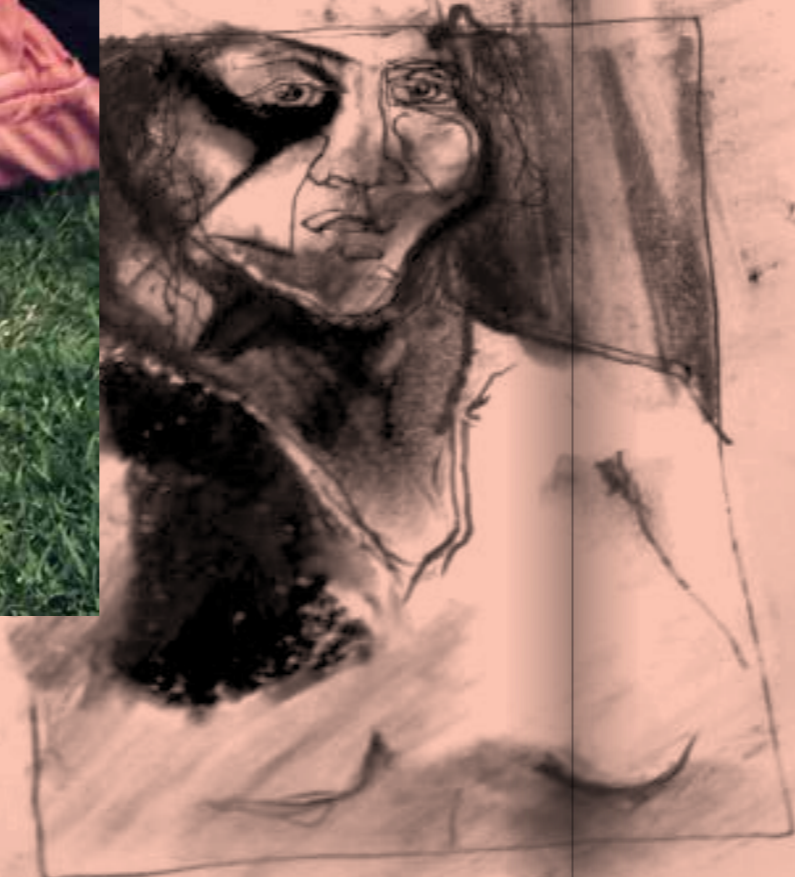




be

15/16  
ANNUAL REPORT



## CONTENTS

2016 in Overview	4
Letter from the Chair	6
Letter from the Executive Director	8
<b>be</b> People	12
Vision, Mission + Strategy	14
Problem and Need	26
Artistic Vibrancy	32
<b>be</b> Projects	40
Financials	76
Key Supporters	92

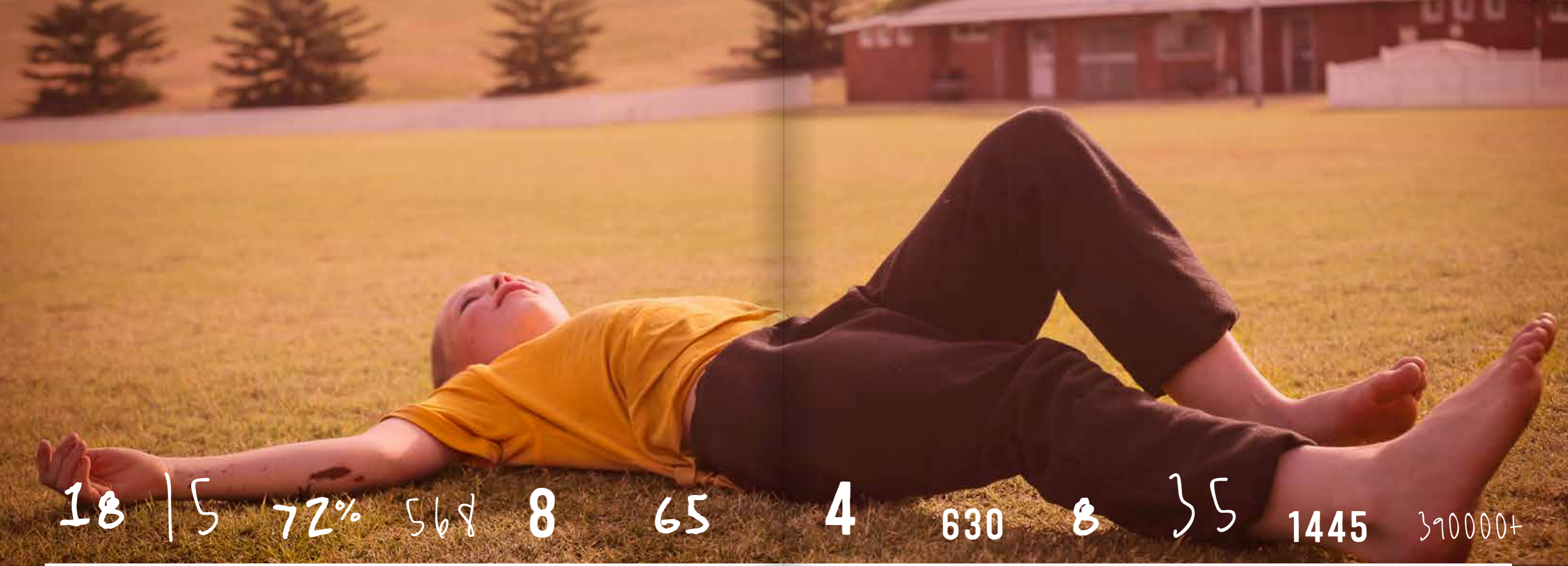
### **Aboriginal and/or Torres Strait Islander People / First Nations People**

Where an individual's country or clan is not known or we are speaking more broadly, we use the term Aboriginal or First Nations People. Specific clans, nations, or language names are used where known.

These terms are often used interchangeably throughout the text. Such names have various spellings, which reflect the various dialects and pronunciations, all of which are attempts at transliteration to the latin alphabet.

For example, Gomeroi, Gamilaroi, Kamliaroi, Gamilaraay.

As a result, we use certain terminology based on the context it is given to us by individuals in community.



18 | 5 72% 568 8 65 4 630 8 35 1445 390000+

**Projects**

Communities across Urban, Regional and Rural NSW, South East Queensland and Victoria.

- Armidale
- Bowraville
- Coffs Harbour
- Deception Bay
- Forster
- Illawarra
- Lismore
- Macksville
- Moree
- Nambucca
- Redfern
- Rozelle
- Salisbury
- Shepparton
- Strathpine

Relationships built with 2 new communities

of BE's team is made up of Aboriginal artists and cultural workers.

**Creative workshops delivered**

- artforms including music
- contemporary dance
- traditional dance
- drumming
- visual arts
- public art
- sculpture
- film
- photography
- long-form
- story telling

**artists employed**

**new projects in development**

new artworks created  
1 new campaign launched

**exhibitions**

**public performances**

young people involved in workshops and creation of new works

audience members reached across Australia and online

2016 IN OVERVIEW



# FROM THE CHAIR

Anna Buduls

The last year has been a long and eventful year for Beyond Empathy.

It was a long “year” because in fact it lasted 18 months due to **be** changing its financial year end to December. This change was orchestrated to better align our budgeting and planning cycle with that of our Government funders, most of whom seem to work on a calendar year basis. So it’s been 18 months since we last formally reported to all our supporters, but most of you will have seen our newsletters, blogs, social media postings and, perhaps, even been to some of our performances and exhibitions in the intervening time, and you will know that our passion for community development through the medium of art in all its guises has not waned.

And during this long reporting period, the range and number of activities undertaken by **be** has continued to grow, with deeper and deeper engagement in the communities in which we have now worked for over a decade, better and ever more vibrant artistic outcomes, and the artist “graduates” of our programs now increasingly engaging in their own community development activity, and making ever richer the colourful tapestry of **be**’s engagement with young people and their families.

2016, was as always, a year in which **be** regularly engaged with its donor and funder stakeholders, in some case forming new relationships and in others, such as with the Australia Council, the NSW Government and many of our private donors, deepening and renewing ongoing relationships. We are very grateful for the faith our funding partners have in supporting our work.

We have also welcomed two new directors to the **be** board since I last wrote to you: David Leha and Este Darin-Cooper. Both bring new and different insights, enriching the Board’s contribution to the development and governance of **be**.

As always, it has been a great privilege to be involved with **be** and to have exposure to our dedicated, hardworking and passionate staff and contractors, so ably led by Kim McConville. It is a privilege and joy to witness the artistic outcomes and community engagement with the artistic process, to briefly experience through the art outcomes the world through the eyes of our participants ... to be transported into other people’s worlds.

# FROM THE EXECUTIVE DIRECTOR

Kim McConville

## **The focus of 2016 Annual Report is on shifting perceptions.**

Beyond Empathy's reason for being is to use the arts to influence change in the lives of individuals and communities experiencing recurring hardship. We use the arts intentionally and in inventive ways to allow the people we serve in our projects, to experience things differently.

The annual report also celebrates the extraordinary participants who are the soul of the projects we delivered in 2016 across 15 communities in NSW and QLD. They are our teachers. Working with and beside them, we come to understand the true reality of disadvantage and its unexplainable complexity. It cannot be adequately described through text or a scholarly construal. It cannot be learned through an individual's interpretation of disadvantage from a distance. The complexity of disadvantage of this kind, is a felt experience. And we are indebted to our participants for their trust in sharing their experience with us so openly and with such raw honesty.

We are also indebted to them for teaching us the true meaning of resilience. They are the most resilient people I have ever known. Their ability to meet their challenges head on and do the best they can with the resources they have is humbling. Their ability to continually forgive those who have promised them change and never delivered it, promised better services and never delivered it, used them as currency to

promote benevolence for someone else's gain and their perseverance in the face of inherited and intergenerational hardship is proof of their resilience and grace.

With the sustained, gentle support, vast skills and creativity of the stable of **be** artists and cultural workers so many of the people we work with have found new ways to bring meaning to their experience. By exhibiting the ability to shift their perceptions in a beneficial way, the **be** story can serve as an example of how each of us have the capabilities to see any experience as an opportunity for personal growth. Whilst so many of the people we work with and beside don't have the ability to choose or determine so many of their life experiences, they have taught us that they do have the ability to choose how they view unwanted situations. When you have inherited disadvantage of such implausible magnitude and complexity, the arts can provide a window of hope, humanity and choice.

## **The arts can enable us to see things as an opportunity:**

**be's** arts process enables our participants to look at their current situation in a different way and without the charged emotion attached to it. The arts enable our participants to visualise their situation from a third person perspective. By removing the 'me' out of the story it's much easier to find the positive in the situation being explored. It also creates the realisation that *'Ah they are somehow like me'*. The arts enable people to know they are not alone.





**be's** art process enables participants to search for the positives. The popular saying 'what doesn't kill me makes me stronger' is significant in our communities because of the truth it holds. Our arts led process enables participants to explore the positive that can be found in the negatives. How can they use their experiences as a resource for making change and taking positive action. The process our artists engage in are always an opportunity for increasing levels of conscious and self awareness and understanding of the impermanent nature to reality.

**be's** art process focuses on shifting the perception and overcoming the problem. The arts disrupt the mental mind trap, can disrupt anxiety, sadness or grief and creates space for participants to reimagine their futures.

**be's** art process is about action. It allows participants to create life affirming alternatives and then many opportunities to practice these alternatives in all kinds of ways through the creating and presentation of their work to audiences.

**FORGIVENESS LIBERATES  
THE SOUL. IT REMOVES FEAR...  
RESENTMENT IS LIKE DRINKING  
POISON AND HOPING IT WILL  
KILL YOUR ENEMIES.**

Nelson Mandela

Shifting perception is an act of reciprocity. For changes in perception to stick, both the giver and the receiver have to be engaged in an exchange. That's why building and reaching new audiences for our work is so important. Creating opportunities for **be** participants to present their work in all kinds of settings and in all kinds of ways is vital because it creates opportunities for audiences to grow as people, to learn and practice greater empathy towards those who endure the complexities of disadvantage, generation after generation. The arts force us to reimagine our perceptions of others, our communities and ourselves. The arts are a powerful tool for personal transformation.

As you read on through this report you will read about the profound influence made by **be** projects in 2016. For example, the impact the

Blue Rose Installation delivered in partnership with our friends at Illawarra Performing Arts Centre (IPAC) in Wollongong on audiences. The opportunity to truly walk in the shoes of people who don't use verbal language as their main form of communication was one of the most significant and moving experiences I've had in my 26 years of working in this way. The privilege of sitting on the floor with the Blue Rose families in the foyer of IPAC for four days taught me how expansive love can really be. It gave new meaning to my understanding of equality and how far we really have to go to be a truly inclusive society.

Working on Festival of the Brolga in Moree, with a cast and crew of 157 people from the Gomeri community reaffirmed for me, despite entrenched and broader negative perception, how desperately these families want to work and how working parents are critical in building pride in our children. The opportunity to work meaningfully and contribute to community even in a small way, creates dignity and is a human right.

And, knowing that now 72% of **be's** core creative team is made up of First Nation people formed the realisation of how far we have come in 12 years. I feel immense pride in Beyond Empathy, knowing we really do walk our talk.

None of this would be possible without acknowledging the **be** artists and cultural workers. All of who work way beyond what they are contracted to deliver. Their ability to work through their artform and ethical practice, to alleviate poverty and trauma and create joy for the people engaged in our projects is inspiring and heartfelt. Our generous Board of Directors, led by the resolute and humble, Anna Buduls steer our ship with such intelligence and thoughtfulness, they ensure we are in safe, expert hands.

And lastly, we acknowledge our long term and committed donors. Year in year out they continue to give to and really define the true meaning of benevolence. Their sustained support recognises that despite change sometimes being hard to measure or sometimes no measurable change at all, every human life is important and valued.



young black  
vets that  
E. that, i did.  
lived  
act though ~~the~~  
~~the~~ ive

now imma  
changed ~~x~~ moving on  
Things aint the same

# BE PEOPLE

## BE BOARD

Anna Buduls, Phillip Crawford, Este Darin-Cooper,  
Tony Green, David Leha, Kim McConville, Vivienne Skinner

## PATRON

Linda Burney

## EXECUTIVE ADMIN + SUPPORT TEAM

Alexandra Gardner-Marlin, Kim McConville, Daryl Paull,  
Raphaella Rosella

## PROJECTS

Phillip Crawford, Jo Davidson, Jessica Duncan, Ned McDowell,  
Gemma Parsons, Valerie Quinlin, Nate Weatherall

## CREATIVE CONTRIBUTORS

James Alberts, Alistair Ahoy, Bibi Barba, The Barlow Boys, Bertha 'Toddy'  
Bartholomew, Laurel Bartholomew, David Binion, Jimmy Boserio, Brendan  
Blacklock, James Bradley, Warren Briggs, Johnny Brown, Jedda Brown,  
Anna Cater, Rosie Connors, Cathy Craigie, Glen Crump, Daniel de Filippo,  
Jaymen 'Jwalk' Drahm, Audie Duncan, Aunt Paula Duncan, Cathy Duncan,  
Shae Duncan, Anthony Green, Brad 'Yogi' Harrison, Jess Hill, Shaniece  
Igano, Wendy Kimpton, Mitch King, Quralia Knox, Emma Korhonen, Toby  
Knyvett, Carmel Lardner, Jonathon Larson, David Leha, Astrid Lethbridge,  
Minna Lethbridge, Lawrence Leslie, Louis Lim, Freya Ludowici, Nick Lupi,  
Kaylan Lyons, Fiona McFarlane, Simon Mellor, Georgia Morgan, Lloyd  
Munro, Lloyd Munro Jr, Aunt Amanda Naden, Stacey Naden-Haines, Steven  
Oliver, Kirk Page, Tessa Parsons, Dennis Pitt Snr, Lamonay Pitt, Leetona  
Pitt, Valmay Pitt, Jaydee Picker, Thelma Plum, Matthew Priestley, Jess  
Reece, Blake Rhodes, Mervin Roberts, Raphaella Rosella, Kyle Saunders, Rik  
Saunders, Paul Spearim, Brodie St John, Darrel Smith, Jeremy Smith, Steve  
Quinlin, Shayne Teece-Johnson, Kerrod Tighe, June Tighe, Kai Tipping,  
Nick Waterman, Ethan Waters, Shaun Weatherall, Darcey Weatherall, Nate  
Weatherall, Jen Whitton, Sharni Whitton, Imogen Williams.

Plus all the participants of the Blue Rose Project, the communities of Moree,  
Armidale, the Illawarra, and Lismore, and all of our creative partners.

