport, venues, mentoring, hands on deck at public events, support for YPs participation and trouble shooting. This allowed the project to attract more participants and bigger local audiences than is possible if each organisation acted alone. Benefits included:

1. stimulating exchange and opportunities to present new hybrid art forms in community locations; and
2. working with different participant groups exposes us to new opportunities to improve skills, develop understanding of different community groups' needs and extend audience reach.

Disrupted by the COVID -19 pandemic all workshops ceased during the pandemic and timelines for delivery shifted dramatically. The final gallery exhibition was cancelled. Some workshops continued on-line between artists and young people. The Lismore Regional Gallery (LGR) rescheduled for a one room exhibition launched April 1st 2021 and adjacent to the LRG, The Elevator (ARI) presented works more aligned with the street art genre.

Artists included

Kirk Page*
Brett Adlington
Jade Dewi
Rapahaela Rosella
Mitch King*
Jo Kambourian
Sarah Bolt* - visual artist, dance language
Karla Dickens* - visual artist/ Sculpture
Gilbert Laurie* - visual artist
Oral Roberts* - visual artist
Rob Smith* - visual artist
Erica Gully - street artist
Justin Livingstone - street artist
Simone O'Brien - circus and performance
Jacqui Levy - circus and music
Joey Ruigrok van der Werven - installation artist
Michael Weir - music artist
Hannah Bronte*
Abdul Abdullah
Jesswar

(*First Nations artists)

Arts partners

Lismore Regional Gallery
Northern Rivers Performing Arts
Arts Northern Rivers
Screenworks
Back Alley Gallery
Seed Arts

Community partners

Ghurrumbil Dreaming Indigenous Corporation
Ngulingah Aboriginal Land Council
Rekindling the Spirit
Jullums Aboriginal Medical Service
Youth Connections/Social Futures
Rivers Secondary College
Southern Cross Distance Education High School
Northern United

318 young people engaged:

Goonallebah (60)
Gundarimba (15)
Lismore CBD and surrounds (208)
Ballina (20)
Nimbin (10)
Tweed Valley (6)



Deliverables

14

community arts partnerships

18

professional artists

six

emerging artists

12

professional development opportunities for emerging / developing artists

Photo/spoken word workshops

Portraits, paste ups of young people in community, schools

Dance and body movement workshops with pop up performances

Music, writing and recording workshops

Zines developed, distributed locally

Trauma integrated training workshops

Social media training for YP

Music / film and video works produced

Exhibition, Lismore Regional Gallery

Participants

96

3 hr+ workshops

980

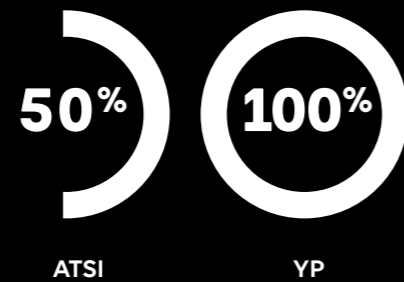
workshop with YP

80

core group YP

two

one-week intensives (20+ Workshops)



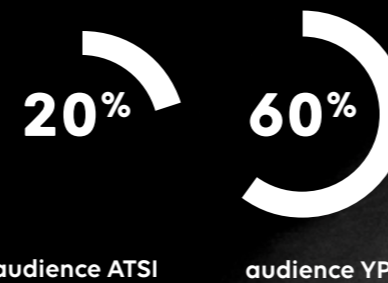
Audience

80

tickets sold out to LRG launch. COVID restricted to 80 people. Authorisation provided by LRC and tix sold out in 10minutes

1800

audience members for Skatepark Flex Sessions (Freestyle)



Digital

1484

Instagram profile visits and 23,827 reach

34850

Facebook reach

Employment

1 Full time

5 Part time

40 Casual/Contract

60+ volunteers

Artist Development

15

emerging artists (under 18yrs) received development opportunities and support

four

emerging artists (over 18yrs) participated in development and capacity building

3

emerging artists provided employment opportunities

six

local established artists employed and engaged as mentors

8

Northern NSW established artists

1

Sydney established artist

3

Brisbane established artists

ngurra in our veins

stage one

Ngurra in Our Veins was established as a partnership between Beyond Empathy and East Pilbara Independence Services (EPIS) to address issues in aged care and respite services for Aboriginal people in the Pilbara, Western Australia. The project intention is to develop an immersive installation that will help Martu Elders to connect to their Country as they are displaced from their homelands into townships in the late stages of their lives. The project will be led by young Martu artist and filmmaker Curtis Taylor working with a key international artist. The resulting work will provide tangible positive experiences for the first generations of Martu experiencing the great sadness of being disconnected from their Country at the end of their lives.

Stage One of the project was due to take place in mid 2020 but was postponed for one year due to COVID-19. Stage One involves a three-week residency with Curtis and an international artist in the Pilbara WA to begin consultation and early concept development of the work. The delay was approved by the funder (DLGSC).

We have had early confirmation that Lisa Reihana will be the lead international artists on the project, working with Curtis to create the installation. We have asked Martumili to consider being the lead partner for Stage One (helping to facilitate the residency and trips on Country) and also to consider being the project's lead organisation (to take over from Beyond Empathy) once we move into Stage Two of the project.



ngurra partners

East Pilbara
Independence
Services (EPIS)

Martumill Artists

Kanyirninpa Jukurrpa (KJ)

**Ngurra is made possible
by the generous support
of Department of Local
Government Sport and
Cultural industries, the
Australian Government's arts
funding and advisory body
and CREATE NSW.**



informed
trauma
integrated
healing

In March 2020, 29 Beyond Empathy people from across Australia were immersed in We Al-li's two-day Culturally Informed Trauma Integrated Healing Approach (CITIHA) led by Antonia Burke and Chris Binge (from Moree). A CITIHA is a strengths-based service delivery model that is rooted in an understanding of and responsiveness to the impact of trauma on culture and community that emphasises physical, psychological and emotional safety for everyone participating.

Our team gave a 9.2 / 10 rating for the We Al-li workshop.

Key Assumptions of a CITIHA

1. Realising the widespread impact of trauma and understanding potential paths for recovery;
2. Recognising the signs and symptoms of trauma in clients, families, staff, and others involved with the organisation;
3. Responding by fully integrating knowledge about trauma into policies, procedures, and practices;
4. Resisting re-traumatisation of clients and staff; and
5. Rebuilding connection to self, community, family and kin, country, culture, body-mind and spirit spirituality through:
 - Creating culturally safe environments;
 - Finding and telling our stories;
 - Making sense of the stories;
 - Feeling feelings;
 - Moving through layers of loss and grief to ownership and choices; and
 - Strengthening cultural and spiritual identities.



Core Values of a CITIHA

Respect

For each person as a unique human being, with unlimited potential.

Rights

To be safe, protected, allowed to grow and learn within cultural and spiritual ways of being in the world, at home, and the community.

Responsibility

Learning responsibility for life choices and behaviours.

Reciprocity

The mutual exchange of caring and sharing.

Relatedness

How the person engages in the world in which they live and learn – a world of relationships.

Resilience

Flexibility - hardiness.

Resonance

Empathy - character - moral fibre – the language of the heart.

How We Al-li works

Healing People

We Al-li is a trauma informed, trauma specific educational and practice based approach that promotes health, well-being, and sustainable pathways of positive change for individuals, families and communities at both a personal and professional level.

Sharing Culture

We Al-li embraces and promotes Indigenous cultural traditions and ways of sharing, caring and renewal. The name We Al-li literally means fire and water, two forces that are culturally understood to embody Indigenous wisdom, knowledge and transformation.

Regenerating Spirit

The focus at We Al-li is to cultivate and nurture the experience of exploring with curiosity a life-long process of seeking and sustaining wholeness. We Al-li provides learning environments where this exploration happens in safety and without challenge.

be's **impact**



Beyond Empathy continuously seeks to improve what we do and how we do it. We measure impact in context. We appreciate that each community is dynamic and success may be different for each individual and group.

Our model for measuring our social impact has evolved over the past 15 years, working previously with Social Ventures Australia, Net Balance Foundation, and Westpac Foundation and now with the Cultural Development Network.

Our current work with the Cultural Development Network involves evaluating against five measurable outcomes of engagement in cultural development activities – cultural, social, economic, environmental and governance. Each of these domains is assessed through surveys, interviews, focus groups, participant observation, expert opinion, and other participatory methods.

We are committed to measuring our impact both internally and through external evaluations, to stay relevant and at the cutting-edge of what matters most to communities.

With the support from the ZZurich Foundation, we have been able to work closely with the Cultural Development Network and engage Takso, which is an Outcomes Planning Platform. Our project Parting is a current case study for Cultural Development Network and their evolving tools and methods for assessing social impact in the arts.



The Takso platform is a public sector funded initiative led by CDN in partnership with Australian capital cities and the Australia Council for the Arts, with other major urban cities, regional councils and cultural producers joining in trials to make Takso applicable to a diverse cultural sector. Takso is the flight recorder for cultural activities and responds to the problem of a lack of consistent narratives and understanding of the outcomes of a cultural activity. Measurement alone does not provide the understanding we are seeking if it is not considered within the whole narrative. This requires a consideration of the planning intent and the evidence leading to the choice of activities underpinning an expected result. Only with this can measurement help us understand what is achieved for participants and how efficiently the inputs have been applied to the outputs and the outcomes have been achieved.

Here are some examples of our impact reports using the Takso Platform.

the takso platform report 1

Activity name

Workshops: Podcast Project: Interim Report Year 1

Activity description

Mentor artists engage participants in various creative activities around socially relevant themes. All aspects of these workshops are focused around the needs, interests and life experiences of the participants including what they do, what stories they tell, who they work with, what roles they play, what technical skills they want to try or develop. The activities of these workshops may extend beyond the normal edges of creative workshops when participants need support and this support may include referral and advocacy.

Activity type

Creative community

Total activity period

1st January 2019 - 31st August 2021

Organisation goal

A compassionate and resilient society in which creativity is at the forefront of change.

Goal description

Through shared and collective processes with people who experience recurring hardship we create outstanding, cutting-edge contemporary film, theatre, music, dance, and visual art that appeals to audiences and creates a genuine and lasting connection between people and places.

Objective

Intended outcome/ theory of change

Aiming for... Creativity stimulated	Aiming for... Feeling valued experienced
<p>and Knowing...</p> <ol style="list-style-type: none"> 1. That creative activities are central to developing cultural awareness and identity; 2. Creative activities create fundamental opportunities to learn and grow for First Nations people; 3. Creative activities create fundamental opportunities to learn and grow for all people and are particularly effective when working with people who do not feel successful in mainstream learning settings; 4. Creative activities can give a sense of purpose and achievement; 5. Creative activities can improve educational and life skills outcomes. 6. Creativity can be stimulated by "doing" as a method of planning and discovering and may work for people who learn experimentally more than verbally. 7. The positive effects of creativity being stimulated are greater when opportunities are offered on many occasions and over time. 	<p>and Knowing...</p> <ol style="list-style-type: none"> 1. That to be sustained "feeling valued" needs to be underpinned by having a secure cultural identity; 2. That the role of our workers/mentors in creating safe, trusted relationships is key to allowing our participants to feel valued and derive benefit (including secure self esteem) from that feeling; 3. That participants will feel valued if their needs and interests guide activities; 4. That the quality and effect of feeling valued will be enhanced by multiple and repeated experiences over time; 5. That feeling valued assists people to be more successful in other educational, social and work settings; 6. That consistency over time in providing these opportunities in communities enhances and speeds up the process of feeling valued for individuals. 7. That collaborative creative activities create a sense of belonging that is often a significant component of feeling valued; 8. That working in fiction rather than personal stories allows a safe way for people to explore personal issues, difficulties or traumas in a 1 step removed way; 9. That feeling safe is a requirement for feeling valued; 10. That people who feel safe and who have access to trusted relationships with mentors are more likely to be able to be overcome deficits cause by trauma. 11. That people will feel valued when they feel they are contributing to the social conversation about issues that may affect them. 12. That pride is developed through creative activities and pride is self value experienced.

We will...

1. Seek the guidance and involvement of First Nations Elders and create culturally safe environments in all our activities and actions.
2. Run various creative workshops of varying lengths and at different times of the day designed for individuals and who they want to work with.
3. Run workshops over a sustained period allowing children to engage at their level and their pace and always have new entry points;
4. Shape every workshop interaction in to reflect the needs and opportunities of the participants involved; provide a variety of different types of activities that different participants may be inspired and engaged by (sound recording, voice over work, photography, video, design, visual arts, acting, and more).
5. Focus on creating opportunities for "doing" rather than too much verbal planning... this will support experiential learners;
6. Allow repeated opportunities for participant to develop skills and cognitive capacities with skilled and supportive staff;
7. Create small presentation moments as the project develops to build confidence and leadership and allow for multiple opportunities for engagement;
8. Run activities over a period of several years, constantly engaging and reengaging with participants especially those that are most in need and may be hard to connect with.
9. Provide creative mentorship of works being developed as a way to assist the growth and expansion of creative possibilities for participants.

We will...

1. Seek the guidance and involvement of First Nations Elders and create culturally safe environments in all our activities and actions;
2. Focus activities on individual needs, interests and life experience;
3. Focus on the quality of interactions with mentor staff;
4. Support staff within the team and with professional supervision and professional development to also be safe in relation to vicarious trauma and boundaries in order to retain them and the positive relationships they build with participants
5. Work with participants on themes and relevant social issues using fictional approaches rather than documentary-like personal stories;
6. Keep all moments of recognition of artworks created focused on the participants contribution rather than the mentor artists;

Evidence types used

- ✓ Practice Knowledge
- ✓ Published Research

Interim outputs

Number of new works created or presented (if applicable)	2
Total participants	200
Highly Engaged Participants	80
Number of sessions	425

Interim outcomes

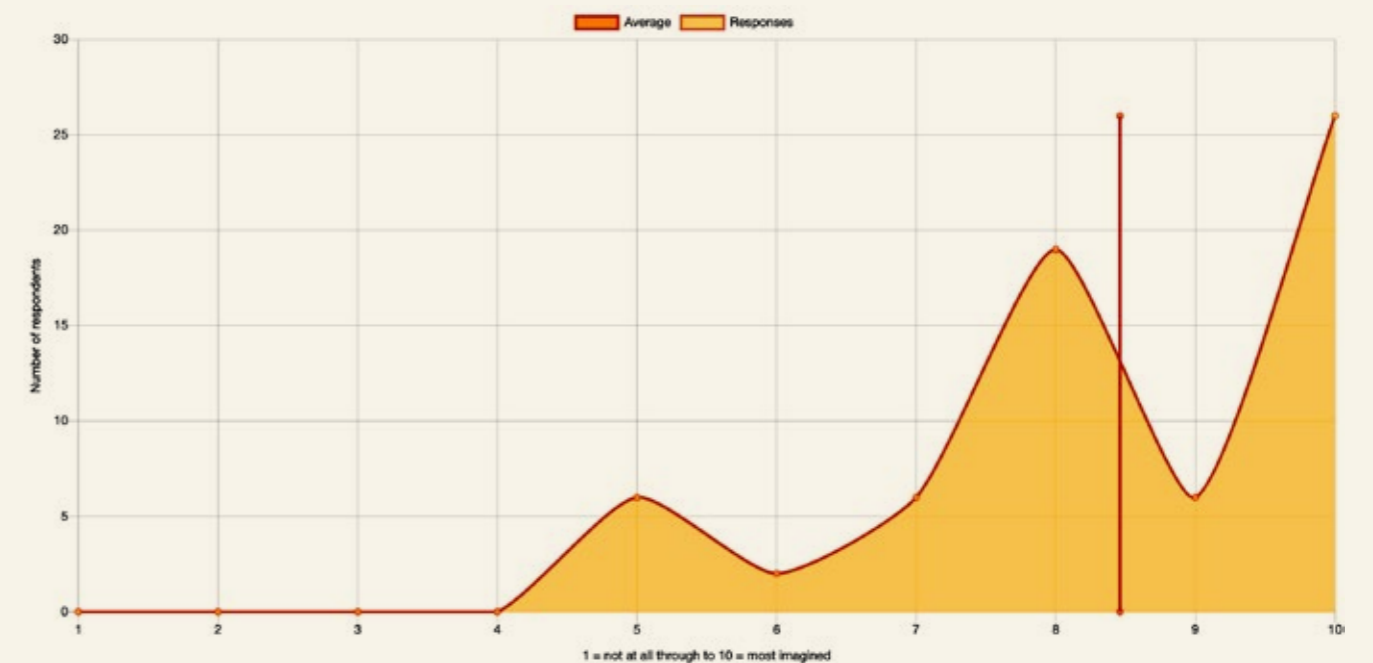
Objective: Creativity stimulated - Cultural

Method: Interview - participant.

Question: How much did they think their creativity had been stimulated through BE activities?

Sample: 66 young people

Av Rating: 8.4 out of 10 with 1 being not at all and 10 being the most imagined.