VISION,  
MISSION +  
STRATEGY



oh the  
sights  
here





# VISION MISSION + STRATEGY

## GOAL 1.

---

**Increase the reach and benefit of *be*'s work to Australia's most disadvantaged communities**

### **Objectives**

Connect more disadvantaged individuals and communities with *be*'s work

Provide employment opportunities for artists and communities

Improve the lives of disadvantaged individuals and communities using art

### **Strategies**

Cultivate new community partnerships and extend existing ones

Develop online resources to share with CACD and community sectors

## GOAL 2.

---

**Invest in artistic development to stimulate culturally ambitious work and artistic excellence in community arts and cultural development (CACD) practice**

### Objectives

Generate vibrant, extraordinary and inventive collaborative art work

Stimulate artistic leadership in CACD practice

Prioritise environments that foster artistic experimentation, risk taking and collaboration between artistic peers

### Strategies

Engage high calibre artists

Cultivate bold artistic collaborations with organisations

Develop mentoring program for emerging artists and **be** alumni

Extend skills, vibrancy and visibility of established CACD artists

## GOAL 3.

---

**Expand opportunities for the presentation of **be**'s artistic productions**

### Objectives

Increase exposure to **be**'s work and grow new audiences nationally and internationally

Provoke greater interest and understanding of **be**'s work by mainstream audiences to grow a culture of social inclusion

### Strategies

Develop an ambitious program of public events in new venues and contexts

Establish an online community film platform - that would be curated by **be**

## GOAL 4.

---

**Integrate **be**'s CACD programs with mainstream education, health and employment services**

### Objectives

Champion and advocate the value of **be**'s arts-led community and cultural development model in the delivery of social services for the disadvantaged

Support the transition of the disadvantaged greater engagement to and social inclusion

### Strategies

Develop innovative cross-sector partnership model for CACD practice

Customise CACD processes to complement mainstream services

Share the process and resources online

## GOAL 5.

---

**Grow strategic partnerships and invest in new funding and income models**

### Objectives

Strengthen **be**'s operational capacity

Strengthen **be**'s capacity to innovate itself and the CACD sector

### Strategies

Review and consolidate operational practices

Implement succession plan

Extend government, philanthropic and corporate investment

Grow fundraising income through new strategies including crowdfunding





## COMMUNITY PROCESS INDICATORS

<b>TRANSFORMATION</b>	The art must activate a process of community transformation
<b>ASSOCIATION</b>	The art must create a third space a - new space – a for people and community to identify the things they have in common.
<b>CATHARSIS</b>	The art must re establish and rebalance collaborative processes between people
<b>TRANSCENDENCE</b>	The art must enable people to move from particularized thinking to a connection with the group
<b>POLLINATION</b>	The art must re connect people and community that are fragmented and dislocated
<b>SUSTAINABILITY</b>	The art must build practices, processes and relationships that can be sustained independently of <i>be</i>
<b>RIPPLE EFFECT</b>	The art must be a catalyst for actions and new responses across the community
<b>DISRUPTION</b>	The art must disrupt old was of thinking and behaviours in community
<b>DIFFICULT DIVE</b>	The art must enable us to reach depths otherwise impossible
<b>SITUATION NOT PRODUCT</b>	The art must enable new ways of doing and being (process) and not just create a art product

OUR IMPACT  
artists + community

Our artistic + community practice is relational and evolves through continuous self-reflection. Our process allows individuals to remake themselves, their community and be in charge of the change. Our structure encourages organic growth and co-creation between communities, emerging artists, local artists and peer artists. This brings about stronger sharing of dialogue, which delivers stronger artists, communities, experimentation and artistic product.

*be*'s programs support emerging and professional artists to collaborate in communities to articulate stories and celebrate diversity, creating new works which, in turn, act as a lever to activate social change. Works created at a local community level are experiential and presented in new ways to reach audiences who don't normally have access to diverse and experimental artforms and presentations.

We have developed an 'Impact Score' tool, which embodies both the artistic vibrancy and community processes involved in each of our projects.

### We measure our IMPACT by:

- scoring our performance against our 10 community performance indicators; and
- scoring our performance against our artistic vibrancy indicators

By evaluating and rating each area we are able to produce a quantifiable measure of our overall impact that reflects the tension between our artistic and community practice. When scores are weighted too heavily in either area it becomes a reflection tool to help us identify aspects that may need further attention and development. This is a valuable internal assessment tool as our processes are unique and at times difficult to measure.



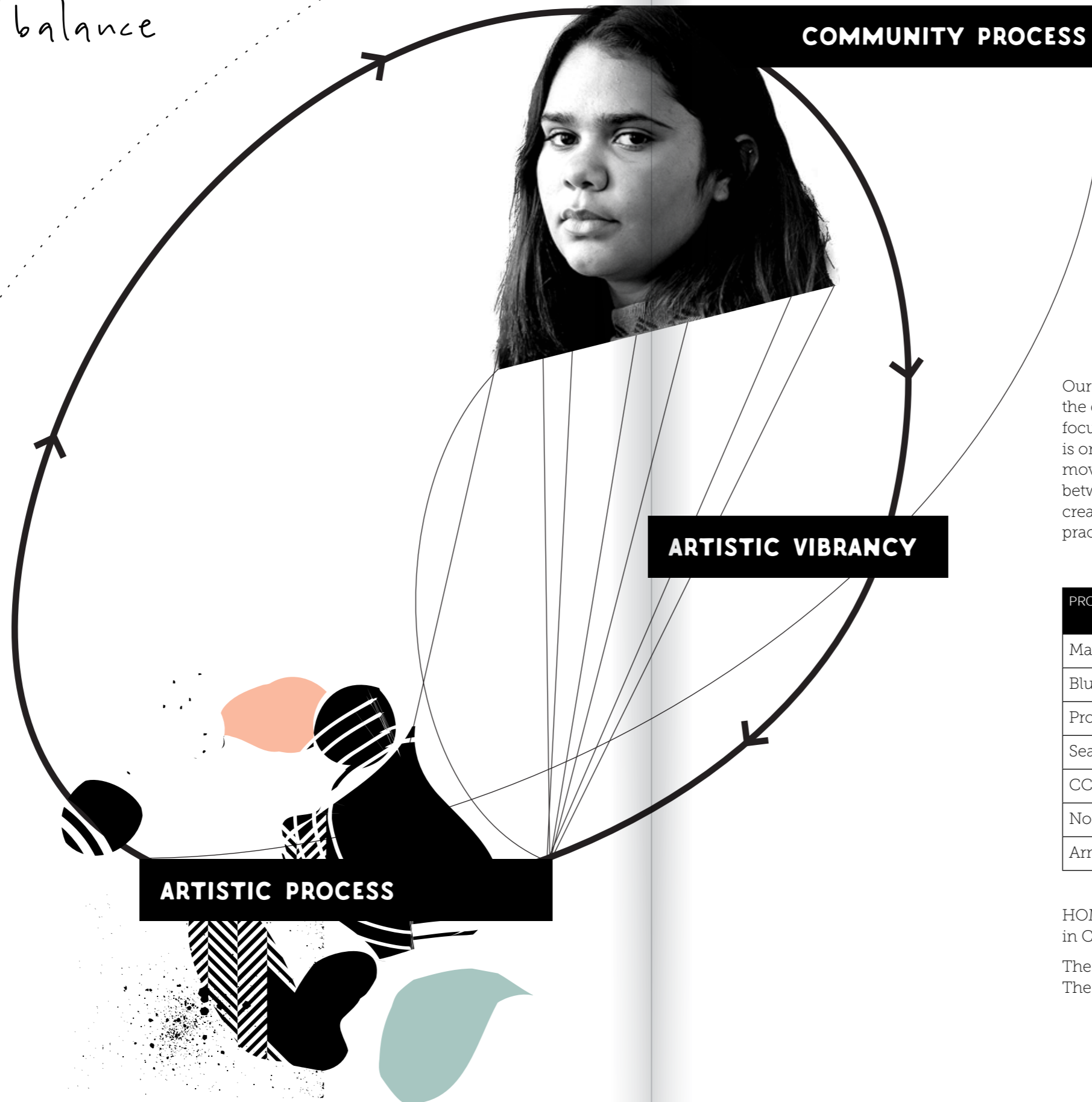
<b>GREAT ART</b>	Have we supported the development of great art and strengthened artistic and cultural practice?
<b>GREAT ARTISTS</b>	Have we supported artist to fulfil their artistic ambitions?
<b>ENGAGED AUDIENCES</b>	Have we reached audiences, build new audiences and provided people with rewarding experiences of the arts?
<b>ENGAGED COMMUNITIES</b>	have we worked with communities to achieve shared goals?
<b>VIBRANT SOCIETY + CULTURE</b>	Are we relevant to the times we live in and the people we live with?

## ARTISTIC VIBRANCY INDICATORS

# OUR IMPACT

the tension/balance

10 PRINCIPLES



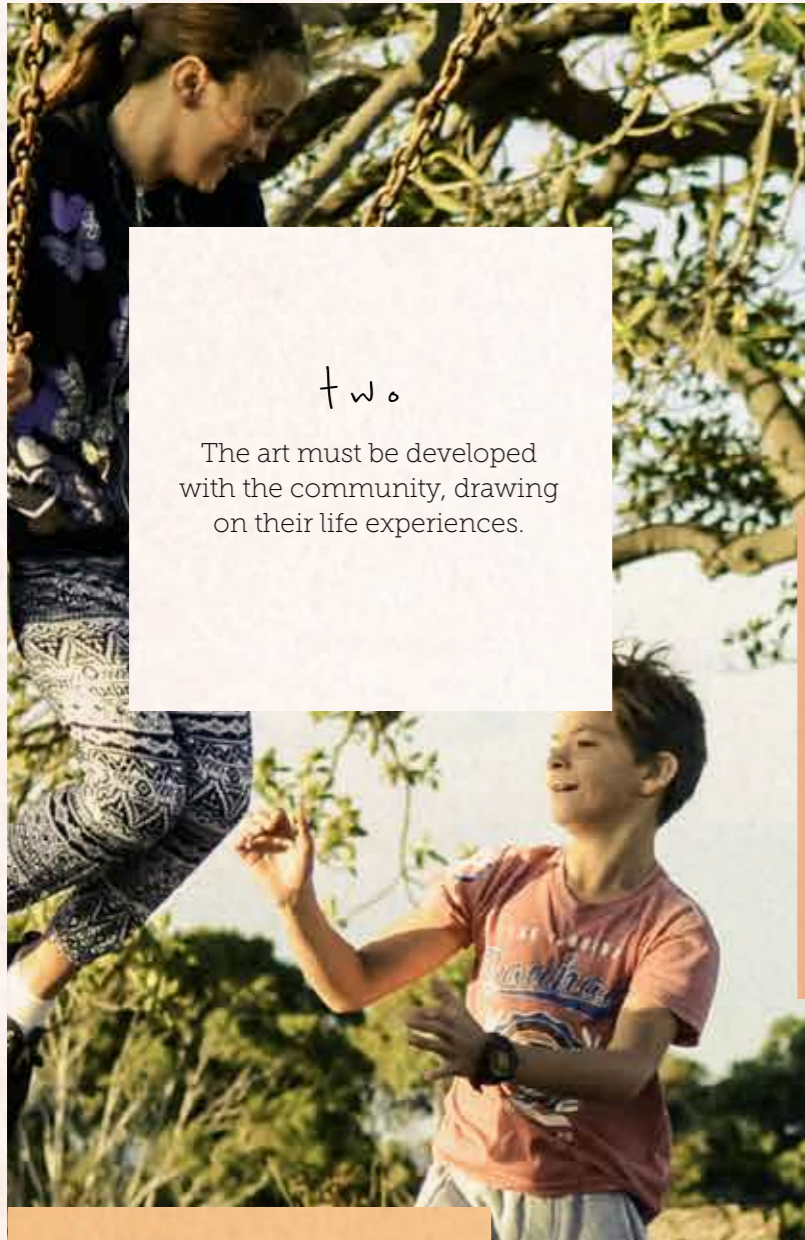
Our process creates a continuous interaction between the community and artistic processes. Sometimes the focus is on community and sometimes the focus is on the art. Much like synchronizing the left and right movement of an unwieldy puppet, when the tension between the two processes is aligned, excellence in creative process results; great art and great community practice, in equal tension. **This is the third space.**

PROJECT	COMMUNITY PROCESS	ARTISTIC PROCESS	IMPACT SCORE
Maven	31	38	69
Blue Rose	38	41	79
Protection	29	40	69
Sea of Bellies	38	36	74
CCC Moree	35	37	72
No Shame	30	38	68
Armidale	26	36	62

HOMetruths Project and First On The Ladder have been in Creative Development and will launch in 2017.

The potential of Maven is only limited by funds. The desire and momentum is there.

# OUR TEN PRINCIPLES



two

The art must be developed with the community, drawing on their life experiences.

one

The art must accord with **be's** mission: to use art to influence change in the lives of individuals and communities experiencing recurring hardship.

three

The art must be both unfamiliar and accessible and should focus on multiple "stories".

four

The art must exceed the expectations of the community and artistic peers.

five

There can be no selection or casting process for participants that involves rejections. If a person comes to a project you must find a way for them to be involved.



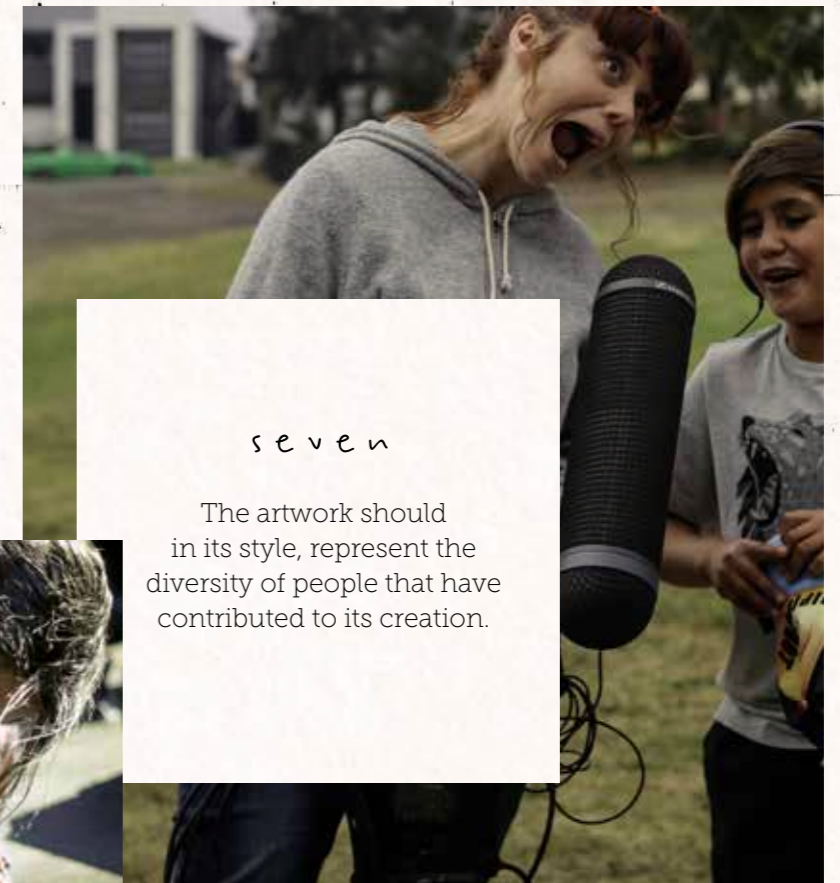
six

The community and the **be** team must all have a go at the technical or craft tasks connected to the artwork.



seven

The artwork should in its style, represent the diversity of people that have contributed to its creation.

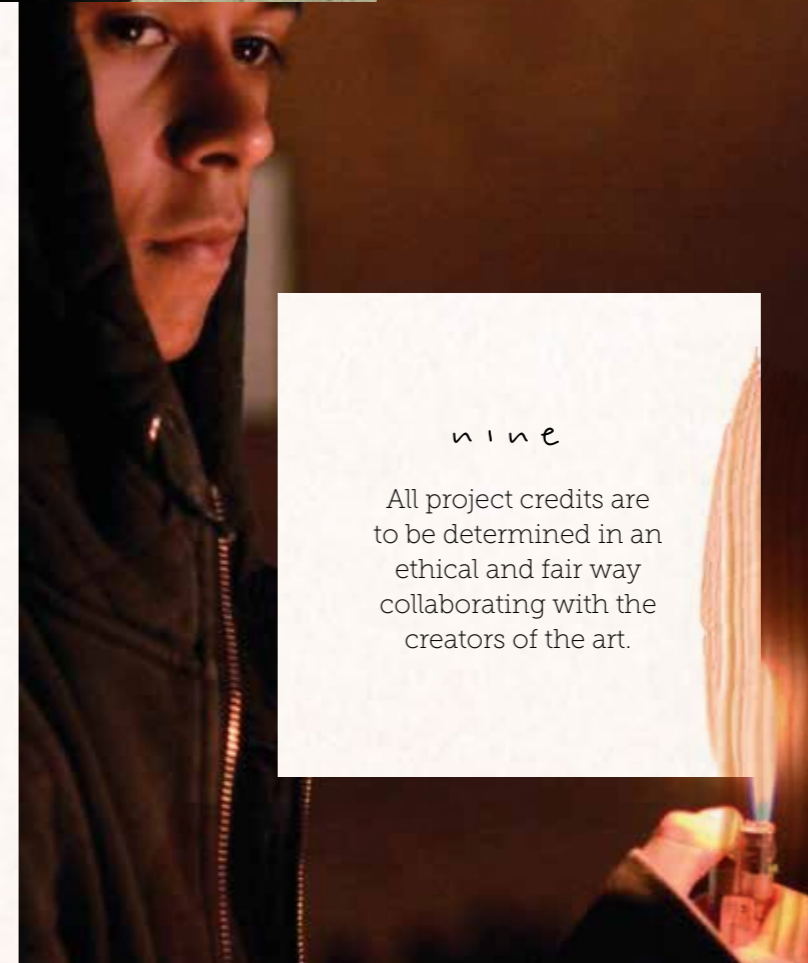


eight

If a participant fails to turn up for a workshop or a performance, the team will still progress with the workshop or the performance, possibly creating a new direction for the art.

nine

All project credits are to be determined in an ethical and fair way collaborating with the creators of the art.



ten

The art must be presented first in the community where it was made.

that i love you



PROBLEM

+ NEED

# PROBLEM + NEED

For young people in regional and remote areas, finding pathways onwards and upwards is challenging enough, let alone if you come from a community that is particularly stigmatised or marginalised and have to navigate others expectations, assumptions or face discrimination due to the colour of your skin, gender, sexuality, the way you speak, or where you come from.

We see time and time again, in communities tackling low-socio economics, that there is an overwhelming desire to grow, create, learn, contribute in a meaningful way or find work. There, bubbles a spirit of entrepreneurship, deep creativity and a commitment to bringing and uplifting others along the way.

The ability to work enables positive transformations for ones mental and physical health<sup>1</sup>. In a similar way, for young people to see their parents working, holds immeasurable weight in changing perceptions of what is possible for their own futures. By shifting the dynamics of a family, one can seed changes in the fabric and aspirations of a community.

However, as we know too well, discrimination is a pervasive and damaging barrier. Subtle bias may actually have heavier implications mentally than overt discrimination. The negative impacts of racism and discrimination on mental and physical health have been found to affect health across generations<sup>2</sup>.

In the same vein, watered-down expectations can influence the ways in which people are treated, create self-fulfilling prophecies, be it in a work environment, health or educational institutions. Expectations and aspirations of self are impacted on by the attitudes and expectations of those around you<sup>3</sup>.

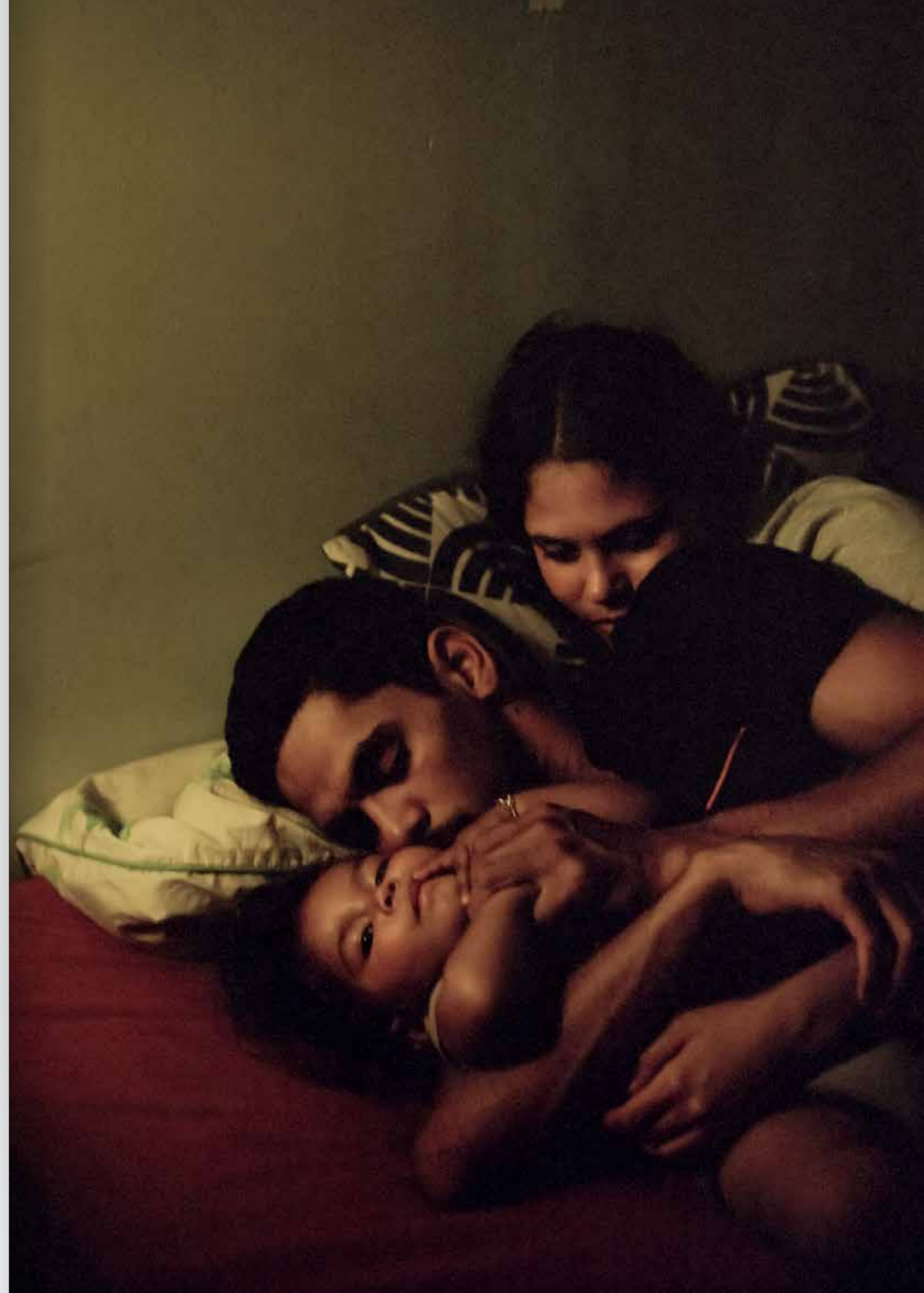
**WHEN YOU'RE CONSTANTLY  
TOLD YOU'RE WORTHLESS,  
YOU BEGIN TO BELIEVE IT.**

Raphaela Rosella  
(be Artist and Mentor)

Life does not hold true to the commonly held assumption that you can find work, excel in school or maintain a healthy lifestyle if only you try hard enough. We know that life can get in the way, and rigid community or government institutions that do not celebrate diversity can exclude people, weighing down on a person's ability to create and maximise opportunity in their lives.

**So, what role can we, as a creative organisation play?**

The arts can challenge the ways we view the world and the assumptions we make. This is why it is as important as ever to continue to develop





and strengthen relationships with workers across all sectors and ensure all factions of each community are connected through art. The hope is that through our artistic and community processes, we can challenge expectations and assumptions at all levels of community and start to change behaviours.

**ITS GETTING REALLY TOUGH,  
BEING SO REMOTE WITH NO  
JOB, MAKES ME FEEL LIKE  
I HAVE NO PURPOSE, I'M  
TRYING SO HARD TO FIND  
SOMETHING TO GET ME OUT  
OF THIS LIFESTYLE AND TO  
BE HAPPY...BUT EVERYTHING  
IS JUST FALLING APART... I'M  
SO KEEN TOO FOR ANYTHING,  
JUST ANYTHING TO GET AN  
OPPORTUNITY TO START  
DOING SOMETHING**

We can start to break down some of these rigid institutions and systems and disrupt old ways of thinking and doing.

Even better, we can support communities to build their own hubs of creativity, from the ground up. Hubs that embody a deep recognition for and value of skills that exist already in community. We can be a good home for young creative people to grow into artists and arts workers, and forge their own paths forward.

In our experience, change is only possible over the long-haul. Multiple interventions over many years are required to break cycles of disadvantage and embed new skills and attitudes among the individuals with whom we work.

Regularly we work with potential donors, community services and government institutions that are excited by our processes and outcomes. However often they are not willing to go in for the long haul or take risks. Nurturing intimate relationships within community and

taking risks is essential to supporting those most difficult to reach and it takes time, sometimes a long time.

Unfortunately, we see donors often take the easy road and fund programs that are easy to understand, quantify and tick their boxes. And there lies the issue, many of these programs do not and cannot ask the question "who isn't here?". It's important that funders consider the risks to community entering into relationships with programs that do not deliver on promises, overlook those for whom quantifiable change is impossible in any short-term timeframe and pack up and leave if the going gets too hard.

We know what doesn't work, top down approaches and those that aim to 'fix' rather than nurturing spaces for people to make their own choices. Consciously working within a two-way teaching and learning framework can enable this. *'Two ways' has the same meaning as 'both ways' – it infers a partner relationship between [individuals of different backgrounds]. By extension that means that both [people] have much to learn from each other, and that teaching and learning should occupy a neutral, negotiated place in which neither presumes superiority or authoritarian dominance. It is sometimes called the 'third space' ...It is a difficult space to negotiate because it is dynamic and fluid...<sup>4</sup>*

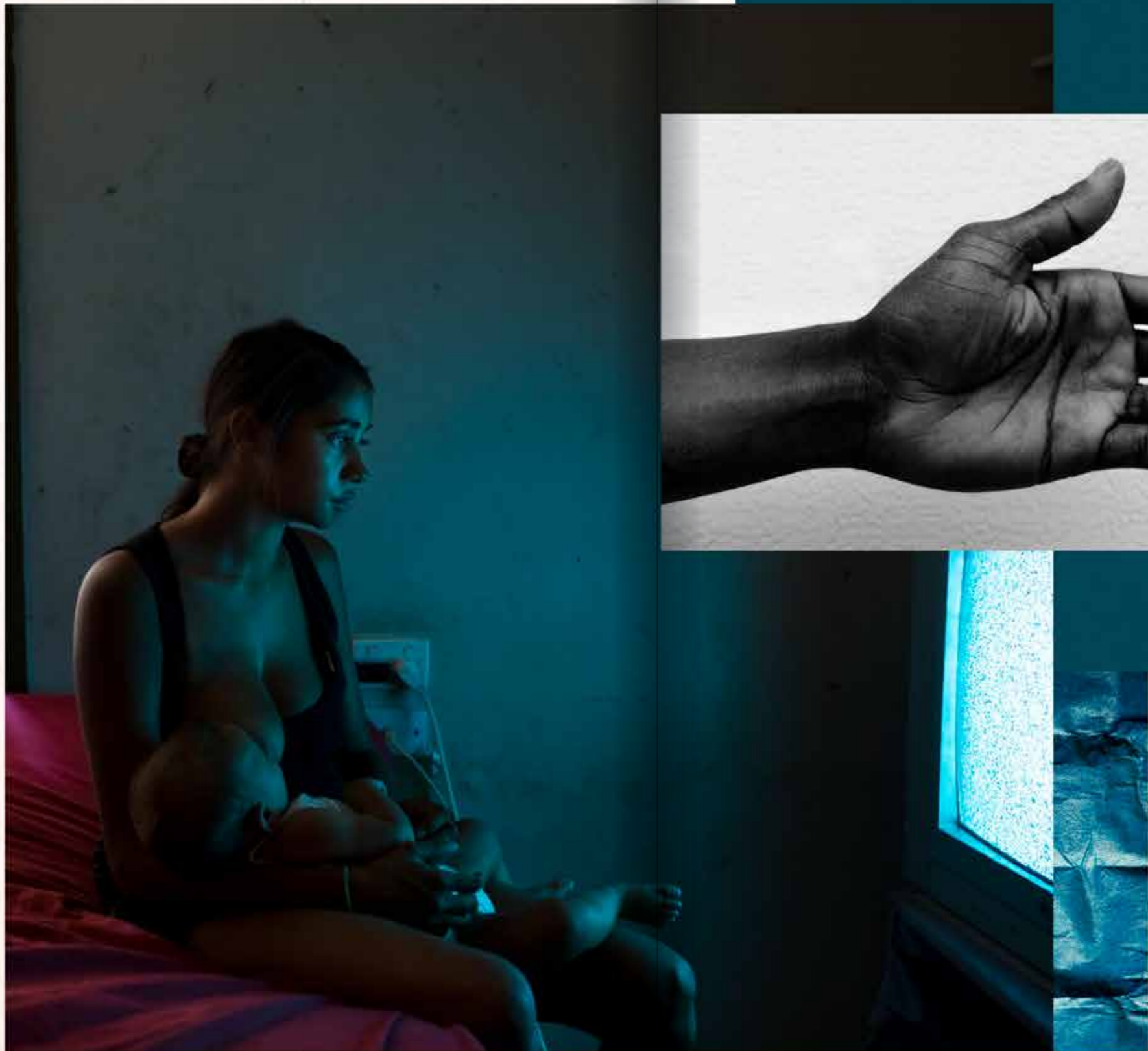
We need to remain humble and constantly remind ourselves that as community workers, arts workers, or funders, we have a lot more to learn.

1. <https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2012/oct/08/arts-funding-partners-young-people>  
2. <http://theconversation.com/discrimination-is-bad-for-your-health-and-your-kids-too-36054>  
3. <http://strongersmarter.com.au/wp-content/uploads/2015/01/SSI-HER-Position-Paper-Final-lowres.pdf>  
4. Purdie, Nola, Gina Milgate, and Hannah Rachel Bell. 2011. Two way teaching and learning: Toward culturally reflective and relevant education. Camberwell, Vic: ACER Press.





not in words  
but  
in my  
actions



ARTISTIC  
VIBRANCY

# ARE WE ARTISTICALLY VIBRANT?

To **be**, "success" is not ranked but is understood in the context of each community or individual. The three cornerstones of our Artistic Vibrancy story are meaning, community control and connection which underpin the five Artistic Vibrancy dimensions of relevance, integrity, quality, distinctiveness, and learning.

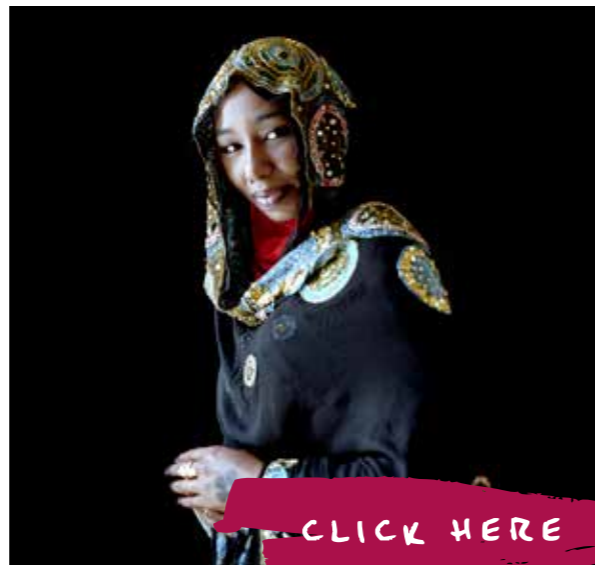
In 2016, across 73 public outcomes over 15 communities, we surveyed and spoke to upwards of 657 audience members, participants and stakeholders to reflect on our artistic health as a Community Arts and Cultural Development organisation.

## We asked:

- Reflection – did it move you?
- Aesthetic merit – was it well put together and was the art product of a high standard?
- Delivery - was it well put together and well presented?
- Experience – did it introduce you to new experiences or opportunities, things you've not encountered before?
- Insight – did it introduce you to new thoughts, did you learn new things?
- Reflection – did you think about people differently?

## What did we find?

We found that by creating great art, we can continue to create an environment for great artists to grow, which means we can engage new audiences, allowing us to engage more within our communities and build relationships with new communities and contribute to a vibrant society and culture overall.



## GREAT ART Home

### Define

**be's** artistic vision is to enable great art to rise up from the margins of disenfranchised communities. We aim to create work that exceeds the expectations of our communities and the people who made them. Through HOME, the Unniwan, refugee, and wider Armidale communities were able to tell their stories of home in new and collaborative ways under the leadership of **be** artist Raphaela Rosella.

### Take Action

Matching non-artists and local emerging artists with professional artists in spaces that allow

for artistic autonomy and creation. This means community members, whether they consider themselves artists are true collaborators and tell their own stories in artistic ways, instead of having others tell their stories for them.

Devising and managing projects that generate opportunities for emerging artists to collaborate with professional artists in the creation of great art.

Enabling all artists to fulfill their creative vision through facilitating the exhibition and presentation of locally-created great art - within the community and beyond through travelling exhibitions and performances.

Through the 31 days that HOME was exhibited at NERAM, members of the public were invited to collaborate in the work by adding their stories of home onto the walls of the gallery, joining a collage of Rosella's portraits and the participants' messages and vernacular photography.

### Reflect

Because of us there is more great art in the world because we are increasing options and opportunities for our communities to be involved in art-making, allowing multiple entry and exit points and not excluding anyone.

We are providing increased access for marginalised individuals and communities to experience great art as audience members in disenfranchised communities.

Because of us, the art created represents the diversity of people that have contributed to it's creation.

People thought differently about the experiences of others in their community and felt more connected.