Interim outcomes

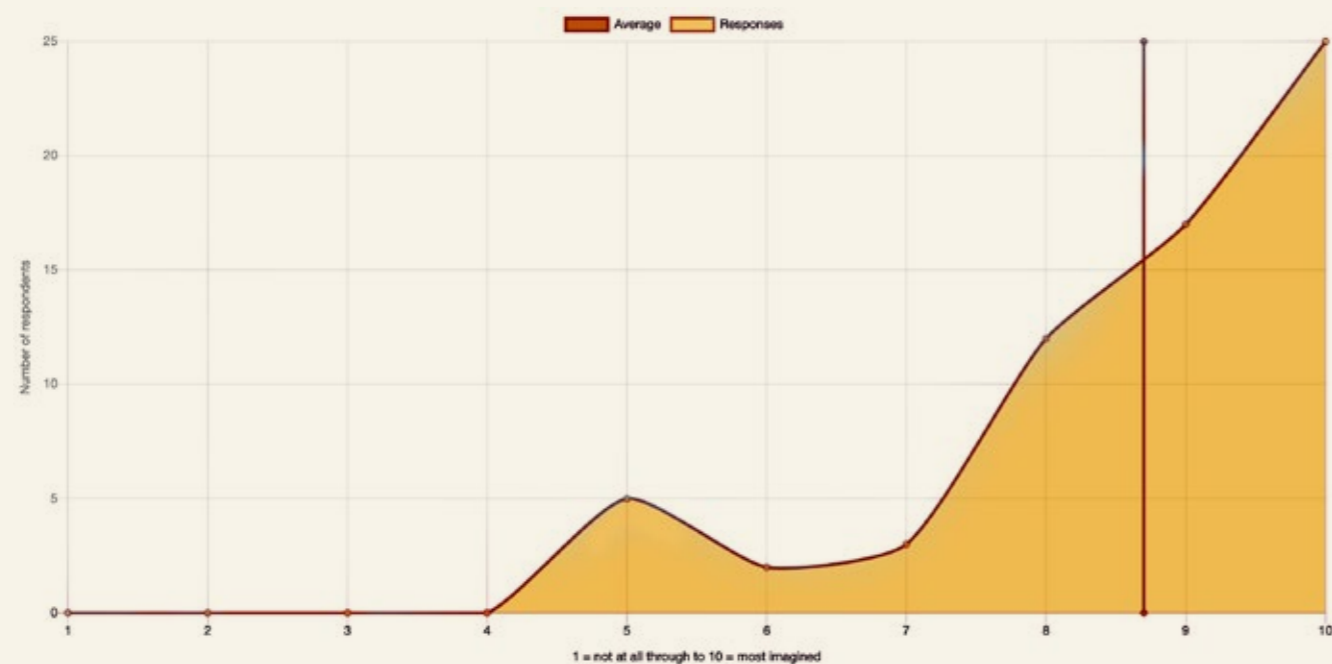
Objective: Feeling valued experienced - Social

Method: Interview - participant.

Question: How much did they experience feeling valued through BE activities?

Sample: 66 young people

Av Rating: 8.8 out of 10 with 1 being not at all and 10 being the most imagined.



“I felt very valued when I was doing presentations because people were actually wanting to listen to what I have to say.”

Reflection

Young people were asked why they gave the rating they did in response to the questions of whether their creativity was stimulated and whether they experienced feeling valued. Here are some of their comments:

“When I had to do spur of the moment things, you get to be spontaneous and creative... little moments like that make you realise that you are creative... I can talk to people more now.”

“You are there to be valued... and you get to talk to people who want to talk to you. Nobody gets left out.”

“Cause I feel like you care about me”

“It makes me quicker. It boosted me when we do more stuff... like answering questions in presentations, being spontaneous, being quick on your feet and responding with good answers”

“Because you are all like family to me”

“Because when I am recording I can express myself. I can show my personality. I feel important because I am often the one who gets chosen to do recordings.”

the takso platform report 2

Activity name

Presentations: Podcast Project

Activity description

Participant led presentations of artworks that can stimulate conversation on socially relevant issues to audiences in order to create opportunities for new knowledge, ideas and insights and improved wellbeing for participants.

Activity type

Creative community

Total activity period

1st January 2019 - 31st August 2021

Organisation goal

A compassionate and resilient society in which creativity is at the forefront of change.

Goal description

Through shared and collective processes with people who experience recurring hardship we create outstanding, cutting-edge contemporary film, theatre, music, dance, and visual art that appeals to audiences and creates a genuine and lasting connection between people and places.

Objective

Intended Outcome/ Theory of Change

Aiming for... Knowledge, ideas and insight gained	Aiming for... Wellbeing (physical and/or mental) improved
<p>and Knowing...</p> <ol style="list-style-type: none"> 1. That gaining knowledge, ideas and insights will be safe and most effective when underpinned by secure cultural identity; 2. That knowledge, ideas and insights gained will be more long lasting and secure when participants are engaged as presenters, leaders and teachers of knowledge, ideas and insights; 3. Presenting and contributing to conversations that may allow participants to gain new knowledge, ideas and insights can more easily and effectively happen when they present art the have collaborated on because they already feel important and that they are already contributors into the social conversation; 4. New, knowledge, ideas and insights are more likely to be powerful as instruments for change if they are gained over repeated activities over time. 5. Presentations can assist in putting words to feelings and intuitions which enhances new knowledge, ideas and insights for the individuals own self talk. 6. Participants can benefit from this new knowledge, ideas and insights without being up the front presenters. They may feel more comfortable learning by watching, but if they feel part of the team they will have ownership of the new ideas and insights even if they are not themselves directly putting them into words. 	<p>and Knowing...</p> <ol style="list-style-type: none"> 1. That improving wellbeing needs to be underpinned by secure cultural identity; 2. That wellbeing may be improved by single activities or events but is more likely to long lasting and sustained if reinforced by multiple activities over time. 3. The role of the mentor artist and the relationship formed with the participant is a key factor in creating improved wellbeing; 4. The trusted mentor artist is in a unique position to assist participants with referrals to other services that might improve their wellbeing 5. That creating excellent, authentic artworks that speak about socially relevant issues can connect to greater audiences and this enhances individual, family and community sense of value and wellbeing; 6. That presenting artworks and leading conversations on socially relevant issues can kickstart or magnify a sense of wellbeing; 7. That presenting artworks allows participants to come from a position of strength when considering and talking about difficult experiences and this also models that speaking about difficult issues is a good and healthy thing to do.

We will...

1. Seek the guidance and involvement of First Nations Elders and create culturally safe environments in all our activities and actions;
2. Present the artworks that participants have collaborated on in public and community forums where the participants can take a lead in presenting and facilitating discussion of socially relevant issues that may be facilitated from a viewing or presentation of their art.
3. Allow participants multiple opportunities to engage in these kind of presentations as they may learn how to participate by watching others and realising how they may contribute.
4. Make it easy to contribute in multiple ways to take into account personal differences in skills and interests... some participants may never want to speak in public but they will benefit enormously from taking a technical or organisational role in events where these kind of discussions of ideas take place.
5. Create presentation opportunities every year of the project as the major artworks develop. Show trailers, drafts, works in progress and present at meetings, in schools, to service clubs, to teachers, to families, whatever you can.

We will...

1. Seek the guidance and involvement of First Nations Elders and create culturally safe environments in all our activities and actions;
2. Complete artworks so that they are authentic, truthful and excellent and can be catalysts for discussion of socially relevant issues.
3. Present artworks and create opportunities for participants to receive applause, recognition and to exercise leadership and do not allow mentor artists role to distract from this
4. Focus always on the quality of interactions with mentor staff;
5. Support staff within the team and with professional supervision and professional development to also be safe in relation to vicarious trauma and boundaries in order to retain them and the positive relationships they build with participants
6. Support participants with referrals to other services that may improve their wellbeing.
7. encourage speaking about difficult issues and circumstances with trusted people as a pathway to improved wellbeing.