### Change

Through our work, we need to grow the community's pallet and aesthetic of what great art can be.

We need to continue to embody our 10 Principles and pass on our unique artistic process to the community.



## GREAT ARTISTS Maven

### Define

Our vision is for Beyond Empathy to be a 'good home' to artists to develop and experiment with new work, retaining artistic autonomy and independence.

### Take Action

Supporting great artists and the sector by providing a space and opportunity for emerging artists to grow their skills by working alongside professional artists. Providing professional opportunities for artists to experiment and grow their independent artistic vision.

Through Maven we can support projects developed by emerging and mid-career artists that allow for their growth as great artists and also allow them to mentor others.

Providing professional mentorships for emerging dance artists through the BEAM Project allow them to grow their experience outside their communities and gain skills they can take back and seed in their own work. Through working with Bangarra Dance Theatre, dancers Johnny Brown, Steve Quinlan, Shae Duncan, Jaymen Drahm and Carmel Lardner mentored AIME's Got Game participants to choreograph a new work that allowed them to develop as both mentors and mentees at the same time.

Yanaya has been developed by renowned **be** musician and artist David Leha over the past two years as he worked within the Gomeroi and Unniwan Nations, uncovering hidden Songlines. Through revitalising family songs and composing new songs we are activating new stories and language and allow David to mentor 12 emerging artists in these communities. He maintains relationships when he is outside of the communities via phone and skype.

### Reflect

Because of us, artists have opportunities to take risks, experiment with their new ideas and ways of working with communities. At the same time artists know they are supported by a robust and sustainable organisation that respects

and serves artistic independence, autonomy and decision making and is committed to sharing IP, resources, networks and skills. The development of Yanaya over the past year demonstrated well the ability of **be** artists to take risks and exercise artistic autonomy to uncover amazing new ideas. The seeding of a new dance work in development, Horse's Mouth, from the BEAM Project also demonstrates this.

### Change

We need to grow opportunities beyond what is currently available for artists and generate increased recognition for them. Increase exposure for local artists beyond the expectations and aesthetic of the community. And most importantly have them paid for their time and contributions.



WATCH HERE

## ENGAGED AUDIENCES

### No Shame

#### Define

Our vision is to connect to a far reaching audience by nurturing vibrant art mediums across genres - creating works that are accessible yet unfamiliar but talk to people and provide interest across the mainstream divide.

#### Take Action

We walk with our audiences from the birth of projects so they have skin in the game. Audiences and the work evolve at the same time.

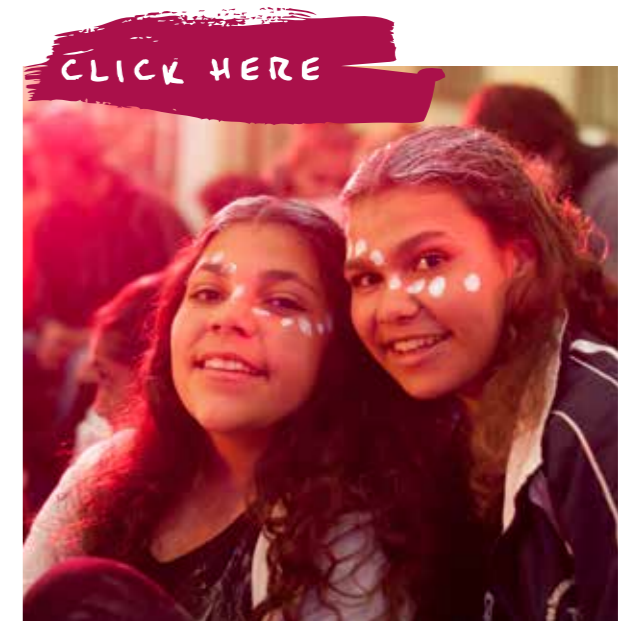
Through producing highly engaging and shareable content, we are able to reach audiences online far beyond the communities in which the art was made. For our No Shame campaign, the use of Ambassadors allowed us to reach diverse audiences in excess of 373 000 people.

#### Reflect

Because of us allied services, community partners and people who don't ordinarily engage with our participants are given opportunities to engage with new stories and experiences and through that, new experimental art forms. The viral nature of Steven Oliver's poem 'Me I Am' has engaged audiences in households around the country, and reached people experiencing Shame from a wide variety of sources. The film has made it into households not necessarily engaged with rural communities and the art they create. Audiences are then enabled to engage with communities far from them and with artists who share very different experiences from their own.

### Change

We need to set up the framework for communities to easily replicate the No Shame model of delivering activities on a community level and make it easier and more accessible for the wider audience online to contribute actively online to the campaign.



## ENGAGED COMMUNITIES

### Festival of the Brolga

#### Define

Our vision is for a supplementary convergence of partnerships and engagement with community and local organisations, allowing opportunities for connection. Also for fractions in the community to heal.

### Take Action

We develop art with the community - drawing on personal life experiences and ensuring ownership, direction, decision making. Created local work is presented at home first. We offer opportunities for community members to be involved in all aspects of work - technical, artistic, marketing, social media and experiment across art forms. Festival of the Brolga allowed for the works to be created in real and accessible locations across the Moree community.

### Reflect

Because of us, marginalised communities and intergenerational disenfranchised people have access to artistic experiences, practices and new ways of exploring beyond what they or others in the community ever thought possible. 78.6% of audience members surveyed rated highly that the Festival of the Brolga improved connection to culture and engagement of the community in Moree.

27 people in the local community had paid work for the first time in their lives as part of Festival of the Brolga.

Festival of the Brolga included all factions of the community, and each group could see themselves represented in collaboration with others.

### Change

We need to work to influence change concerning the extent of trauma and mistrust that exists in communities. We need to take things more slowly - reflecting the pace and experience of the community. We need to balance the needs and experience of the community with the demand to create excellent art for audiences. Sometimes work is produced

for private and community healing first and audiences second.

We also need to work on our relationships with rigid institutions within the community and use art as a tool for opening them to new ways of working with community.



VIBRANT SOCIETY  
+ CULTURE  
Blue Rose

### Define

Art is a common language that mitigates change and offers an effective bridge between people who experience the world in different ways, influencing our assumptions and behaviours and planting seeds for wide-spread social change.

### Take Action

We are contributing to a vibrant society and culture by leading inclusive and accessible art processes and practices that allow for participation where there once was disengagement.

There is no script and there will be no script for Blue Rose. The film is made with people, not about them. There are no casting sessions or auditions; there can be no rejection. The creative team meet the 'stars' through referrals to the project. The Blue Rose Installation provides an alternative to the passive 'screening' of 22 films in production as part of the project and instead creates an experience inspired by the diverse preferences of the project's stars.

Through us, the community of diverse-abilities in the Illawarra has inspired and driven a groundbreaking and unique installation, which is experienced and enjoyed by the wider community.

In its first iteration it has educated and changed perceptions of those volunteering on the installation and those merely visiting and walking through the space.

### Reflect

Because of us, communities and individuals have access to experiencing great art and working with great artists and also challenge their perceptions of what it means to be an artist or art appreciator. They have opportunities to experience new art products and processes, and work with allied services, sometimes for the first time. Like the Blue Rose Installation, alliances can grow through art making and move towards common goals in a community across a variety of groups.

People have an opportunity to step outside their everyday experience. Because of us, people's experiences grow and their understanding of what is possible grows. They realise they can do more and be more - their expectations of self and community improves.

### Change

We need to increase access to new resources and ensure consistency of access in order to do more so everyone can **be** more! We also need to continually challenge our initial responses and perceptions and ask "who isn't here?" and "what am I missing?".

that you  
colour  
my world



OUR  
PROJECTS

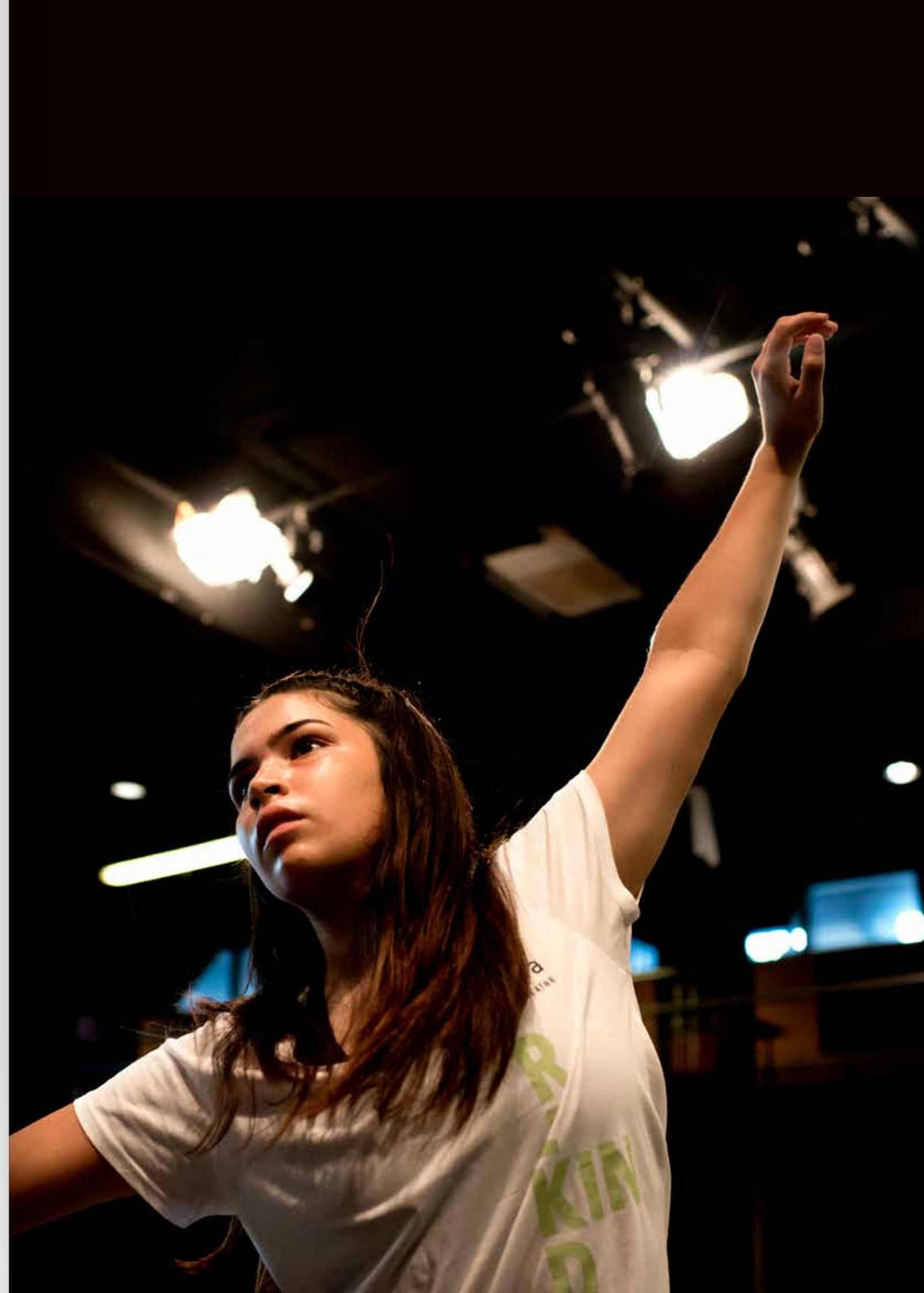
# THE MAVEN PROJECT

National

The Maven Project is at the heart of **be** creative projects, focusing on collaboration, imagination, cultural exchange, creativity, community and learning. Maven places professional Aboriginal artists at the centre of its programs and projects, as cultural leaders and teachers, mentoring emerging and developing First Nations artists in music, dance, physical theatre, film and design. Central to its delivery is the recognition of and respect for Aboriginal people's custodianship over their intellectual property; allowing and supporting them to be in charge of how their work is created and how it is presented to the Australian community. Maven is an accessible and portable platform that offers cultural and artistic autonomy and space for risk-taking and new hybrid works. Throughout the ongoing project communities have reported seeing greater cultural cohesion and improved community relationships, the project focuses on two way learning for developing, emerging and established artists. In 2016, The Maven Project strived to create art works co-created by diverse artists and arts partnerships that pushed the boundaries of excellence and invention. Maven connected to a far-reaching audience by nurturing vibrant art-making that is accessible and inventive and established a 'home' that supports and mentors artistic vision and forges high calibre art. Throughout 2016,

four creative development intensives were delivered, five professional Aboriginal artists collaborated across art genres, 15 emerging artists participated in creative development intensives and 100% of professional artists developed new skills. The Maven Project is supported by the Australia Council for the Arts, Arts NSW and Gandel Philanthropy. The Maven Project is slowly building its way into a cohesive prototype for creating culturally ambitious works and resultant social change across regional Australia.

In Moree, surveys were provided to both teachers and the parents of children at the Moree East Public School In October as part of the Connected Communities project. Responses were received from 32 parents and up to 9/12 school staff. The overall findings reflected both positives of the program and areas requiring greater work. Using a grounded theory approach, it was apparent that program was positively received by students, parents and community. Comments received by teachers are less positive and demonstrate that many had not attended workshops; believed they already knew much of the information provided; and were not inclined to change their teacher delivery as a result. However, 50% of teachers intended to try new skills learnt and approximately 71% had changed their



attitude about the value of the art in education. Improvements in children's self efficacy and perceived capacity to influence their futures was positively noted across surveys.

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

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

## YANAYA

(Returning)

Language survival already exists in these nations. Using melody as the direction-finding tool, YANAYA activates memory, allowing the tradition of songlines to resurface. As each participant embodies their song, they also embody their language. Songlines can't exist without people to sing them.

Yanaya is a project focusing on language revitalization, music and performance engaging

emerging musicians from the Gomeroi and Unniwan nations in Northern NSW. The project has been facilitated by David Leha and will run over three consecutive years. In 2016, 12 emerging and developing First Nations musicians were guided through workshops and one-on-one mentoring. Leha worked closely with the artists and their families, who all have a strong connection to stories and music, in the Tamworth, Armidale and Moree area in NSW developing new songs, stories and performance based works. Relationships between generations were reconnected as songs, stories and the languages of the Gomeroi and Unniwan peoples were used in the songwriting and narrative building process. The project process involved learning opportunities for everyone involved, as mid-career artist, David himself is being mentored by a linguist, Ray Kelly, Wollatuka Institute, University of Newcastle, and three outstanding arts professionals, including Emma Donovan, Larissa Berendt and Rachel Maza.

Yanaya will be presented to the local communities at a public event after the three years are over, in 2019, and then to a nation wide audience. Smaller performances will be developed with participating families in each community during 2017-18. Yanaya is supported by Australia Council for the Arts, leading community arts and cultural development (CACD).

[Watch here.](#)



WATCH HERE



## BEAM

Beyond Empathy Aboriginal Mentoring

In 2016, Beyond Empathy Aboriginal Mentoring (BEAM) engaged emerging dance artists in two week-long intensive with Bangarra Dance Theatre in Sydney, funded by the Westpac Foundation. Gold Coast Bboy Brad 'Yogi' Harrison alongside Aboriginal artists Shae Duncan (Moree), Johnny Brown (Kariong), Steven Quinlan (Armidale), Carmel Vale (Kempsey), and Jaymen Drahm (Cairns/Melbourne) participated in the program. The first intensive was in February of 2016 and the second in September of 2016. Bangarra dancers Sidney Saltner, Chantal Kerr and Patrick Thaiday mentored and trained the dancers in February. In September Jaymen, Yogi and Carmel, under the guidance of Bangarra mentors, taught six young dancers from AIME's Mentoring Got Game Program a choreographed work. The young people performed the work to a crowd of 100 people at Customs House in Sydney.

Following the intensives, **be** established a new partnership with Northern Rivers Performing Arts, NORPA in Lismore. Led by Director Kirk Page and associate artists, **be's** cohort of emerging dance artists will build a new performance work based on their stories and experiences as young Aboriginal people from regional areas around Australia. The project, entitled Horse's Mouth, will be developed and performed in Lismore. The project will start in 2017, with a four-day creative development intensive at NORPA, bringing together Aboriginal stories and dances nationwide.

[Watch here.](#)

## SEVEN SISTERS

In 2016, writer Cathy Craigie was awarded an Arts NSW Fellowship to research the Northern NSW story of the Seven Sisters, in collaboration with the local Gamilaroi community. Over 2017 and 2018 the project will see Craigie travel to



New Zealand and New Mexico to work with First Nations writers on 'similar stories from their local contexts'. The project will evolve into the creation of a significant manuscript on the Seven Sisters story, within a broader First Nations context, while developing Cathy's practice through local and international artistic and cultural exchanges. The project will implement the Maven Projects principles of two way learning, as established writer Cathy learns from other writers, about storytelling from different cultures. In 2016, Craigie spent 15 days in Moree collecting stories with local women and their families.