Evidence types used

- ✓ Practice Knowledge
- ✓ Published Research

Interim outputs

Number of new works created or presented (if applicable)	2
Total participants	200
Highly Engaged Participants	80
Number of sessions	425

Actual outcomes

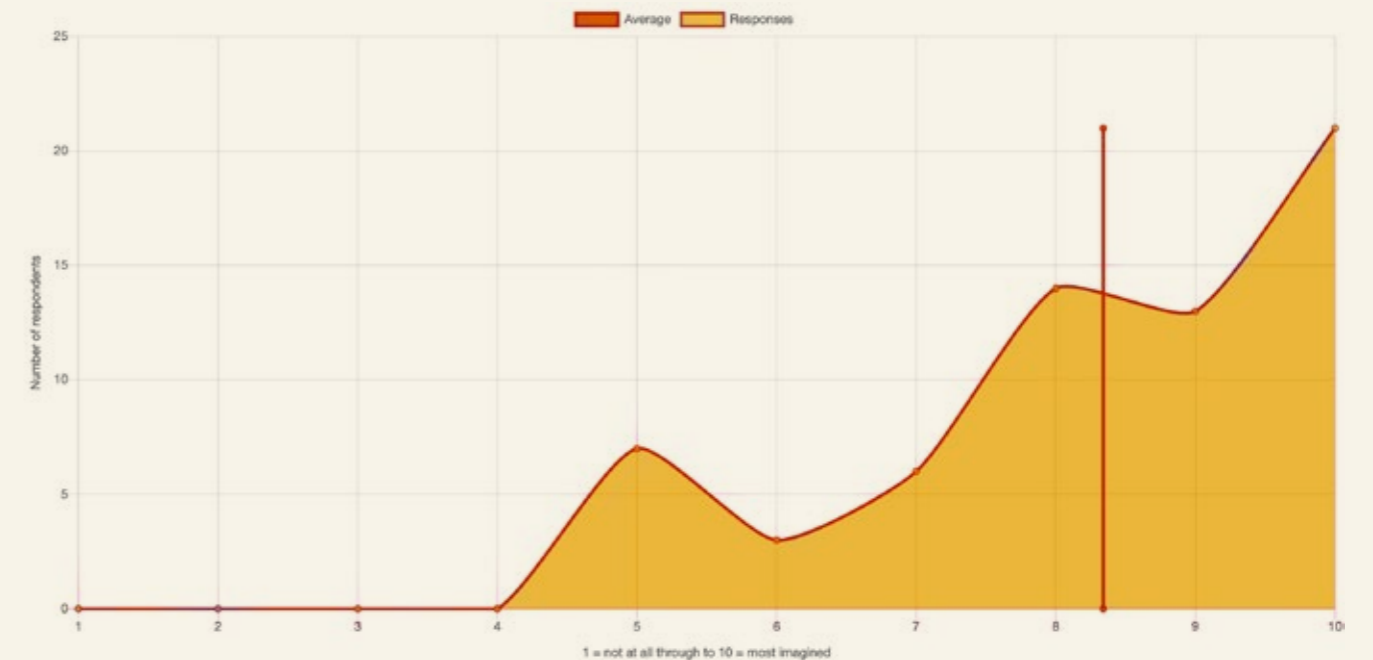
Objective: Knowledge, ideas and insight gained - Cultural

Method: Interview - participant.

Question: How much knowledge, ideas and insight did they gain through BE activities?

Sample: 66 young people

Av Rating: 8.3 out of 10 with 1 being not at all and 10 being the most imagined.



Actual outcomes

Objective: Wellbeing (physical and/or mental) improved - Social

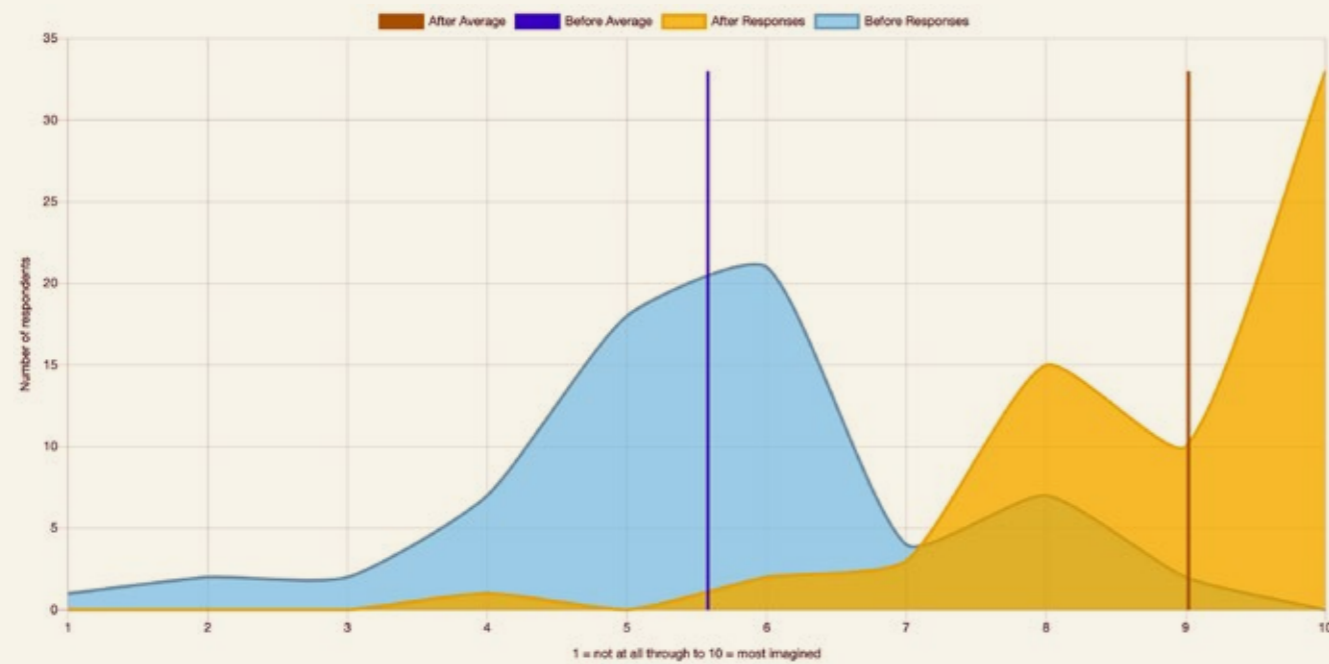
Method: Interview - participant

Question: How much did participants wellbeing improve through BE activities?

Sample: 66 young people

Av Rating BEFORE BE activities: 5.6 out of 10

Av Rating AFTER BE activities: 9.1 out of 10



Reflection

Young people were asked why they gave the rating they did in response to the questions of whether they gained new knowledge, ideas and insight and about their wellbeing. Here are some of their comments:

“I got to learn to rap and I didn’t think I could”

“I learnt that I could to stand in front of people and talk”

“I have learnt to record sound and film with the camera”

“I learned that I have a high pitch voice when telling stories in recordings. I have learnt harmony and compassion”

“As I have done more things I have gained more insight. At first I didn’t realise what was going on... I was just doing the acting... As I have got more involved I have got insight into what was going on behind that... understanding the reasons for it”

“The more you are involved with BE the more you realise there is more to it... your insight goes up... it makes you feel better.”

“It makes me calm down and I have fun”

“Working with BE has helped me control my feelings”

“I feel like I can handle more things better.”

“Meeting new people increases my wellbeing. BE has boosted my confidence.”

“Because after working with Beyond Empathy I feel more better about myself and learned to me more confident about myself.”

“I used to get bullied and now I have yous I can forget about it all”

“You feel like you belong... part of a family”

“It’s all on how you feel and what you are doing for yourself... it gets you working on your work ethic... and helps you not do stupid stuff.”

zurich staff engagement activities

1 *Benchmark*
1 x Community Launch (field trip)
Up to 10 employees

Progress report
Benchmark modified and achieved
 The field trip was turned into an online presentation and conversation with the Zurich staff who had applied to do the site visit. It was attended by 14 Zurich employees. This was so successful that we turned it into an opportunity for all Zurich Australia staff in July 2020.

2 *Benchmark*
3 x lunch time presentations of work in progress

presented by young people to Zurich staff in Sydney. 50 x employees per lunch time presentation.

Progress report
Benchmark modified but on track
 We presented to Zurich staff around Australia via Zoom in July which was attended by 35 Zurich staff. This has led to the opportunity to present at the Z Zurich Foundation International Community Champions Conference in September, where BE and Zurich Australia will be introducing the Parting project and how it's impact is being assessed.



3 *Benchmark*
1 x Theatre play performance at Zurich, Auditorium

Progress report
In progress
 This should be delivered towards the end of the project in year 2. If it can be done live, that would be great. But we may be able to still do a combination of live... and live streamed and this involve more people from community. Or we can deliver via online live stream.

4 *Benchmark*
Access to podcast stories, promotional materials

(messages about grief etc) and video materials on Zurich's internal communications)

Progress report
Exceeds Benchmark
 Some materials have already been shared on Zurich's Workplace. Further material will be shared as the podcasts and presentations are released and delivered.

5 *Benchmark*
Skilled Volunteering opportunities for Zurich employees

Minimum 2 employees.