### **RITES OF PASSAGE** (stART Productions)

Rites of Passage is a feature length film created in 2013, by young people from the Illawarra under the guidance of acclaimed **be** filmmaker Phillip Crawford. The film involved six storylines inspired by the life experiences of the teenagers involved; each story portraying the challenges and disadvantages of marginalised young people. The film was incredibly successful and was the winner of the Special Jury prize at the 2013 Warsaw Film Festival and was also selected to screen at international film festivals in Sao Paolo,

Colorado, Seattle, Cyprus and Canada. The film had many screenings in communities nationally and the young filmmakers have gone onto new and exciting projects. In 2016, stART Productions was created by several of the participants from Rites of Passage, it is a production company allowing emerging filmmakers to make films in community independently of **be**. In 2016, filmmakers Shaniece Igano and Daniel DeFilipo from Rites of Passage produced 15 films for community organizations. For Wollongong Council they produced a short video about the Refugee Challenge program and also a film to promote the local Reconciliation Day Walk. Shaniece also produced two short films for the Kemira program, a project enabling people with disabilities and elderly parents to be cared for in the same home and eight films for Illawarra Multicultural Women's Health Service with funding from the Australian Heart foundation. Throughout 2016, films were also made for Coomaditchie United Aboriginal Corporation, Barnardos youth group, Warilla Women's Health Centre and documented material for local not-for-profit funeral service Tender Funerals. Rites of Passage continues to make an impact on the individuals who were involved through the Maven Project.



# BLUE ROSE

Illawarra

The Blue Rose Film Project started in 2015 and has continued to develop throughout 2016, engaging with individuals of all-abilities who do not use a verbalised form of speech as a means of communication. The film project aims to tell the stories of the participants through their lived experience, examining the way in which people of all abilities interact with the world and with others. The film focusses on developing simple portraits, fictional stories and scenarios inspired by the life experiences and interests of participants of all ages and their families. The project now engages Merrigong Theatre Company / Illawarra Performing Arts Centre (IPAC) as it's major creative partner alongside 15 local health and disability organisations.

In October 2016, the project launched the Blue Rose-Interactive Film Installation, an interactive sensory experience with multiple screens and sensory rooms. The installation was immersive, created for people of all abilities and aimed to engage participants in a sensory and tactile environment at Illawarra Performing Arts Centre (IPAC). The installation was home to four sensory spaces, incorporating 22 short films from the development of the Blue Rose project. The work was created collaboratively by artists, individuals who do not use verbal speech as their primary form of communication, their families, carers and other members of the community. In total,

34 people of diverse abilities and their families were involved in the creation of the project, in collaboration with artist Toby Kryvett, the Merrigong Theatre Company, Wollongong Council, The Cram Foundation, Interchange Illawarra, and Ability Links. Over 200 people from the local community attended the installation over two days.

15 local volunteers were trained to 'host' the installation and many went away with new knowledge and a deeper understanding of experiences of people who may see the world in a different way.

**WONDERFUL EXPERIENCE.  
CONFRONTING AT FIRST BUT  
STRETCHED ME IN A POSITIVE  
WAY. HAS GIVEN ME A NEW  
PERSPECTIVE ON HOW I INTERACT  
WITH PEOPLE THAT HAVE A  
DISABILITY AND HELPED ME TO  
LOOK PAST IT. THANKS ALL.**

Evie (Blue Rose Volunteer)

The wider community took a strong interest in the project and demonstrated by the media attention it attracted. Three main local news sources in Illawarra reported on the story WIN TV





news, The Illawarra Mercury and ABC local radio within two days of each other. Two trailer films to promote the installation were viewed 13 500 times on facebook. Surveys were provided to visitors of the Blue Rose Interactive Film Installation and the overall findings were exceedingly positive, with approximately 95% of the participants surveyed expressing that they had 'loved' the experience and with over 80% indicating that they had felt a sense of connection with others in the space. Most importantly, the people of all abilities had an incredible time participating in the Blue Rose Installation project and their families, carers and support workers expressed that project allowed the experience of seeing their loved ones acknowledged and respected by their community.

*I loved everything, but if I had to pick a favourite part it would be the shadow room, because it relaxed me and really helped my stress levels decrease. Everything here really enhances my mental health.*

Visitor to Blue Rose

Alongside the installation, two workshops were run in the exhibition space, engaging individuals within the community in a discussion about issues that are relevant to people with access needs and their families. The first workshop, Artistic Collaborations with People of All-Abilities explored strategies for communities looking to engage and foster more creative and inclusive experiences. The second workshop gave practical skills to parents and carers looking

to create their own sensory spaces either at home or within the community.

Overall, the Blue Rose project is fostering an environment where stories and creativity can be shared and where individuals with diverse-abilities can come together. The project considers itself to strengthen the National Disability Schemes vision of providing individuals of all-abilities with the skills and opportunities to fulfil their potential as equal citizens. The Blue Rose Installation and film project is run in partnership with Disability Service Organisations in the Illawarra.

**IT GETS EVERYONE TOGETHER  
OUT IN THE COMMUNITY.  
SEEING LOTS OF FRIENDLY  
HAPPY FACES IS GREAT AND  
VERY WELCOMING.**

Visitor to Blue Rose

*We might look different, we might play differently, we might not speak language the same way you do. But our experience of life is made up of humour as well as challenges, just like yours. if you take the time to see our stories we have many things to share that will inspire you with fundamental truths about the way we all interact with our world.*

# PROTECTION

Illawarra

Protection is an ongoing collaborative project engaging children under 12 and their families from the Illawarra region, in producing images and short narrative film material using photography, animation and drawing. The individuals who have participated in the project are members of the community who have experienced ongoing hardships. Many have lived or currently live in public housing or have experienced other forms of social difficulty. The project will produce a feature length film, a selection of short films and an educational resource for primary schools.

The Protection project is at its mid point in development with stories, images and animations produced over this time culminating in a variety of community based events. The overall direction of the production has been developed in collaboration with the children and will communicate to the audience narratives surrounding childhood, inspired by their lived experiences.

In 2016, the second year of production, **be** worked with 171 participants, 136 of whom are children under 12, and their families over 122 workshops to continue producing film material for Protection. The team completed major storylines for the film and began the editing phase of the production. In May of 2016, the young people presented a free screening of Protection work-in-progress short films in community at the Gala Cinema in Warrawong.

A selection of draft scenes were shown and the participants were very happy with the result and the response they received from the wider community. In December of 2016, Protection collaborated with Coomaditchie United Aboriginal Corporation on a No Shame event that also involved filming a number of scenes. There was also a small outdoor screening of draft scenes from the film in the Bundaleer Estate. As well as this, the New South Wales Department of Family and Community Services screened a loop of material from the Protection project during the "practice" conference for case workers around the state.

Protection aims to be completed and presented to the public from late 2017 onwards, with artist Tessa Parsons creating the 'cinema cubby', an installation cubby house that will visit primary school across the country, easily set up in classrooms or halls, in order to create a space where the children can screen their film and engage with other students. Hosted by Protection's talented young cast members, these screenings will include child-lead discussions around the themes of protective behaviours and respectful relationships.

The project aims to engage the community through starting discussions about relationships and the importance of encouraging and engaging children in learning and leadership.

Supported by: Arts NSW, The Australia Council for the Arts and private philanthropy.



WATCH HERE



# SEA OF BELLIES

National

The Mubali program, established by **be** in Moree in 2004, is a belly casting project involving young Aboriginal mothers who required much needed ante-natal and perenatal education from Midwives and elders. Making moulds and casts of pregnant bellies was the tool for connection. The project has now expanded exponentially to engage woman from communities across Australia, now reaching across Moree, Coffs Harbour, Nambucca Heads, Bowraville, Macksville, Forster, Redfern, and Rozelle in NSW and Deception Bay, Strathpine, and Salisbury in South East Queensland. Sea of Bellies was originally run in conjunction with the Kamilaroi Midwifery Service at the Moree Base Hospital. In the past, young Aboriginal women would only be seen by the midwives at the time of birthing in the hospital. Through participating in the program women are getting together with midwives each week during their pregnancies as they make plaster casts of the pregnant bellies alongside elders who paint the finished casts.

In 2016, **be** developed an online toolkit aimed to be launched in 2017. The kit celebrates the ten-year history of Mubali and Sea of Bellies and provides information for others hoping to replicate the project in their communities. The development of the toolkit has allowed **be** to collaborate with health care and other providers to build strong relationships that support young women within communities.

The toolkit includes a series of 4 short films from across NSW and QLD communities and several interviews with women who participated in Sea of Bellies. Over the course of 2016 these interviews were filmed and women spoke about their experiences as young mothers. Also included are two educational resources for young women on ante-natal and perenatal health and step by step instructions for making belly casts. In 2016 in Coffs Harbour, Sea of Bellies established a partnership with Kulai Aboriginal Preschool and runs alongside the monthly playgroup. The connection with Sea of Bellies to the preschool has improved connections between young mums and the preschool, who have reported improved attendance of families at the space and fostered stronger relationships with health workers in the area, maintaining the relationships with families through the preschool years. As well as this, local artists Yarna Denise Buchanan, Francine Edwards and Annalisa Wilson painted alongside elders and many local children during the school holidays.

In Forster, an exhibit of bellies, hand and feet casts were shown at the Great Lakes Library as part of NAIDOC Week in July, with over 200 people visiting the exhibition. In Strathpine there was an excursion to the Women's Birthing Site at Nungeena with a group of Indigenous mothers and health workers and one community screening and consultation of the draft film



to an audience 45 people. In Coffs Harbour community there was an exhibition titled *Who you Gonna Call* at the Local Services NAIDOC Week event showcasing bellies, hands and feet to an audience of 300 people and a Health Services Family one stop shop check up both at the Coffs Harbour Showground. In Moree, a collaborative Nest sculpture was created from collected fibres, sticks and ribbon with written text woven into the work. The installation sculpture was created by the women and ran alongside the plaster casting.

Across all of the programs 25 services were connected to strategy via the development of the toolkit and 80% the workshops with young mothers were run independently of **be**. In 2016, 65 bellies were casted nationally, 108 hands and feet were cast and over 60 workshops were run. The Sea of Bellies project empowers young Aboriginal women by reinforcing cultural identity, pride and health education to pass on to the new generation. The women who have participated in casting their pregnant bellies are

often marginalised and through participation are provided with community support, health education and a space to engage with older and younger generations.

*This depth of intimacy promotes a sense of wellbeing that is experienced by the mother individually as well as her partner/or family member/friend or whomever she may wish to share this experience with. With mothers who don't have partners – again we are able to connect on the most intimate and personal level – in a way that is nourishing and respectful, potentially promoting healing trauma from previous relationships that may have been violent and abuse to varying degrees. This type of engagement in a traditional sense connects us to thousands of years of Women's Business and Boring Lore.*

Marianne Wobcke, Australian Nurse-Family Partnership Program

Supported by Arts NSW, the Australia Council for the Arts and private philanthropy

*Many of our mothers are disconnected from their mob, their culture and struggle to find a sense of identity in our contemporary urban contexts. The process of honouring their unborn child through this creative activity provides them with an opportunity to rewrite their birth stories transforming trauma and pain into an opportunity to translate their journey into a rich visual creation that will inevitably become a treasured family heirloom.*

Marianne Wobcke  
Australian Nurse  
Family Partnership Program



## CCC MOREE

Moree

### Creativity, Culture and Connection drives education

CCC Moree is a partnership between **be** and Moree schools as part of the Connected Communities project that started in 2014. Workshops are delivered in community, with community and for community using creativity and culture to strengthen the students who participate. Moree CCC aims to change the way Aboriginal children are educated through increasing community involvement in learning. In 2016, Moree CCC worked on three major projects; Gayindjuul Yulu-gi (Child's Play), which supports early childhood learning and the foundation years, PLAY which supports creative learning in social housing areas and the Festival of the Brolga supporting primary and secondary education through art. Across these three programs 152 workshops were conducted over eight different genres of art and culture. Schools articulated an improvement in attendance and highlighted positive links between workshops and improved behavior and participation. **be** would like to establish Moree as a 'learning' community and aims to use their programs to create transferrable skills for students. Wherever possible **be** professional artists are from the Gomeri nation. Moree CCC is supported by Arts NSW, the Australia Council for the Arts, Jenour Foundation and private philanthropy.

### GAYINDJUUL YULU-GI

Gayindjuul Yulu-gi (Child's Play) is a contemporary music and play experience that engages children aged between 2-5 and their families in a creative and artistic cultural experience. The project has a strong focus on language and supports early cognitive development in young children. In 2016, a series of workshops took place at Kiah Aboriginal Preschool with professional artist Simon Mellor from Magic Electricity Box, Elders from the local Moree community and local Aboriginal artists, both emerging and established. The project uses the stories of Gomeri people to tell create songs and movements for the preschool students to perform. In 2016, the Kiah Kids CD was launched with five songs written and performed by Mellor and the children from Kiah preschool titled Yuligi Yugul Gari. It included a community launch with 50 families and services attending. The Gamilaraay language was used throughout the workshops and on the CD. Over 2016, there were three performances by the children including at the Festival of The Brolga. The project aims to continue throughout 2017. Gayindjuul Yulu-gi reconnected the Moree community through educating children in culture, language and stories.

[Watch here](#)



## PLAY

Play is a popular visual arts workshop for children aged 0-9 in the Moree community and engages students in art making activities in community, encouraging creativity and imagination. PLAY is free and offers students recyclable materials and basic arts supplies to make artworks of their choice. It is delivered in community, in vacant housing blocks in social housing areas. PLAY offers children the opportunity to engage with their peers and families in a fun and creative activities. In 2016, PLAY attracted crowds of children and their families and offered a much needed break to those who are dealing with issues at home. There were six workshops run, reaching over 120 community members. PLAY improves participants' self-confidence, happiness and their connections within the community. Through arts led experiences, it enables opportunities for parents and family members to play with the young children. PLAY was initiated through a partnership with Polyglot Theatre.

## FESTIVAL OF THE BROLGA

Brings together the Gomerai community of Moree, local schools and elders in a biennial festival celebrating local people and stories. The festival is produced through mentorships run by artists, dancers and cultural leaders engaging students from local preschool, primary and secondary schools. Workshops reach out into

community engaging with young people not at school and Elders. Through a series of workshops and one-on-one sessions, the festival is brought together, to tell the story of the Brolga. The workshops and mentorships aim to develop the story-telling skills of the young people across different genres of expression, including dance, performance, theatre, drumming and song. The stories come from the Elders and the community, giving the young people an opportunity to engage with cultural narratives from the past and the present. Festival of the Brolga was born in 2000 by local woman Auntie Marg Adams. After many years at rest it was resurrected in 2014 to the delight of the Moree community. The content of the festival is devised in collaboration with professional artists, local emerging and mid-career artists, and cultural leaders with contribution from the community but mostly from young people.

*I remember sitting in the audience admiring the fact that there were so many participants of all ages. It felt so good to be a witness along with a full audience to this positive event. It was topped off to hear a young man say to another "Geez its great to be Aboriginal."*

Radical Son

In 2016, Festival of the Brolga brought together the community with a range of performances, from hip hop, sharing stories about community heroes, drumming, and contemporary and traditional dance. There were 105 workshops



across eight art forms leading up to the festival with artists Thelma Plum, David Leha, Kai Tipping, Nick Lupi and Jimmy Boserio (Spit Syndicate) and James Albert (Jimblah) mentoring young people.

### BROLGA IS MY NEW FAVOURITE FESTIVAL

Radical Son

The festival was widely attended, drawing a crowd of 650 people, and involving 117 young people from five schools, Moree East and West Public Schools, St Philomena's, Barwon Learning Centre and Moree Secondary College plus other young people from community. Ten film clips were created by young people for Festival of the Brolga with three of them celebrating local heroes. Surveys were given out the young people who participated in the project, 94.4% of those surveyed stated they felt a positive impact when asked if the experience helped them have the ability to work in a team with others to achieve goals and 90% rated positive impact on the development of their self-confidence. The community responded well to the festival, those who were surveyed outlined the overall impact of the event as positive for the those involved. Community members stated that they believed Festival of the Brolga improved the young peoples creativity, connection to culture and engagement with the community. This year the festival was directed by Matthew Priestley.

*A group of young performers were sitting below the stage watching a performance. I took the opportunity to scramble to the front and get some photos of the performance on stage. All of a sudden the group stood up and began clapping in rhythm with the performance. Still kneeling, I became trapped between the stage and the group of young people as they stood facing the audience. It was intense. It was powerful. As I looked up, the girls in front of me kept turning around to catch a glimpse of the performance on stage. As they stared in awe, the excitement and wonder on their faces is what has stayed with me. This is what FOB is all about. Its about creating interest, fostering talent, celebrating culture and giving young people the opportunity to shine. Its also an opportunity to bring community together & celebrate its heroes and show others what Moree is made of.*

Raphaela Rosella, Photographer

*It was one of the most amazing things I've seen in Moree where all parts of the community were involved. To see our children thriving through the various arts and productions and the amount of community participation was unbelievable, for all of us to come together.*

Community member

Supported by Arts NSW, the Australia Council for the Arts, Jenour Foundation and private philanthropy.