Progress report
Exceeds Benchmark
 BE Illawarra staff are being mentored by two Zurich staff in spreadsheets and excel. Our young people will be recording a conversation/interview with at least 1 Zurich staff to produce a podcast story that touches on insurance in reference to death and dying and grief.



staff engagement impact

Following is a Takso Report for Zurich Staff engagements. It includes objectives and theory of change as well as evaluation collected after lunchtime presentations.

Activity name

Zurich Staff Engagement Presentations

Activity description

An 'off site' program to for Zurich Staff to meet, engage and be led by a diverse range of BE participants in artistic practice, storytelling and community connections.

Activity type

Educational

Total activity period

1st January 2019 - 31st August 2021

Organisation goal

1st August 2019 - 31st August 2021

Objective

Intended Outcome/ Theory of Change

Aiming for... Knowledge, ideas and insight gained	Aiming for... Social differences bridged
<p>and Knowing...</p> <ol style="list-style-type: none"> 1. Cultural and creative activity can generate a new understanding of self knowledge and self development. 2. Bridging social capital between diverse and vertical communities can create a greater ability to gather information, determine better placement within networks and/or an ability to better recognize new opportunities. 3. Informal interactions in new environments can enable diverse communities to gain insight and understanding of cultural, economic and social differences. 4. Creative activity can develop new understanding and insights between colleagues creating bonding capital within the workplace and enhancing connection to common goals. <p>We will...</p> <ol style="list-style-type: none"> 1. Invite our partners and staff to attend an 'off site' program to meet, engage and be led by a diverse range of BE participants involving artistic practice. 2. Create this activity in a safe space allowing for informal and dignified interactions led by BE participants. 3. Implement a debriefing process for Zurich staff to reflect and connect on their shared experience. <p>Evidence types used</p> <ul style="list-style-type: none"> ✗ Practice Knowledge ✓ Published Research 	<p>and Knowing...</p> <ol style="list-style-type: none"> 1. Participation in the arts develops creative thinking and empathy for others of diverse backgrounds. 2. Social trust and connectedness can emerge from formal and informal creative activity. 3. As a result of developing bridging capital, groups can share and exchange information, ideas and innovation which builds consensus among groups representing diverse interests. 4. Interplay between network structure, social capital and empathy suggests that empathy facilitates the relation between network structure and social capital. 5. Informal interactions in new environments can enable diverse communities to gain insight and understanding of cultural, economic and social differences. 6. Empathy can be cultivated through play, imagination, curiosity, awareness and listening to diverse stories. <p>We will...</p> <ol style="list-style-type: none"> 1. Invite our partners and staff to attend an 'off site' program to meet, engage and be led by a diverse range of BE participants in artistic practice. 2. Create safe space for Zurich staff to listen to stories from Be Participants and exercise their cognitive and emotional empathy. 3. Implement a debriefing process for Zurich staff to reflect and articulate new awareness and commonalities. <p>Evidence types used</p> <ul style="list-style-type: none"> ✗ Practice Knowledge ✓ Published Research

Actual outcomes

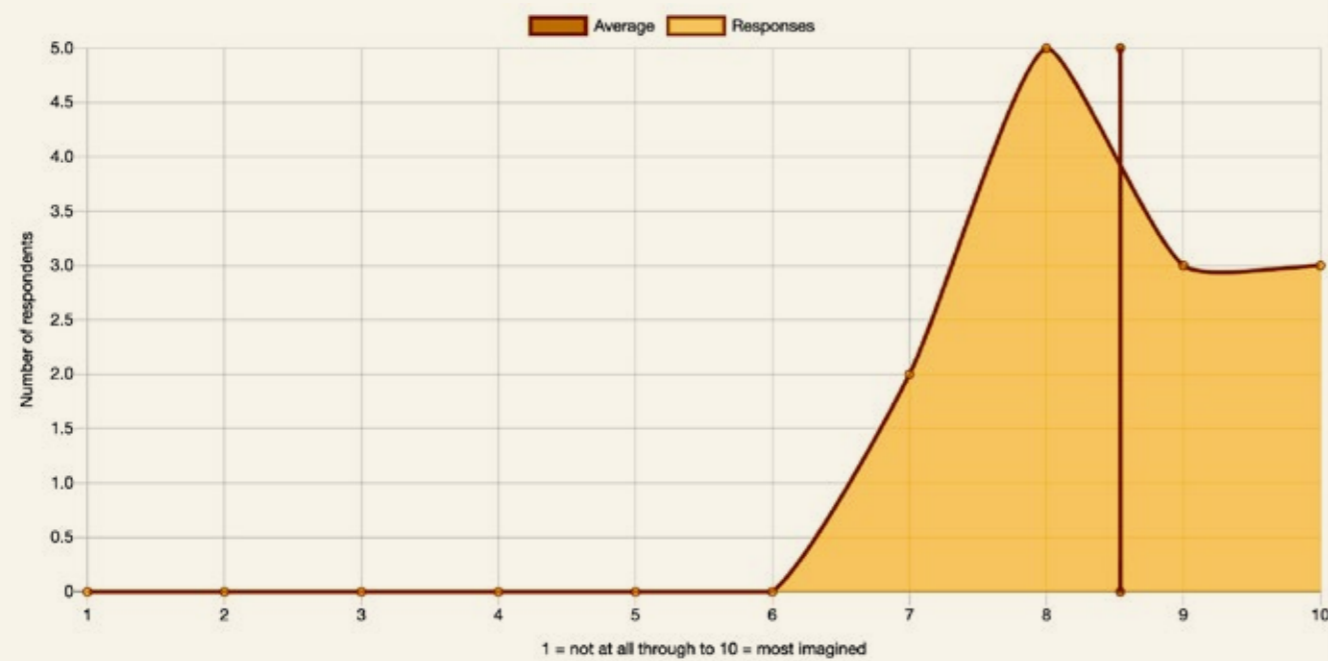
Objective: Knowledge, ideas and insight gained - Cultural

Method: Interview - participant

Question: How much knowledge, ideas and insight did Zurich Employees gain through being part of BE presentation?

Sample: 13

Av Rating: 8.5 out of 10 with 1 being not at all and 10 being the most imagined.



Actual outcomes

Objective: Social differences bridged - Social

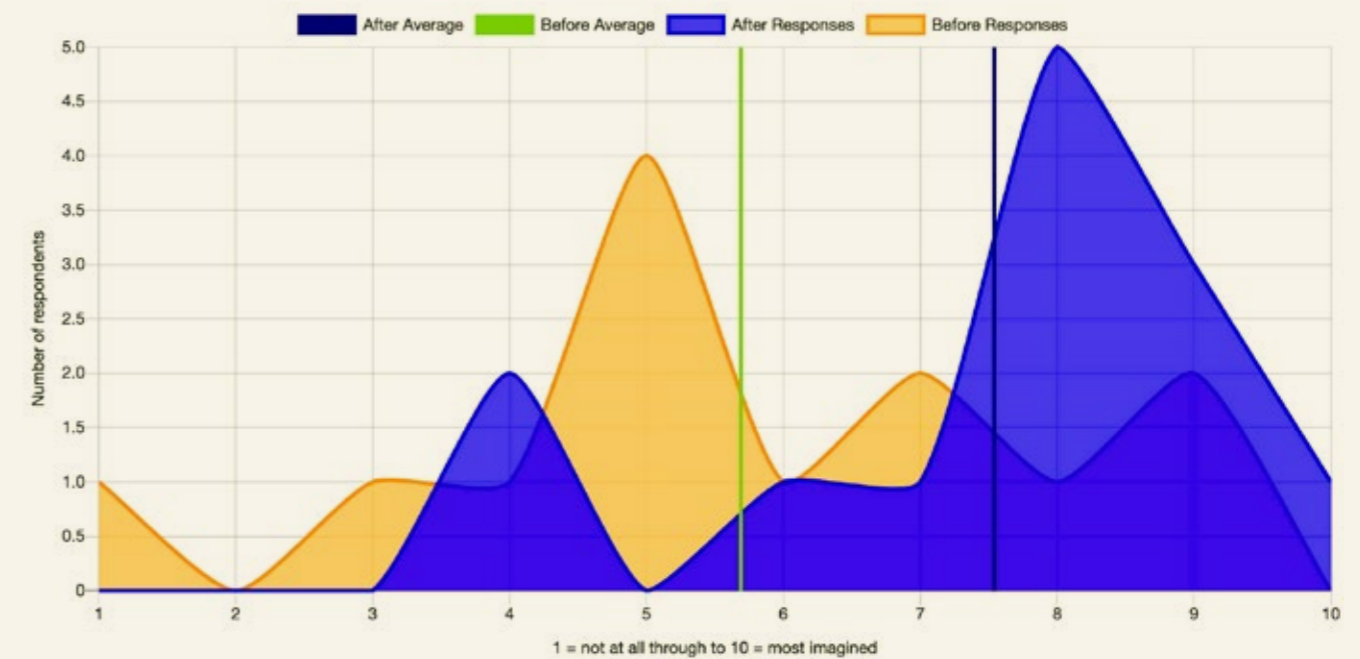
Method: Questionnaire - participant

Question: How much did Zurich Employees feel that Social Differences were bridged through being part of BE presentation?