# HOMETRUTHS

Moree

## Moree Aboriginal Women create safe futures

HOMETRUTHS is a creative project empowering Aboriginal women in Moree who have been affected by domestic violence. The project aims to create a space where healthy boundaries can be reset and the process to creating a safe future for these women and their families can begin. Six artists were involved in the facilitation of the project and 23 women from Moree and their families participated in 2016.

HOMETRUTHS began in July of 2016 and engaged the participants in the creation of a collaborative artwork. There were five trips to community, with each woman given a space to tell their story and the opportunity to be heard by others. Throughout the workshops trauma support was provided and new strategies to disrupt patterns of harm were implemented, using creativity and art making as a tool for reinvention. It is important to start a dialogue about domestic violence within community and it is vital to assist those who had been affected by violence in a process of healing and empowerment.

*The participants of HOMETRUTHS are encouraged to seek out stories which empower and reconnect them to community and culture. In doing this, what is addressed is the unhelpful belief that peoples' problems are a reflection of their true identity, opening up opportunities to retrieve their lives and relationships from the influence of the problem.*

Fiona Macfarlane

In November of 2016, BE artists and cultural

leaders Raphaela Rosella, Cathy Craigie, Bibi Barba, and David Leha travelled to Moree and facilitated the workshops in community with the women. During the beginning stages of the workshops, artist Cathie Craigie brought in history books about Aboriginal families in Moree, the women spent time talking with each other about past generations and the changes that the Moree community had seen over time.

I INVITE EACH WOMAN TO NARRATE THEIR OWN PAST, PRESENT AND FUTURE SELVES IN THEIR OWN TIME THROUGH THE INCORPORATION OF ARTIFACTS, PORTRAITURE AND HANDWRITTEN TEXT. THIS WILL TAKE TIME BUT I BELIEVE OVER A NUMBER OF VISITS TOGETHER WE CAN MAKE A POWERFUL, CONFRONTING AND MOVING BODY OF WORK.

Raphaela Rosella

This conversation led to the women taking Craigie on a tour of Moree, talking about the history of the place and the memories they have growing up on the mission, sharing their stories and experiences before creating the artworks. Artists Raphaela Rosella and Bibi Barba then assisted the women in creating works using clay, drawing, song and words. Rosella also took portrait photographs of the women and recorded

their stories. The women of Moree are strong, empathetic and intelligent and this is reflected in their art making.

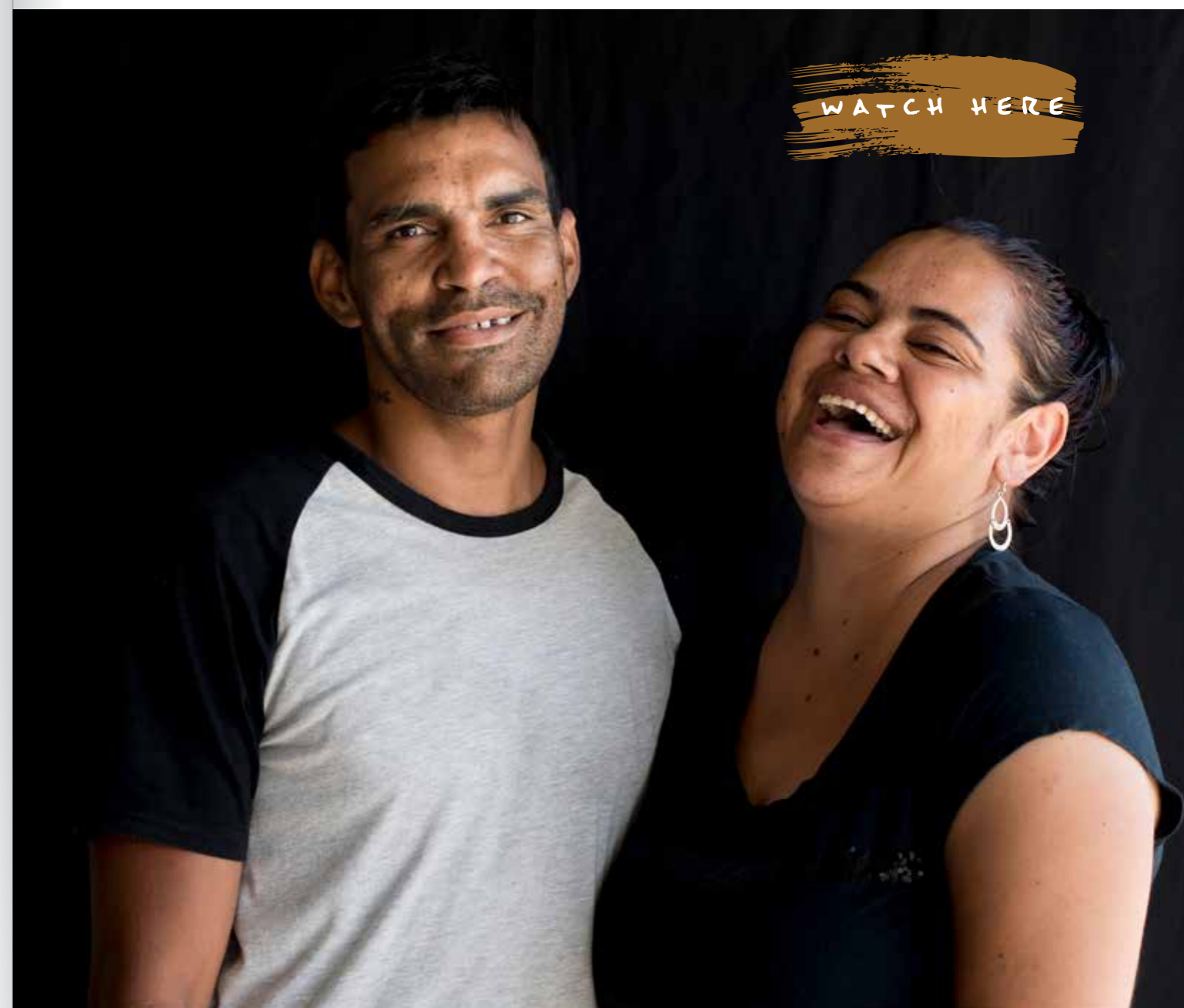
The women were given an opportunity to learn in an environment that is situated around an immediate exchange between the artist, themselves and their families. The focus of the project is to develop creativity through exercising a 'process over product' culture, valuing the experience and benefits of the art making process rather than focusing on the end results. This encourages the women to engage in new ways of thinking, about art and about themselves, and also encourages experimentation with new materials and processes.

HOMETRUTHS will bring together these powerful written stories, paintings, music, songs and

photographic portraits, and will culminate in exhibitions in Moree and Sydney in 2017. HOMETRUTHS aims to train local artists, through a mentorship with professional artists, into continuing the project independently. Overall, the project raised \$50 000 that was matched by Creative Partnerships through crowdsourcing, giving circles and new donor relationships. The crowdfunding campaign was particularly successful with over \$10 000 being raised in a short period of time. The project aims to create stronger futures for Aboriginal women in Moree, create new skills for emerging artists in the community and aims to start a much needed conversation within the community about domestic violence.

Supported by Creative Partnerships and the Aboriginal Benefits Fund.

WATCH HERE





## NO SHAME

### National

No Shame is a national campaign that encourages young people to step out into the light and be proud of who they are, their skills and contributions to society. Shame is experienced by many people, it holds individuals and communities back from reaching their full potential and from loving themselves and their uniqueness.

No Shame celebrates identity, achievements and strength. The project began as a community event, No Shame Day, held on the second Friday of December every year in Armidale from 2012. The event was a celebration of being 'shame free' involving comedy, poetry, dance and song and engaging marginalised members of the community. No Shame Day was an opportunity for these individuals of all ages to come forward and perform to the public with pride and without shame. The project aimed to encourage people to 'shine without judgment', and was an opportunity for participants to stop judging themselves and celebrate talents that are usually hidden from their communities. The project has now evolved into a national online campaign, each year, for a week in December, **be** invites young people and other arts organisations to share pictures, videos, artworks online sharing stories of how they have overcome shame.

In 2016, our online campaign had 1 740 followers on facebook and we reached an audience of over 373 000 with the help of our Ambassadors Steven Oliver and Jimblah. For the campaign we produced seven images by Raphaela Rosella and one new film of Steven Oliver reciting his powerful poem Me I Am. The film had massive impact, being shared online 1 480 times.

Two No Shame events were also held in communities around NSW in December. **be** Collaborated with artists, schools, and the local community to present No Shame workshops and public performances. New partnerships, collaborations with artists, organisations and communities were established and created, in Moree and the Illawarra. They presented cross-community projects through engaging with and inspiring marginalised individuals and groups, and created connections with the broader community.

**THIS IS SO VERY WONDERFUL  
VERY ARTISTIC AND THE EMOTION  
I FELT WAS INTENSE I LOVE THIS  
AND BELIEVE IT SHOULD BE SHOWN  
SHARED EXPERIENCED AS MUCH AS  
POSSIBLE VERY POWERFUL MESSAGE.**

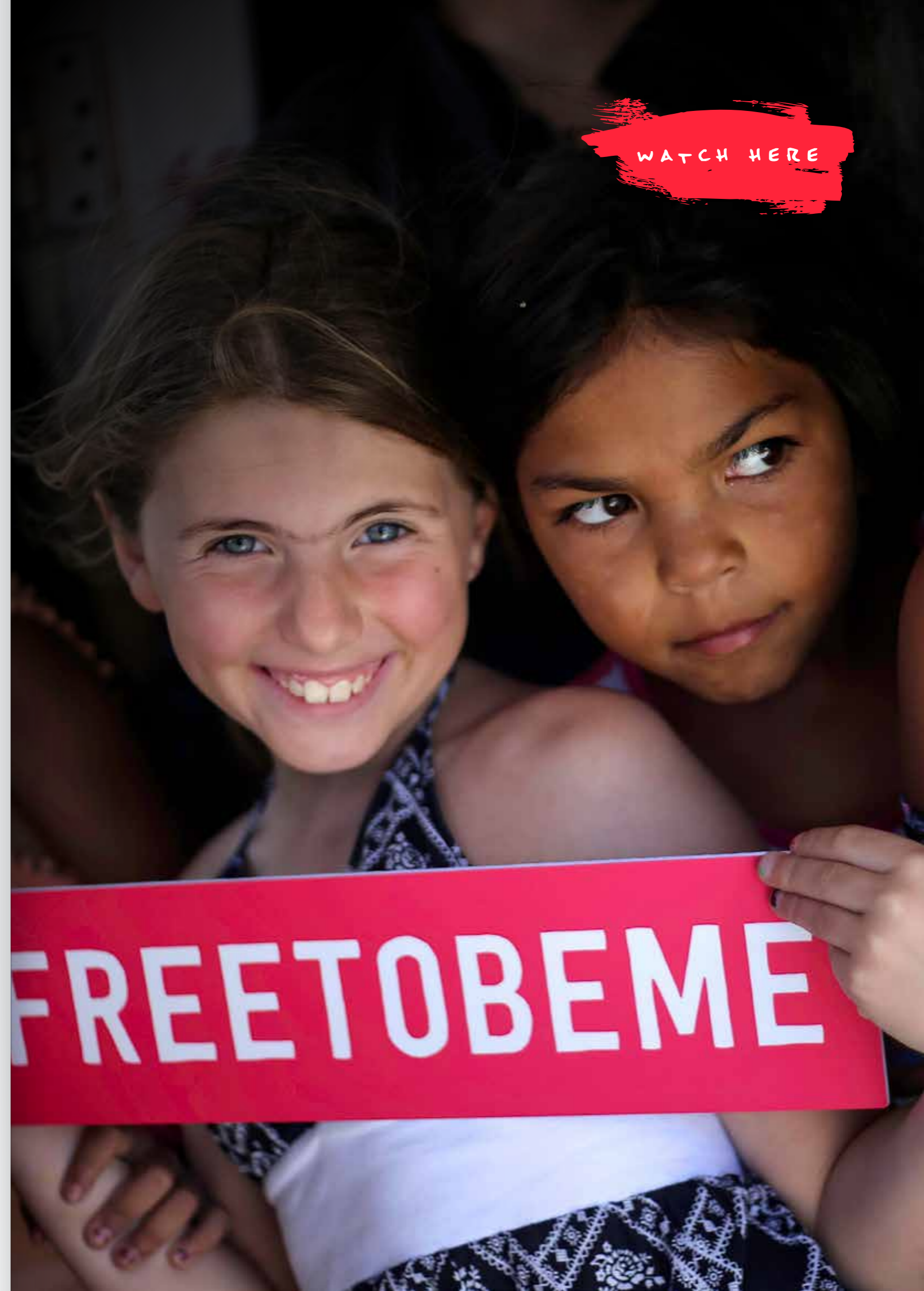
Jessica Elise

Public performances in both communities were attended by over 200 community members with 150 young people participating in creative activities on the days. Our No Shame photobooth was a hit and gave community members the chance to tell their No Shame story.

No Shame aims to address the feelings of shame that continue to adversely affect the positive self-esteem and personal successes of many young people. The goal of the project is to bring people together to talk about what they are most proud of and to celebrate and share the many diverse talents of the Aboriginal community - shame free.

Supported by Arts NSW, the Australia Council for the Arts and private philanthropy.

WATCH HERE



# ARMIDALE PROJECTS

Armidale

## PRIVATE POSTS

Private Posts explores ideas of storytelling and collective narratives through an interactive community art installation. The project was supported by the New England Regional Art Museum, Locals 4 Locals and the University of New England.

**THE POSTCARDS AREN'T A NEW IDEA BUT IT'S TIME TO GET BACK TO WRITING THINGS DOWN, REFLECTING RATHER THAN NOW WHERE WE'RE SO USED TO COMMUNICATING BY TEXT AND SOCIAL MEDIA, THERE'S ALL THIS NOISE THAT WE'RE LIVING IN.**

Jonathon Larson

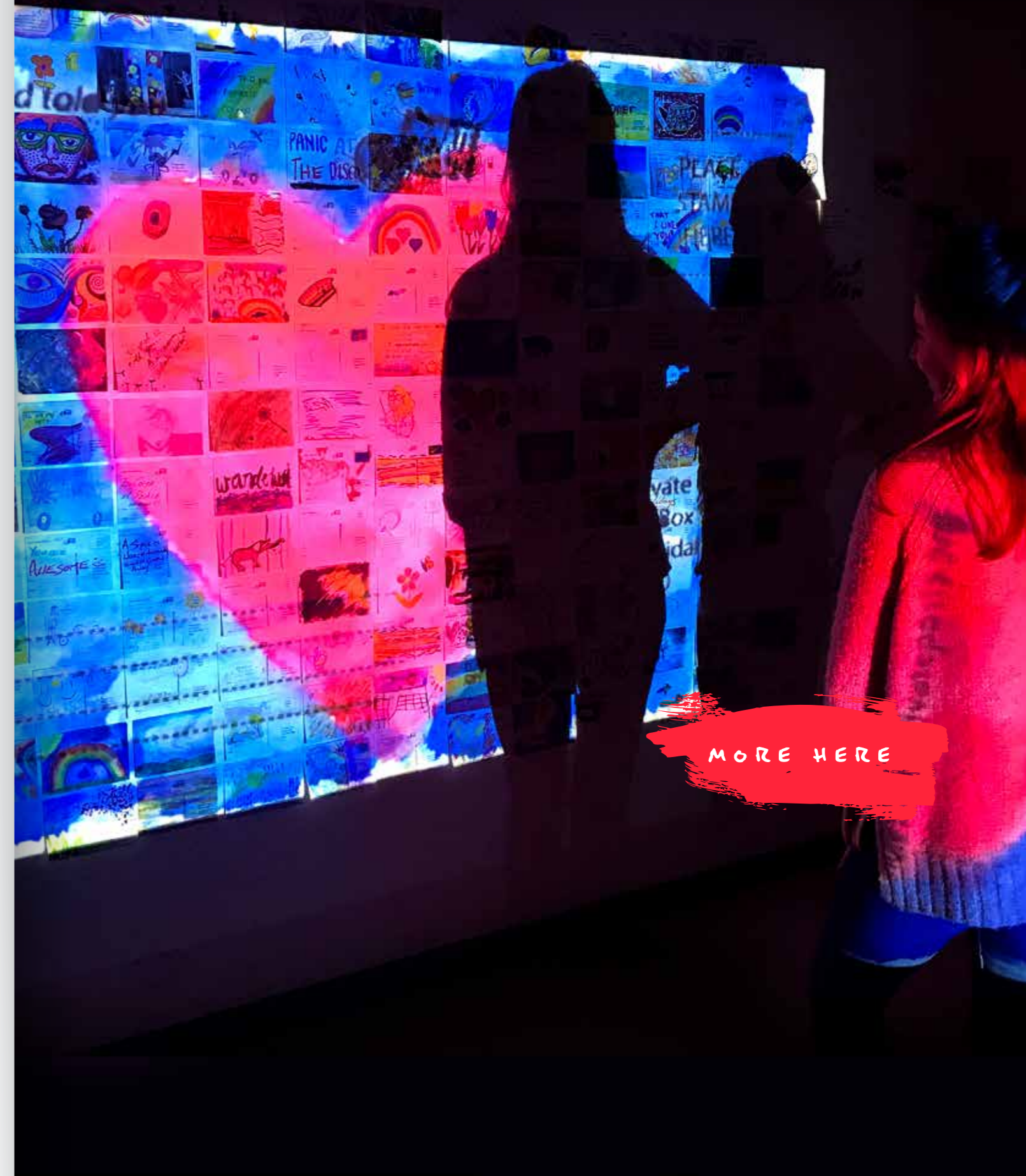
Over a series of months in 2016, members of the Armidale community were invited to share private regrets and recollections on postcards. Each postcard began with the first line "I wish I'd told you..." and were available online, in a pop up arts space in the mall and at a number of events, including the University of New England Wellness Day and the Black Gully Music Festival. Participants were invited to draw images and share handwritten messages on the postcards which were then digitised. The works were shared online and were made visible throughout the Armidale community, this

included projecting the works on community space such as shop fronts and public walls.

Sophie Masson from the New England Writers' Centre led community workshops and assisted in developing shared narratives from the collected postcards. Felt Tip Theatre Company then used what they had created and worked with the community, local writers and actors to develop the narratives into 'portrait' pieces that were performed on stage and recorded on film by Jonathon Larson. Private Posts climaxed in a 6 week-long exhibition at the New England Regional Art Museum from 11 February - 19 March, 2017. The exhibition brought together the postcards, in object and digitised form, collected over the previous months, alongside a short animated film in an interactive community art installation with immersive soundscapes and video projection, facilitated by Jonathon Larsen and Ned McDowell in the exhibition. It was reported that the project received hundreds of entries.

*There are some things there that are deeply personal and you sort of wonder if you should be putting it on the wall... so many people said the same thing in a slightly different way... You can see there's more about us that's similar than different, we all think we're in this bubble but we're not - we have so much more in common than we think.*

Jonathon Larson





The aim of the project was to build stronger connections within the community and instigate personal reflections and healing. The project was well received by the community of Armidale and engaged individuals of all ages and backgrounds.

This project has been assisted by the Australian Government through the Australia Council for the Arts.

## RUN WITH IT

*The ARI encourages both solidarity and growth enabled in a nurturing environment, the sharing of time and space with people who have similar life stories and have the common passion: the expression of self through painting whilst adding value to both self and the community.*

Jim - Participant

Run With It is an artist run initiative that was established in Armidale in 2016, the initiative supported a creative group of 15 people identifying as living with a mental health disability. Run With It is an Accessible Arts initiative and is part of a group of 8 other ARI's that were established nationally as part of the project last year. Accessible Arts partnered with Beyond Empathy and Arts North West to assist

in producing the project with funding from the Lifetime Care Support Authority. The project was also supported by the New England Regional Arts Museum, NERAM.

The ARI was very successful with the participants attending regular classes throughout 2016 at the Packsaddle Studio in Armidale. The aim of the project was to broaden the skills and opportunities for the artist involved through two strands, the first was a mentorship with artist Ross Laurie. This included art classes specialising in technical and conceptual development for the artists, with a focus on painting. Laurie taught the history of art, composition, the use of colour and colour mixing, mark making and the critiquing of one's own work. The second strand provided the participants with practical information and planning on professionalism within the arts. This was run by Ned Mcdowell and focused on marketing; this included teaching the artists how to write artist resumes, biographies, artists statements, exhibitions applications and social media. The artists regularly visited exhibitions at NERAM and were encouraged to attend openings.

The project culminated in a group painting exhibition at NERAM on the 23rd of September 2016, the opening was attended by 200 guests,

with each artist contributing several works and with 8 artists selling one or more over the course of the exhibition. A 20% sale commission was taken by NERAM, which will be directed back into the project to ensure its' sustainability in the future.

*The classes have been a godsend. realising i am not alone in my pain and issues. Though we do not talk about our inner issues or past there is a knowing from being part of this class where we are free to paint, interact and build friendships both personal and professionally. I feel more supported than i have ever felt in my life.*

Nick - Participant

The Initiative ran on a very limited budget, an annual \$6430, and is a testament to what can be achieved with little economic support. The project demonstrates how the practice of art can directly transform and improve the lives of people living with disabilities and mental health issues. The artists involved gained self-confidence, knowledge and most importantly walked away from the experience with artist resumes and the ability to apply for other exhibitions and arts opportunities.

In 2017, **be** aims to continue the ARI with a new arts initiative titled 'Run With It Further'.

Supported by Arts NSW, the Australia Council for the Arts and Accessible Arts.

## UNHELICA

In 2016, **be** photographer and artist Raphaela Rosella invited young women and girls from the Armidale community to have their portrait photos taken in order to start a conversation about beauty, strength and bravery. UNHELICA was a Beyond Empathy project, created in partnership with the New England Regional Art Museum.

Each woman who participated had a series of portraits taken by Rosella and their thoughts, concerning definitions of beauty and strength written down. The project was exhibited to the public as a series of 30 paste ups, of the portraits and text, around Armidale central mall for International Women's Day 2016. UNHELICA established a platform that enabled participants to exchange ideas on what it meant to them to feel beautiful and brave, which is important as many young women face issues with self-confidence and their ability to feel powerful when faced with narrow social constructs of beauty and image. UNHELICA reached over 500 people within the Armidale community over the four days it was exhibited. **be** aims to empower women and girls into creating healthy relationships with themselves and with others.

The project was supported by Armidale High School, Duval High School and the Karayuna





Learning Centre. This project is also supported by Arts NSW's Country Arts Program, a devolved funding program administered by Regional Arts NSW and local Regional Arts on behalf of the NSW Government.

Supported by Arts NSW, the Australia Council for the Arts and private philanthropy.

## HOME

HOME was a multi disciplinary arts project combining creativity with community outreach. The project brought together the Aboriginal and refugee communities within Armidale in creative activities and events, giving the individuals involved a chance to build connections through song and performance. HOME explored how individuals within the same community experience and respond to the idea of 'home'. The foundation of the project was music and stories and consisted of a choir and drumming circle. There were several opportunities for the group to perform at local events and a participatory portrait photography, scrapbooking and storytelling project run alongside the project. The focus of the project was on the importance of a connection to place and a shared understanding of what it means to belong to the Armidale community.

**be** aims to use art and culture to impact marginalised communities and individuals in order to influence and instigate real and effective change. The impact of HOME on the International community within Armidale has been evident through the opportunity for participants to develop relationships and practice language skills as well as the sharing of diverse cultures. Members of the choir named the project *Bhing Nomb'n* meaning "All the cultures of the world" in Sudanese.

Throughout 2015 and 2016, photographer Raphaela Rosella captured portraits of the participants. These images alongside their stories were featured in an art installation at the New England Regional Art Museum from 24 June - 14 August. The exhibition was 'living' and the public were invited to add their pictures and stories to the work, there were 5 collages displayed in the exhibition made up of approximately 300 artworks from 52 participants.

**RAPHAELA ROSELLA'S POWERFUL PHOTOGRAPHIC PORTRAITS FORM THE HEART OF THIS EXHIBITION WHICH EXPLORES HOW A NUMBER OF DIFFERENT COMMUNITIES HAVE MADE THEIR HOME IN ARMIDALE AND THE NEW ENGLAND REGION.**

NERAM's Robert Heather

In 2016, the HOME choir performed at several community events including Armidale's Old Teachers' College Open Day, The HealthWISE Christmas Party and Harmony Day 2016.

HOME gave its participants a foundation to gain confidence, courage and self-determination and the knowledge to frame a stronger connection between community groups within Armidale. Participants in the choir fostered new friendships, created multicultural arts experience for the broader community of Armidale and established deeper understanding of what it means to belong to a community.

Supported by Multicultural NSW's Unity Grants Program.

# IN DEVELOPMENT

## National

In 2016, **be** established many creative projects engaging communities across the nation, several of these will be realised throughout the following year, 2017. Here are five exciting new projects that have been in development over the past 12 months across Australia.

### FIRST ON THE LADDER

First On The Ladder is a partnership between **be** and Polyglot Theatre (VIC). It is an exciting collaborative project combining theatre, art and sport, specifically football. Two Aboriginal communities Moree, NSW and Shepparton, Victoria, will be involved in the ongoing collaborative work, engaging young people in mentorship with local artists from both areas. The project allows for a major cultural exchange between the two communities and will see young performers develop theatre skills, confidence and new friendships. The project, which commenced in 2016, draws on the strong traditions and great affection for the football clubs of these marginalised towns, the Boomerangs (Moree) and Rumbalara (Shepparton). In 2017 and 2018 football events such as the Koori Knock-out, the Unity Cup and the local grand finals will be used as opportunities for the participants of First On The Ladder, the football players and artists to engage in workshops involving sport, art and performance. The project will take inspiration from the powerful narrative of a sporting event and the dedication, practice and concentration it takes to be part of a team that is aiming for

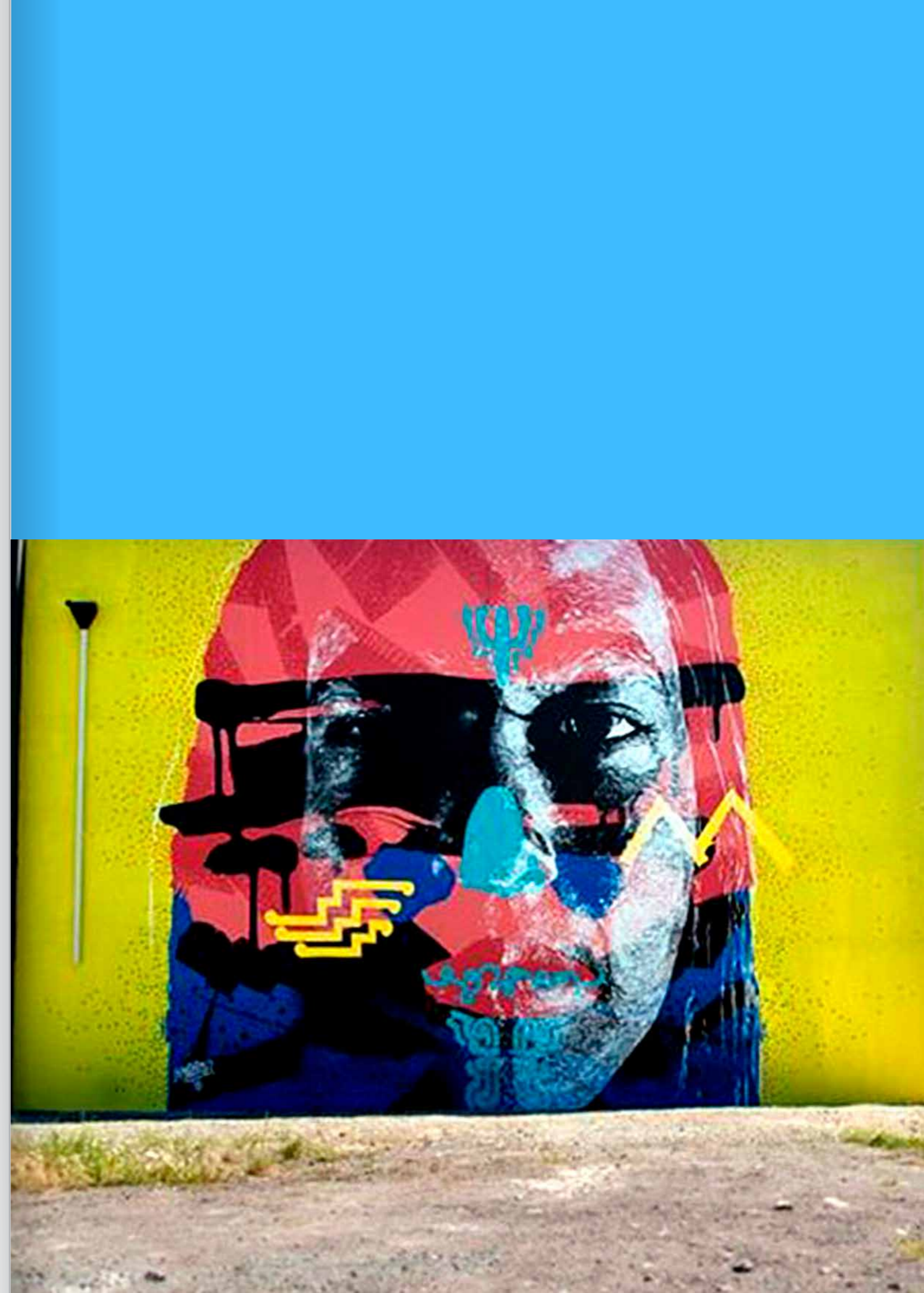
a win. The project will culminate in a visual and theatrical event for community audiences surrounding Aboriginal culture and sport.

Supported by the Australian Government through Catalyst.

### NEXUS

NEXUS Public Art Project will provide four local Aboriginal artists from the Moree area with the opportunity to create and produce four high quality public artworks with the residents of the Moree community. Over 2017, the artists will be mentored by acclaimed Beyond Empathy artists, Tim Johnson and Oi YOU! artists George Shaw and Vans The Omega and will situate their artwork in four different areas of the community. With the help of those who live in the area, the project aims to revitalise public areas, establish a sense of pride and ownership within the community and engage residents in fostering positive attitudes for public spaces. The idea for the public art project grew from creative workshops delivered in the Moree community in 2016, where the participants articulated their desire to lift the spirit of the places where they live, through the creation of public artworks. NEXUS aims to build stronger relationships between the Aboriginal community and the housing services in Moree.

Supported by the Department of Family and Community Services through the Social and Community Housing Investment Fund.



## OUR FLIX

OurFlix will be a curated community film streaming platform showcasing films and documentaries for people interested in community arts and social justice. It is a new initiative, aiming to be completed in 2017, celebrating **be's** many creative outputs online. The streaming service aims to build new audiences for **be's** work and that of allied community organisations. It will include films made about, for, with and by communities to inform, activate, collaborate and participate. It is **be's** natural next step following the audiences that have been cultivated on projects such as Rites of Passage, which had a global audience of 80,000, Protection and the Blue Rose Film Project.

OurFlix will be developed as a social media subscription model that will host four films on a monthly schedule, supported by curated notes about the film and the communities represented. OurFlix will be configured to recommend other films and communities and will connect people from around the world, encouraging online comments, communication and discussion. The service will commence as a free resource and over time a small subscription fee may be introduced. OurFlix will offer a niche, curated program of alternative content for those interested in communities, topical issues and social justice issues both in Australia and worldwide.

## HORSE'S MOUTH

Horse's Mouth is a new collaborative theatrical dance project engaging young people from rural communities in a series of workshops and performances over the coming year, 2017. The project is a partnership between Beyond Empathy and Associate Director at NORPA, Kirk Page, and will be co-created by emerging Aboriginal dance artists in Lismore. From the Horse's Mouth is about the dilemmas young people face living in rural and regional NSW, in small, culturally hungry communities. Using the bowerbird as a metaphor for attracting attention, a mate, to be heard, to be noticed, through movement and dance, Horse's Mouth will explore stories of isolation, racism, access, inclusion and belonging.

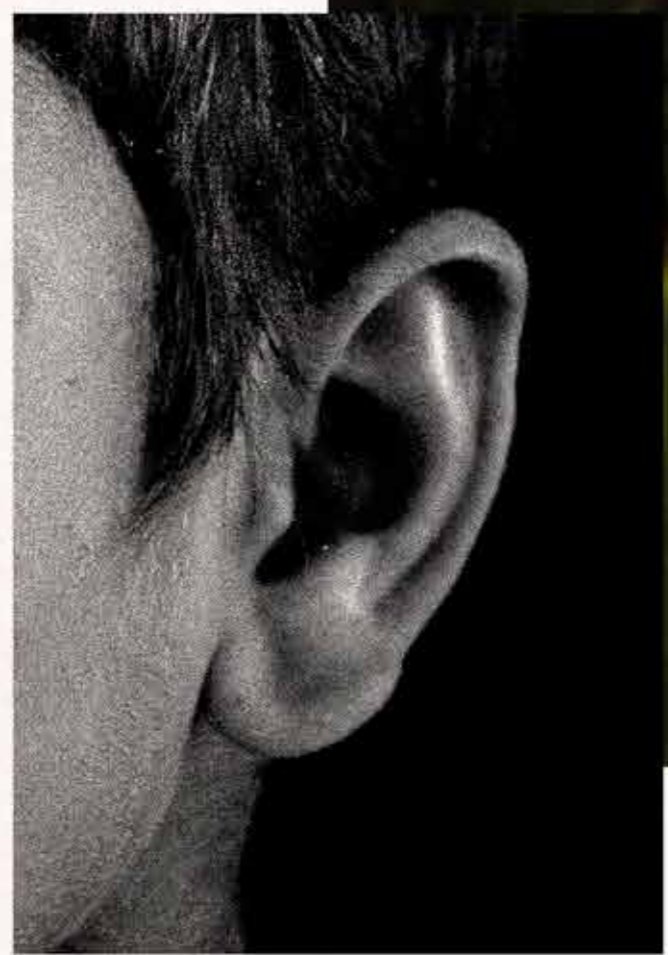
Kirk's vision is to engage emerging artists who have a passion for making new interdisciplinary performance works but who have found it hard to get noticed, or find access but, who have extraordinary raw talent. The project will create an environment where the young artists from around NSW can have a platform, a voice to share what it is like to be them, here and now. This project will turn the experiences and the stories of the participants into an installation performance work staged in their communities. Horse's Mouth aims to start the careers of the performers as community arts and cultural development artists. The project celebrates the cultural vibrancy of stories told by young people in regional NSW.