Sample: 13

Av Rating BEFORE BE activities: 5.7 out of 10

Av Rating AFTER BE activities: 7.6 out of 10



reflection

Zurich Employees who attended BE presentations were asked why they gave the rating they did in response to the questions of whether they gained new knowledge, ideas and insight and about whether they felt social differences were bridged.

Here are some of their comments:

“The session gave me great insights into the position of the first nations people in Illawarra and the creative ways they are encouraging children to address the very taboo topic of grief and parting is very powerful.”

“Being from the UK originally and not as knowledgeable on Australian history I found this very insightful”

“I gained a lot of insight into how BE works, what the kids’ lives are like, and some info on Indigenous communities through the aunties.”

“I feel there are some fundamental connections between people, whilst our experiences may differ there are some things that connect us”

“I just really enjoyed the enthusiasm, passion and maturity of everyone who spoke. It made me feel incredibly proud of the opportunities Beyond Empathy provides.”

“It was an extremely insightful session that let me understand much more about what BE is doing, how you are doing it and your parting project. Beyond the insights, I really enjoyed the performance, I can’t wait for the next installment of the fish story. Everyone’s performances were phenomenal - all of that practice is certainly paying off!”

“I am new to knowing anything about the Beyond Empathy program. I found the young people involved extremely confident and articulate.”

“I grew up as an immigrant child in adversity and challenging circumstances, so I understood a lot of the issues they were/ are going through.”

“I hopefully have interpreted the ratings correctly to show that before I felt a bigger sense of difference from people outside my social circle prior to attending the event. Afterwards i felt that bit closer.”

“I am from a multicultural society originally and have lived in a few countries. I am acutely aware of the issues that can occur in society as a result of social differences. My knowledge specifically in relation to the social differences that occur in Australia has definitely been increased”

“I think the session really demonstrated how similar the performers were to how i was at a similar age. Before seeing the performance I think I would have suggested we were more different.”

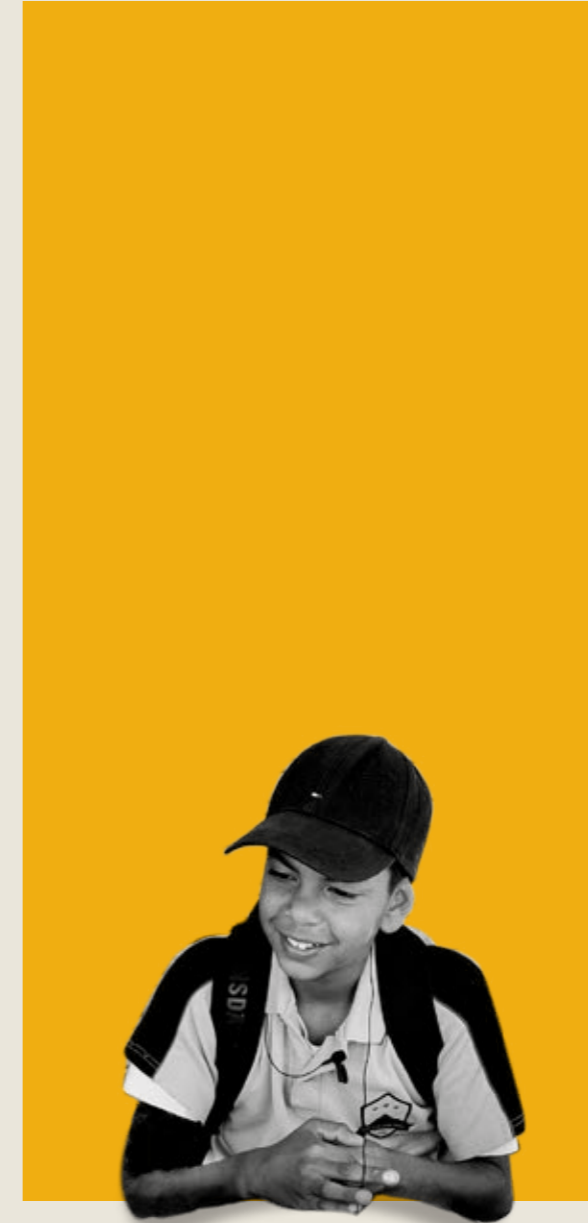
“I feel closer to the kids because we have shared this experience together. But I also feel different because my context is so different from theirs.”

“The difference in the ratings is because I thought the participants would be black - without wishing to cause offence.

So the question..... By bridging social differences we mean the overcoming barriers and strengthening understanding between people who are from different social circles..... these young people did not exhibit attributes that made them stand out as not coming from a high social standing. they were confident, well spoken, they young man that told the dementia story had me in tears. To quote Philip if these people are going to lead our country into the future we are in good hands.”

“I think we all carry around with us assumptions and biases, and it’s really reminded me that those are often false and not actually based on interactions with real people. Sharing your stories really helps us to understand this, and connect. I’ve really enjoyed seeing what the kids are up to and how they are embracing poetry, art and film. It’s a really good reminder too, how creative projects can really bring us all in to a shared experience no matter where we are from.”

be **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 Green	Director	Resigned 16/7/20	3	3
K McConville	Director	Resigned 28/2/21	4	4
V Skinner	Director		5	5
P Crawford	Director		5	5
M Smith	Director	Resigned 26/3/20	0	1
D Leha	Director	Resigned 15/7/20	0	3
E Rees	Director	Appointed 28/5/20	4	4
R Howard	Director		5	5
M Perdrisat	Chairperson		5	5

A - Number of meetings attended

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

company secretary

Ms R Howard held the position of Company Secretary from 2 April 2019 to 31 December 2020.

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

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 31 December 2020

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

tony green chairman/director

Resigned 16 July 2020

Tony 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 16 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 at 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.

kim mcconville executive director

Kim has been working with Aboriginal communities for 28 years and 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 worked for seven years with the award winning organization Big hART, before establishing BE in 2004 with long-time colleague and creative partner Phillip Crawford. 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. Kim has been awarded for her collaborative practices and forging new partnerships across Government, Corporate, Philanthropic and Community sectors.

phillip crawford director

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 the 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 in 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 produced and was the overall creative director of 'kNOT@Home': an eight part TV series screened on SBS in 2006 and which was nominated for AFI and ATOM awards in

Australia. In 2006, Phillip received an Australia Council Fellowship in Community Cultural Development, which enabled him to expand his work with a specific focus on the environment and conservation. Through this Fellowship he has coordinated the Lake Illawarra MAP (Memory And Place) Project which utilised digital story telling techniques. He is the Director of the award winning film Rites of Passage.

david leha **director**

Resigned 15 July 2020

Effortlessly crossing genres from soul to hip-hop and beyond, Radical Son is a standout Vocalist and songwriter like no other. His often-poignant lyrics chart a course from Hopelessness to healing; mercilessly deconstructing what is, and forever imagining what could be. Radical Son's music and stories are always guided by his Indigenous heritage from the Kamilaroi nation of Australia and the south pacific nation of Tonga. As a vocalist, Radical Son has a unique ability to deliver as a soul singer, rapper and spoken word artist. This natural dexterity defines his earned place and presence in the contemporary musical landscape. The back-bone of radical son's stories continuously urge our human spirit to approach life through love and compassion.

elias rees **director**

Appointed 28 May 2020

Elias Rees is a Proud Gomeri and Waramungu man who is also Chilean on his mum's side. He is an actor, film maker and community worker.

He first became involved with Beyond Empathy aged 11 and over many years he participated in music, dance, visual arts and circus workshops. With BE he attended two Youth Leadership Camps and in 2009 got into film work with the short film 2506, Indigenous Health Promotion "Your Choice Now" and feature film Rites Of Passage.

He then landed roles on Redfern Now, Around the Block (alongside Jack Thompson, Christina Ricci and Trevor Jamieson) and Beyond Empathy's Rites of Passage. Elias has more recently appeared as an extra in ABC's Cleverman and had taken on a mentoring role to the young stars of BE's latest Feature film Protection.