Supported by Gandel Philanthropy, Arts NSW and Australia Council for the Arts.





what is in my  
heart but I  
didn't think  
you'd listen



**FINANCIALS**

# DIRECTORS REPORT

## DIRECTORS

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

		A	B
A Buduls	Chairperson	8	8
K McConville	Director	8	8
V Skinner	Director	8	8
P Crawford	Director	7	8
A Green	Director	8	8
D Leha	Director	5	7
E Darin-Cooper	Director	4	4

A - Number of meetings attended

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

## COMPANY SECRETARY

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

## PRINCIPAL ACTIVITIES

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

The focus of the **be** strategy includes:

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

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

4. Creating fantastic art.

## LONG TERM OBJECTIVES

**be**'s long term objectives are to:

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

## STRATEGIES

To achieve these objectives, **be** has adopted the following strategies:

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

## PERFORMANCE MEASURES

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

## INFORMATION ON DIRECTORS

### ANNA BUDULS CHAIRPERSON

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

### TONY GREEN PUBLIC OFFICER/DIRECTOR

Tony is the Managing Director of several family companies that have developed and operated some of Sydney's leading pubs: The Royal Hotel in Paddington, Greenwood Hotel in North Sydney, Clock Hotel in Surry Hills, Pontoon Bar at Darling Harbour and Merewether Surfhouse in Newcastle. For the last 15 years he has also been Managing Director of Andreasens Green Wholesale Nurseries, one of the largest wholesale nurseries in Australia, supplying native and exotic trees, shrubs and grasses to the building and landscaping industries generally and to projects such as The RAS Showground and Olympic Village 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 26 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**  
**APPOINTED 23 OCTOBER 2015**

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.

**ESTE DARIN-COOPER**  
**DIRECTOR APPOINTED 29 JUNE 2016**

Este is a consultant at Social Ventures Australia, a social purpose organisation that works with partners to improve the lives of people in need. In her role, Este helps business, government and philanthropists to be more effective funders, and social purpose organisations to be more effective at delivering services.

Prior to her role at SVA, Este was a director of human rights strategy for the federal Government, where she advised the public, private and start-up sectors on data initiatives that included emerging technologies, big data and national security. Este spent several years working at major law firms in Australia, and was an Associate at the Federal Court to the former Justice Lindgren. She holds a Bachelor of Laws / Bachelor of Electrical Engineering (1st class honours) from the University of Melbourne.

Este has been a long-standing supporter of the arts and is a passionate believer in the power of the arts to achieve social change. She is the founding director of the Darin Cooper Foundation, whose mission is to advance the Australian community through grants to arts organisations and education programmes. She is a member of Philanthropy Australia's New

Generation of Giving program, and supports a range of arts companies to develop the careers of young Australian artists and engage with remote or disadvantaged communities.

**VIVIENNE SKINNER**  
**DIRECTOR**

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

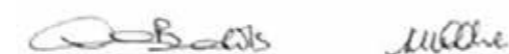
**MEMBERS' GUARANTEE**

The company is limited by guarantee. In the event of the company being wound up, the constitution states that each member is required to contribute a maximum of \$1 towards meeting any outstanding obligations of the company. At 31 December 2016 the collective liability of members was \$10 (2015 - \$10).

**AUDITOR'S INDEPENDENCE**

The auditor's declaration of independence appears on page 7 and forms part of the Directors' Report for the 18 Months ended 31 December 2016.

Signed in accordance with a resolution of the directors



Sydney, NSW, Dated: 16 March 2017

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**

	Note	18 months to 31/12/16 \$	12 months to 30/6/2015 \$
<b>Revenue</b>			
Government grant funding	3(a)	692,995	439,834
Other tied project funding	3(a)	71,551	283,619
Untied donations	3(a)	1,234,632	674,017
Consultancy fees	3(a)	13,918	750
Interest	3(a)	23,074	23,735
Other income	3(b)	37,933	15,907
<b>Total revenue</b>		<b>2,074,103</b>	<b>1,437,862</b>
<b>Expenditure</b>			
Administration expenses		220,324	176,412
Employment expenses		760,147	450,073
Project expenditure		1,106,741	802,748
Depreciation		22,288	11,687
Net loss on disposal of assets		2,208	5,013
<b>Total expenditure</b>		<b>2,074,103</b>	<b>1,448,376</b>
<b>Operating surplus / (deficit)</b>		<b>(40,736)</b>	<b>(10,514)</b>
<b>Other comprehensive income</b>			
		-	-
<b>Total comprehensive income / (deficit)</b>		<b>(40,736)</b>	<b>(10,514)</b>

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

## STATEMENT OF FINANCIAL POSITION

	Note	18 months to 31/12/2016 \$	12 months to 30/6/2015 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	4	628,633	655,929
Trade and other receivables	5	12,055	19,754
Prepayments		16,905	8,172
<b>Total current assets</b>		<b>657,593</b>	<b>683,855</b>
<b>Non-current assets</b>			
Property, plant and equipment	6	47,852	62,452
<b>Total non-current assets</b>		<b>47,852</b>	<b>62,452</b>
<b>Total assets</b>		<b>705,445</b>	<b>746,307</b>
<b>Current Liabilities</b>			
Trade & other payables	7	29,410	31,508
Unspent project funds	8	34,494	73,398
Income received in advance	9	236,386	226,155
Employee benefits	10	95,807	61,983
Borrowings	11	7,428	6,892
<b>Total current liabilities</b>		<b>403,525</b>	<b>399,936</b>
<b>Non-current liabilities</b>			
Employee benefits	10	20,664	13,374
Borrowings	11	27,388	38,393
<b>Total non-current liabilities</b>		<b>48,052</b>	<b>51,767</b>
<b>Total liabilities</b>		<b>451,577</b>	<b>451,703</b>
<b>Net assets</b>		<b>253,868</b>	<b>294,604</b>
<b>Equity</b>			
General funds	12	253,868	294,604
<b>Total equity</b>		<b>253,868</b>	<b>294,604</b>

## STATEMENT OF CHANGES IN EQUITY

	Note	General funds \$	
<b>Balance at 1 July 2014</b>		<b>305,118</b>	
Surplus / (deficit) attributable to the entity		(10,514)	
Total other comprehensive income for the year		-	
<b>Balance at 30 June 2015</b>	12	<b>294,604</b>	
Surplus / (deficit) attributable to the entity		(40,736)	
Total other comprehensive income for the year		-	The resultant reduction in equity was a conscious decision made by the Board in employing a Strategic Development Manager for the 12 months to June 2016.
<b>Balance at 31 December 2016</b>	12	<b>253,868</b>	

## STATEMENT OF CASH FLOWS

	Note	18 months to 31/12/2016 \$	12 months to 30/6/2015 \$
<b>Cash flows from operating activities</b>			
Grants received from Government		765,156	475,353
Tied project funding		25,022	71,148
Untied donations and sundry income		1,292,953	683,192
Interest received		23,074	23,735
Payments to suppliers, employees and project expenditure		(2,112,005)	(1,510,815)
Interest Paid		(3,131)	(2,443)
<b>Net cash provided by operating activities</b>	13	<b>(8,931)</b>	<b>(259,830)</b>
<b>Cash flows from investing activities</b>			
Payments for property, plant & equipment		(9,896)	(23,477)
Proceeds from sale of property, plant and equipment		2,000	-
<b>Net cash used in investing activities</b>		<b>(7,896)</b>	<b>(23,477)</b>
<b>Cash flows from financing activities</b>			
Proceeds from loan arrangement		-	-
Repayments of borrowings		(10,469)	(6,557)
<b>Net cash used in financing activities</b>		<b>(10,469)</b>	<b>6,557</b>
Net increase/(decrease) in cash and cash equivalents		(27,296)	(289,864)
Cash and cash equivalents at the beginning of the year		655,929	945,793
<b>Cash and cash equivalents at the end of the financial year</b>	4	<b>628,633</b>	<b>655,929</b>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### 1. CORPORATE INFORMATION

The financial report of Beyond Empathy Limited (the "charity") for the 18 months ended 31 December 2016 was authorised for issue in accordance with a resolution of the directors on 16 March 2017.

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

### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### (a) Basis of preparation

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

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

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

The financial report is presented in Australian dollars.

#### (b) Significant accounting judgements, estimates and assumptions

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

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

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

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

#### IMPAIRMENT OF ASSETS

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

#### (c) Revenue recognition

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

#### GOVERNMENT GRANT FUNDING

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

#### TIED PROJECT FUNDING

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

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

#### UNTIED DONATIONS

Untied donations are recognised as revenue when received.

#### INTEREST

Interest income is recognised as it accrues.

#### (d) Expenditure

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

#### (e) Cash and cash equivalents

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

#### (f) Trade and other receivables

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

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

#### (g) Property, plant and equipment

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

#### DEPRECIATION

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

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

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

#### (h) Trade creditors and other payables

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

#### (i) Unspent project funds

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

#### (j) Income received in advance

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

#### (k) Employee benefits

##### Short-term employee benefits

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

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

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

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

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

#### OTHER LONG-TERM EMPLOYEE BENEFITS

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

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

#### (l) Income tax

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

#### (m) Goods and services tax (GST)

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

it is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

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

#### CHANGE TO REPORTING PERIOD

Application was made to the ACNC (Australian Charities and Not-for-Profits Commission) to change Beyond Empathy Limited's reporting period to a calendar year so that it aligned with that of major contributing Government Funding Agencies, both federal and state. On 7 October 2015 the ACNC approved the following reporting periods;

2014 – 1/7/2013 – 30/6/2014

2015 – 1/7/2014 – 30/6/2015

2016 – 1/7/2015 – 31/12/2016 (18 Months)

2017 and subsequent years – 1 January to 31 December

### 3. REVENUE, OTHER INCOME AND EXPENSE

	18 months to 31/12/2016 \$	12 months to 30/6/2015 \$
<b>(a) Revenue</b>		
<b>Government grant funding</b>		
Prior year unspent funds carried forward	61,935	46,524
Add: Current year grants received		
Arts NSW	225,474	24,545
Australia Council for the Arts (OZCO)	302,100	280,700
Office of Communities	25,000	100,000
Australia Council – Public Outcomes	90,668	-
Armidale Dumaresq Council	10,000	-
Regional Arts NSW	-	20,000
Multicultural NSW	-	30,000
Less: Unspent grants at end of reporting period	(22,182)	(61,935)
<b>Government grants recognised</b>	<b>692,995</b>	<b>439,834</b>
<b>Tied project funding</b>		
Prior year unspent funds carried forward	12,213	71,082
Add: Current year grants received	71,650	224,000
Less: Unspent funding at 30 June	(12,312)	(11,463)
<b>Tied project funding recognised</b>	<b>71,551</b>	<b>283,619</b>
Untied donations	1,234,632	674,017
Consultancy fees	13,918	750
Interest	23,074	23,735
<b>Total revenue</b>	<b>2,036,170</b>	<b>1,421,955</b>
<b>(b) Other income</b>		
Other income	37,933	15,907
Total other income	37,933	15,907
	<b>2,074,103</b>	<b>1,437,862</b>

### 4. CASH AND CASH EQUIVALENTS

	31/12/2016 \$	30/6/2015 \$
Cash at bank	32,510	14,819
New England Mutual shares	10	10
Short term deposits	596,113	641,100
	<b>628,633</b>	<b>655,929</b>

At balance date the charity has an unused overdraft facility for the Visa debit cards on issue. The total value of the unused overdraft at balance date was \$50,000 (2015: \$50,000). The charity's S30 Interest Maximiser account is frozen to a minimum balance of \$50,000 as security for the overdraft.

There are no funds held in trust

## 5. TRADE DEBTORS

	31/12/2016	30/6/2015
	\$	\$
Staff and contractor advances	2,254	3,925
Other receivables	9,801	15,829
	<b>12,055</b>	<b>19,754</b>

## 6. PROPERTY, PLANT AND EQUIPMENT

	Motor vehicles	Plant and equipment	Total
<b>Cost or fair value</b>			
At 1 July 2015	69,306	44,982	114,288
Additions	-	9,896	9,896
Disposals	(7,000)	(12,380)	(19,380)
<b>At 31 December 2016</b>	<b>62,306</b>	<b>42,498</b>	<b>104,804</b>
Accumulated depreciation at 1 July 2015	(19,298)	(32,538)	(51,836)
Disposals	7,000	10,172	17,172
Charge for the year	(15,688)	(6,600)	(22,288)
<b>At 31 December 2016</b>	<b>(27,986)</b>	<b>(28,966)</b>	<b>(56,952)</b>
<b>Net carrying amount at 31 Dec 2016</b>	<b>34,320</b>	<b>13,532</b>	<b>47,852</b>
<b>Net carrying amount at 30 June 2015</b>	<b>50,008</b>	<b>12,444</b>	<b>62,452</b>

## 7. TRADE CREDITORS AND OTHER PAYABLES

	31/12/2016	30/6/2016
	\$	\$
Trade creditors	20,054	20,054
Accrued expenses	9,356	9,356
GST payable	-	-
Payroll liabilities	-	-
	<b>29,410</b>	<b>31,508</b>

## 8. UNSPENT PROJECT FUNDING

	31/12/2016	30/6/2015
	\$	\$
Unspent government grants	22,182	61,935
Unspent tied project funding	12,312	11,463
	<b>34,494</b>	<b>73,398</b>

## 9. INCOME RECEIVED IN ADVANCE

	31/12/2016	30/6/2015
	\$	\$
Government grants	151,386	196,155
Tied project funding	85,000	30,000
	<b>236,386</b>	<b>226,155</b>

## 10. EMPLOYEE BENEFITS

	31/12/2016	30/6/2015
	\$	\$
<b>Current</b>		
Annual leave	68,850	38,977
Long service leave	26,957	23,006
	<b>95,807</b>	<b>61,983</b>
<b>Non-current</b>		
Long service leave	20,664	13,374
	<b>20,664</b>	<b>13,374</b>
	<b>116,471</b>	<b>75,357</b>

## 11. BORROWINGS

	31/12/2016	30/6/2015
	\$	\$
<b>Current</b>		
Loan – Allira Holdings Pty Ltd (unsecured)	7,428	6,892
	<b>7,428</b>	<b>6,892</b>
<b>Non-current</b>		
Loan - Allira Holdings Pty Ltd (unsecured)	27,388	38,393
	<b>27,388</b>	<b>38,393</b>
	<b>34,816</b>	<b>45,285</b>

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

## 12. GENERAL FUNDS

(a) Movement in funds – 2016

	At 1 July 2015	Income	Expenditure	At 31 Dec 2016
	\$	\$	\$	\$
General funds	294,604	2,074,103	(2,114,839)	253,868

(b) Movement in funds – 2015

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

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:

	18 months to 31/12/2016 \$	12 months to 30/6/2015 \$
Net surplus (loss) for the year	(40,736)	(10,514)
Depreciation of property, plant and equipment	22,288	11,688
Amortisation of leased vehicles	-	-
Profit/(loss) on sale of assets	208	5,013
<b>(Increase)/decrease in assets</b>		
Trade and other receivables	7,699	(29,472)
Prepayments	(8,734)	(1,907)
<b>Increase/(decrease) in liabilities</b>		
Trade creditors and other creditors	(2,098)	(6,120)
Income in advance/ unspent funds	(28,673)	(228,053)
Employee benefits	41,114	(465)
<b>Net cash flow from operations</b>	<b>(8,931)</b>	<b>(259,830)</b>

## 4. Contingent liabilities and capital commitments

### (a) Contingent liabilities

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

### (b) Capital commitments

There are no capital commitments at balance date.

## 15. Related party transactions

### (a) Director / key management personnel compensation

For the 2015/16 reporting period, 2 Salaried Directors acting in key management positions received total remuneration of \$383,586 and 1 Director was paid \$2,000 for cultural advice.

### (b) Transactions with director-related entities

A company controlled by a Director has received an amount of \$9,000 as repayment of 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

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

## 17. Additional charity information

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

Beyond Empathy Limited  
24 Curtis Street  
ARMIDALE NSW 2350

## DIRECTORS' DECLARATION

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

1. The financial statements and notes:

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 30 June 2015 and its performance for the year ending on that date.

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

Signed on behalf of the directors:




Armidale, NSW

Dated: 16 March 2017



**Jenour  
Foundation**



KEY SUPPORTERS



creative  
partnerships  
australia

**Armidale**  
Dumaresq Council





be

BE.ORG.AU