If it wasn't for BE Elias could have ended up as

a statistic, maybe turned to crime like many of his friends did, but because of the work that BE does with young people Elias quickly learnt that he could be a role model and that gave him purpose

Elias has been employed with BE for the past 3 years. He is currently studying Community Services through TAFE. In 2020 he accepted a position on the Beyond Empathy Board, his first Board position.

vivienne skinner **director / public officer**

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.

mik smith

Resigned 26 March 2020

Mik is a high energy, solution focused and people-oriented leader. He is a fully reconciled Aboriginal Australian, raised in Balmain, matured in Melbourne and now settled on the Far North Coast, NSW, Mik's Senior Executive and Director experience allows him to lead from the grass roots. He has extensive senior management experience in Aboriginal Education, managing and leading complex projects across the Education, Training and business development sector including Quality Assurance. He has worked extensively with the State and Local Aboriginal Land Councils. In his senior executive and management roles, Mik has ensured the provision, management and review of

strategic plan(s), financial, legal/compliance, Information Communication Systems, human resources employment and training, business development, Aboriginal Cultural Heritage Protection and advice. Mik's education profile includes a Bachelor Applied Management, member of the National Indigenous Leadership Group, a Graduate Certificate of Management (incomplete), Adv Dip Management, Dip Management, Dip Information Technology, Cert IV Information Technology, Cert IV Workplace Training and Assessment and a Certificate Alternative Dispute Resolution (Mediation). Mik is the current CEO of Jali LALC and is committed to improving the lives of the most vulnerable in our communities.

rachel howard **director / secretary**

Rachel is a Senior Adviser in Strategy for the Australian Trade and Investment Commission. She previously worked for Policy Cures Research, a not-for-profit global health think tank who work with governments and philanthropic groups, such as the Bill & Melinda Gates Foundation, to enable them to make optimal policy and funding decisions for R&D in diseases of the developing world. Rachel has been part of the NEXUS Australia Committee since 2017, working with NEXUS' international network of young philanthropists, social entrepreneurs and influencers to increase philanthropy and social investing. Rachel has been a mentor through the Foundation for Young Australians' Young Social Pioneer program and was a member of the Sydney 10x10 Philanthropy Committee in 2018. Rachel is a member of Philanthropy Australia's New Generation of Giving program and is passionate about bringing about positive change to improve our world.

marlikka perdrisat **Director**

Appointed Chairperson 26 March 2020

Marlikka is a genuine multicultural Broome girl. Her mother is Nyikina and Waawa, Timorese and European. Her father is Barkinji, Wangkumurra, European and Afghan from the east coast. Marlikka was home-schooled by her parents in a remote Aboriginal outstation in the Kimberley bush. This was a special education grounding her personal identity in relationship to family and country. Marlikka has achieved catwalk and photographic modelling work, as well as acting and presenting which gave her

the tools to conduct self-esteem workshops for girls in remote Aboriginal communities with the Kimberley Girl Program. Academically, she has completed a Bachelor of Commerce Degree externally, winning an Outstanding Academic Achievement award. Currently Marlikka is in 3rd year of a Juris Doctor at The University of Sydney where she is the First Nations Officer for the Sydney University Law Society and a mentor with Mentoring Our Brothers and Sisters program. Marlikka works part-time as paralegal for Gilbert and Tobin and as an Emerging Producer with Create NSW.

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 31 December 2020 the collective liability of members was \$10 (2019 – \$10).

auditor's independence

Signed in accordance with a resolution of the directors

Sydney, NSW, Dated: 1 April 2021

statement of profit or loss and other comprehensive income

	Note	2020 \$	2019 \$
Revenue			
Funding & donations	3(a)	921,338	957,981
Other income	3(b)	270,323	12,080
Total revenue		1,191,661	970,061
Expenditure			
Administration expenses		81,391	157,774
Employment expenses (Inc -Projects)		695,342	559,641
Direct project expenditure (Ex-Wages)		236,699	375,608
Depreciation		8,102	16,155
Interest paid		373	793
Total expenditure		1,021,907	1,109,971
Operating surplus/(deficit)		169,754	(139,910)
Other comprehensive income		-	-
Total comprehensive surplus/(deficit)		169,754	(139,910)

statement of changes in equity

	Note	General funds \$
Balance at 1 July 2019		254,117
(Deficit) attributable to the entity		(139,910)
Total other comprehensive income for the year		-
Balance at 31 December 2019		114,207
Surplus attributable to the entity		169,754
Total other comprehensive income for the year		-
Balance at 31 December 2020		283,961

statement of financial position

	Note	2020 \$	2019 \$
Assets			
Current assets			
Cash and cash equivalents	4	651,714	754,728
Trade and other receivables	5	1,714	90,593
Prepayments		11,881	13,577
Total current assets		665,309	858,898
Non-current assets			
Property, plant and equipment	6	7,092	15,194
Total non-current assets		7,092	15,194
Total assets		672,401	874,092
Current Liabilities			
Trade & other payables	7	40,767	56,158
Contract liabilities	8	195,256	203,963
Income received in advance	9	95,927	383,841
Employee benefits	10	45,371	60,754
Borrowings	11	2,746	8,207
Total current liabilities		380,067	712,923
Non-current liabilities			
Employee benefits	10	8,373	43,796
Borrowings	11	-	3,166
Total non-current liabilities		8,373	46,962
Total liabilities		388,440	759,885
Net assets		283,961	114,207
Equity			
General funds		283,961	114,207
Total equity		283,961	114,207

statement of cash flows

Note	2020 \$	2019 \$
Cash flows from operating activities		
Grants received from Government	399,553	557,792
Tied project funding	222,690	287,600
Untied donations and sundry income	390,228	16,173
Interest received	5,462	10,945
Payments to suppliers, employees	(1,111,946)	(1,206,084)
Interest Paid	(373)	(793)
Net cash provided by operating activities	(94,386)	(334,367)
Cash flows from investing activities		
Payments for property, plant & equipment	-	(3,306)
Proceeds from sale of property, plant & equipment	-	2,133
Net cash used in investing activities	-	(1,173)
Cash flows from financing activities		
Repayments of borrowings	(8,628)	(8,208)
Net cash used in financing activities	(8,628)	(8,208)
Net increase/(decrease) in cash & cash equivalents	(103,014)	(343,748)
Cash & cash equivalents at the beginning of the year	754,728	1,098,476
Cash & cash equivalents at the end of the financial year	651,714	754,728

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 31 December 2020 was authorised for issue in accordance with a resolution of the directors on 1 April 2021.

Beyond Empathy Limited is a registered charity under the Australian Charities and Not-for-profits Commission Act 2012, a holder of a charitable fundraising authority under the Charitable Fundraising Act (NSW) 1991 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, Australian Accounting Standards - Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board. The charity is a not-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, rounded to the nearest dollar.

The company was awarded Deductible Gift Recipient Status on 9 June 2005.

(b) Adoption of new and revised accounting standards

The charity has adopted all standards which became effective for the first time at 31 December 2020, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cashflow of the charity.

(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 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.

(d) Revenue recognition

The charity follows a five-step process to determine whether to recognise revenue as follows;

1. Identify the contract with the grant provider, private organisation provider or donor

2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price
5. Recognise revenue

Revenue is recognised either at a point in time or over time, when the charity satisfies performance obligations by transferring the service under its provider or donor agreements.

None of the revenue streams of the company have any significant financing terms as there is less than 12 months between the receipt of funds and satisfaction of performance obligations.

Revenues are recognised net of the amounts of goods and services tax (GST) payable to the Australian Taxation Office.

government grant funding

Grant income arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when control of each performance obligation is satisfied. To the extent that Grants are received and performance obligations are not met at balance date a liability for unmet performance obligations is recorded in the balance sheet.

sponsored grant funding

Where grant funding is received on behalf of a recipient under a sponsorship agreement, it is recorded as a contract liability on the balance sheet until such time as it has been expended on behalf of the recipient.

tied project funding

Tied project funding received on the condition that specified milestones are delivered, or conditions are fulfilled, is recognised when performance obligations are met, normally at a point in time. To the extent that Tied project funding is received and performance obligations are not met at balance date a liability for unmet performance obligations is recorded in the balance sheet.

untied donations

Untied donations are recognised as revenue when received. There were no fundraising activities for the year ended 31 December 2020.

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 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.

(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.

Beyond Empathy Limited has no bad or doubtful debts.

(h) 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	10-40%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

One Motor Vehicle and a number of Plant and Equipment Items with a written down value of "\$0" were scrapped during the year.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in the statement profit or loss and other comprehensive income in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained earnings.

(i) 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.

(j) 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.

(k) 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.

(l) 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 trade and 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.

Provision is made for the company's obligation for long service leave benefits and annual leave benefits not expected to be settled within 12

months. These benefits are measured at the present value of expected future payments to be made to employees, Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Upon the measurement of obligations, the net change in the obligation is recognised in the statement of profit or loss and other comprehensive income under employee benefits expense.

The company's obligation for long term employee benefits are presented as noncurrent liabilities in the statement of financial position, except where the company does not have an unconditional right to defer settlement for at least 12 months after end of the reporting period, in which case the obligations are presented as current liabilities.

(m) 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.

(n) 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, where applicable. 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

	2020	2019
	\$	\$
(a) Revenue		
Government grant funding		
Prior year unspent funds carried forward	147,514	216,603
Current year Income received in advance	349,091	387,714
Add: Current year grants received		
Australia Council (OZCO)	256,515	291,674
Create NSW	-	150,000
Dept of Family & Community Affairs	-	5,030
Western Australian government	-	60,000
Less: Project funds returned during period	(175,581)	(38,811)
Less: Unspent grants at balance date	(95,927)	(147,514)
Less: Income received in advance at balance date	481,612	(349,091)
Total Government grants recognised	575,605	575,605
Tied project funding		
Prior year unspent funds carried forward	56,499	50,999
Current year Income received in advance	34,750	50,300
Add: Current year grants received	331,664	283,199
Less: Unspent funding at end of reporting period	(19,675)	(56,449)
Less: Income received in advance for next reporting period	-	(34,750)
Tied project funding recognised	403,238	293,299
Untied donations	36,488	89,077
Total Revenue	921,338	957,981
(b) Other income		
Interest	5,462	10,945
Other income	8,861	1,135
Govt Cash Boost Subsidy	100,000	-
Govt JobKeeper	156,000	-
Total other income	270,323	12,080
Total Revenue and Other Income	1,191,661	970,061

4. cash and cash equivalents

	2020	2019
	\$	\$
Cash at bank	34,820	81,044
New England Mutual shares	10	10
Short term deposits	616,884	673,674
	651,714	754,728

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 \$27,000 (2019: \$50,000). The charity's S30 Interest Maximiser account is frozen to a minimum balance of \$27,000 as security for the overdraft.

There are no funds held in trust.

5. trade debtors

	2020	2019
	\$	\$
Staff and contractor advances	(26)	293
Other receivables	1,740	90,300
Provision for bad and doubtful debts	-	-
	1,714	90,593

6. property, plant and equipment

	Motor vehicles	Plant and equipment	Total
Cost or fair value			
At 1 January 2020	66,630	52,436	119,067
Additions	-	-	-
Assets Scrapped/Written Off	(48,670)	(33,457)	(82,127)
At 31 December 2020	17,960	18,979	36,939
Accumulated depreciation at 1 January 2020	(61,523)	(42,350)	(103,873)
Accumulated depreciation on scrapped items	48,670	33,458	82,128
Charge for the year	(2,898)	(5,204)	(8,102)
At 31 December 2020	(15,751)	(14,096)	(29,847)
Net carrying amount at 31 Dec 2020	2,210	4,882	7,092
Net carrying amount at 31 Dec 2019	5,108	10,086	15,194

7. trade creditors + other payables

	2020	2019
	\$	\$
Trade creditors	16,537	44,606
Accrued salaries & wages	24,410	11,552
	40,762	56,158

8. unspent project funding

	2020	2019
	\$	\$
Unspent government grants	137,581	147,514
Unspent tied project funding	57,675	56,449
	195,256	203,963

9. income received in advance

	2020	2019
	\$	\$
Government grants	95,927	383,841

10. employee benefits

	2020	2019
	\$	\$
Current		
Annual leave	45,371	60,754
Long service leave	-	-
	45,371	60,754
Non-current		
Long service leave	8,373	43,796
	8,373	43,796
	53,744	104,550

11. borrowings

	2020	2019
	\$	\$
Current		
Loan – Allira Holdings Pty Ltd (unsecured)	2,746	8,207
	2,746	8,207
Non-current		
Loan - Allira Holdings Pty Ltd (unsecured)	-	3,166
	-	3,166
	2,746	11,373

A director-related entity, Allira Holdings Pty Ltd, made an unsecured loan of \$55,000 to BE for the purchase of a new motor vehicle in 2013. The loan is unsecured and is repayable at a rate of \$750 per month inclusive of 5% interest.

12. general funds

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:

	2020	2019
	\$	\$
Net surplus (loss) for the year	169,754	(139,910)
Non-cash flow in operating profit		
Depreciation of property, plant and equipment	8,102	16,155
(Profit)/Loss on sale of assets	-	695
(Increase)/decrease in assets		
Trade and other receivables	88,879	(5,466)
Prepayments	1,696	3,984
Increase/(decrease) in liabilities		
Trade creditors and other creditors	(15,390)	(74,039)
Income in advance/ unspent funds	(296,621)	(117,812)
Employee benefits	(50,806)	(17,974)
Net cash flow from operations	(94,386)	(334,367)

14. 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 2020 reporting period, 2 Salaried Directors acting in key management positions received total remuneration of \$351,253 (this amount includes a Redundancy Payment of \$72,127 and Long Service Leave of \$38,087 paid on termination of the Executive Director position) and 1 Director received \$8,800 for rental of office space.

(b) Transactions with director-related entities

As identified earlier, a company controlled by a Director has received an amount of \$9,000 as repayment of a loan. Transactions between related parties were made on normal terms and conditions, no more favourable than those available to others.

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 Going Concern/Covid-19

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.

During 2020 the Covid-19 pandemic impacted the ability of the charity to deliver on the milestones of some projects. Funders have been flexible in allowing for additional time to deliver these projects during the 2021 year. The receipt of both Cash Boost Subsidy and Jobkeeper payments has enabled the Charity to retain staff and to have available sufficient resources to meet project outcomes in the 2021 year

The loss of Multi Year Funding support from The Australia Council and the resultant restructure of Beyond Empathy Ltd to concentrate on the Illawarra Region in 2021 meant that the Employment Position of Executive Director was no longer tenable, the Board made an offer of redundancy to the Executive Director which was accepted and after utilising available leave she retired from the Board on 28 February 2021.

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:
 - a) 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;
 - b) comply the requirements of the Corporations Act 2001;
 - c) comply with Australian Accounting Standards – Reduced Disclosure Requirements; and
 - d) give a true and fair view of the financial position of the charity as at 31 December 2020 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.



be thanks

Beyond Empathy would like to thank every individual, organisation, community partner, agency and company mentioned throughout this report. Their varied and valuable contributions have made our work possible.

philanthropic funding



government funding



individual donors

Kim McConville
Tony Green
Leslie Green
Peter and Vivienne Skinner
Rachel Howard

It takes a village to raise a child.

The unique work of Beyond Empathy Illawarra is strengths based, built on trust and integrity through a community development approach, which effectively supports vulnerable children and their families and local services. The success of the work can be attributed to being embedded in community, and the ability of the Beyond Empathy Illawarra team to provide mentoring and leadership to young people through engaging in creative opportunities such as film, podcasts and music.

Rapport and the intentional blurring of professional-personal interactions within appropriate boundaries, has resulted in the most meaningful relationships that has enhanced protective factors and wellbeing for young people and children. They are at the heart of the work. Their voices are heard and valued which guides the work. Beyond Empathy Illawarra has increased a sense of belonging and social cohesion through participation in local community activities, and development of informal and formal networks. Beyond Empathy Illawarra has also been a connector, contributing to better engagement and supporting local families beyond the traditional ways. Many in our disadvantaged communities have become disillusioned with service systems. The passion and skill of Beyond Empathy Illawarra makes a difference to marginalized families and seeks creative ways to overcome barriers to improve outcomes. Their standing in the community has promoted effective organizational partnerships and enabled the integration of services. This has taken many years to develop, building a collective practice wisdom of children, young people, parents, families, practitioners and community. Beyond Empathy Illawarra has been a key player working with local First Nations People; including well respected Aboriginal Elders and recognizing intergenerational trauma and its effects on Aboriginal people. They have raised cultural awareness and been a conduit to leverage relationships in working towards 'Closing the Gap'. "Whatever the environment may be, parents need people around them to support their family life to contribute to developing the gifts and talents of their children. Such support, encouragement and mentoring will ultimately contribute to building stronger communities with children and families" (K. Brettig (2020) Building Stronger Communities). This is the work of the amazing Beyond Empathy Team. Long term financial investment is required to continue the significant and greatly need work.



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