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statement

Beyond Empathy (BE) collaborates with communities across Australia to shift perceptions and generate positive social change through the process of creating and sharing art.

Over the past 15 years BE has developed a unique way of working, influenced by the First Nations communities we have partnered with.

We are a team of artists, mentors, community workers, local practitioners and leaders who form creative relationships with communities and individuals in need. While some of our projects take place over a long period of time, and others are for a specific purpose or timeframe, they are always driven by the needs and aspirations of those who participate. Everyone is welcome to contribute and each person involved is treated as an equal.

without working together, there would be no artwork

Raphaela Rosella (artist)

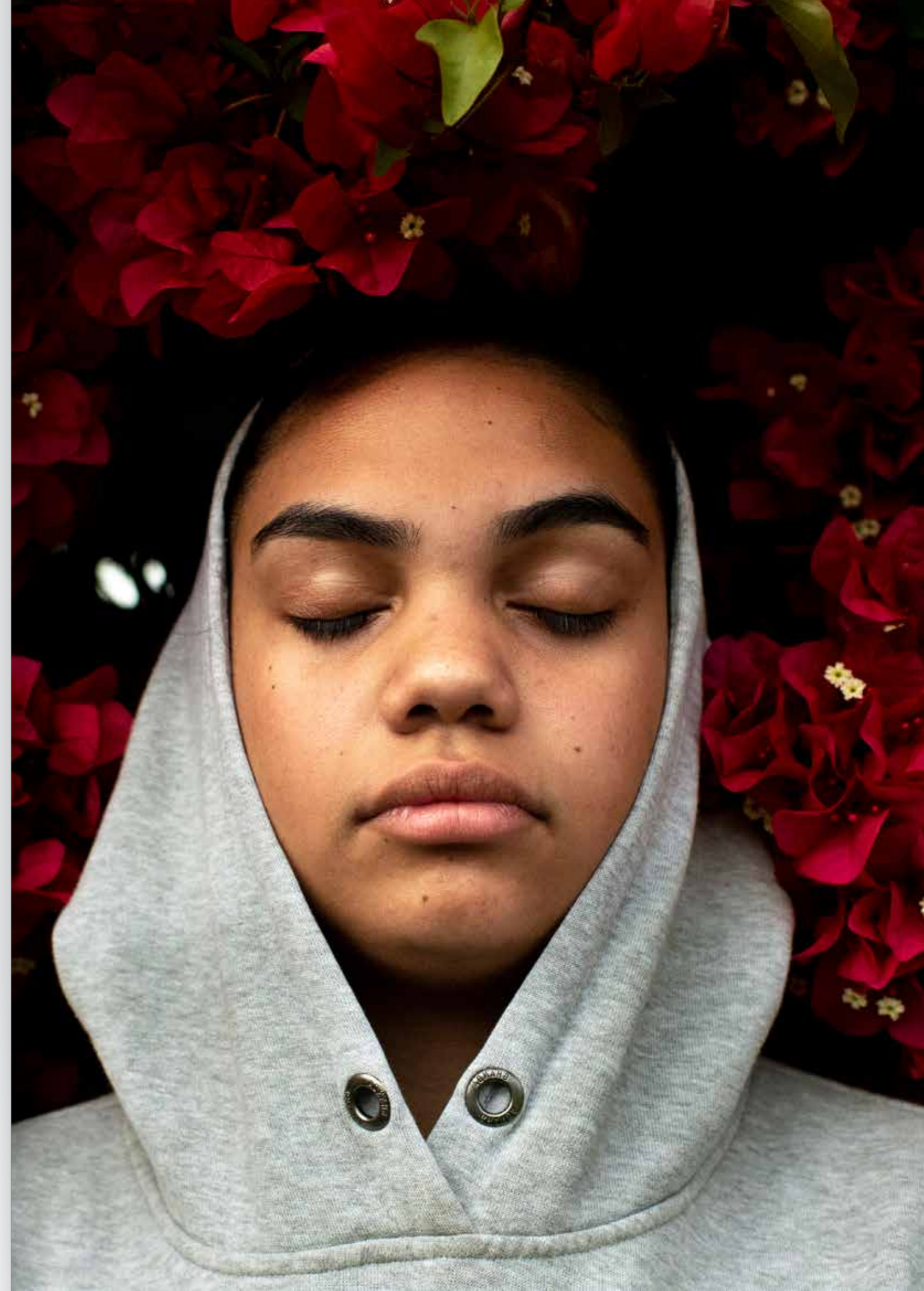
During our programs participants gain new skills and build confidence. As they make artwork together, they create a common language which enables deeper connections with their community and peers.

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

These artworks spark an emotional response which leads to a deeper understanding and appreciation of the beauty, talent, and unique perspectives of these communities. This creates empathy, calling people into action, and transforming our society for the better.

Through the deep connections, trust and agency that come from our artistic exchanges with communities, BE and our programs build a bridge of trust for other services and people. In communities under pressure, traditional service models providing healthcare, education, and employment, can often find it difficult to connect. BE's programs create a safe space in which community members feel comfortable to receive information about essential services and communicate their needs. As a result we see our partner communities build strength, resilience and wellbeing.

Everything that we are able to achieve, artistically and socially, is thanks to and for the direct benefit of the communities that we work alongside.





our philosophy

Beyond Empathy (BE) is an arts organisation with the philosophical belief that through the process of creating and sharing art, individuals and communities can be beneficially transformed.

Kindness, generosity, and our strong connection to First Nations communities are fundamental to our practice.

Our methodology is accessible, adaptable, and acknowledges the diversity and distinctiveness of each community we work within.

art

Our approaches to both the processes and outcomes of art making are about striving for excellence.

We understand, from our work in First Nations communities, that art is fundamental to everyday life. Song, dance, visual art, and storytelling are vital tools for the transmission of cultural knowledge, values and skills. The arts bring people together for activities that nourish and reward everyone through the process of creation and collective invention.

We work alongside communities to bring colour, music, movement, self-discovery, and beauty to everyday life.

We harness the skills and experience of our artists and participants, encourage them to take creative risks, enabling them to make vibrant and nationally significant work.

We believe in allowing the creative process to unfold and not insisting on predetermined outcomes. We encourage genuine artistic autonomy, allowing creative expression to truly flourish, resulting in works that are bold, fearless and unique.

All art forms, especially with Aboriginal communities, work. Because that's the way we been teaching all the time. We been teaching that way since time began. These kinds of projects, what BE does, it gives a little bit of balance for our little ones. It gives them a belonging.

Matt Priestley, artist and Moree community member

influence

By undertaking a shared, creative process and journey together, artists and communities activate a new space; this is referred to as the third space.

In the third space two-way learning occurs, in which each party shares knowledge and learns from the other. No one presumes superiority. Teacher and student, mentor and mentee, artist and emerging artist oscillate between these roles, creating a rich and fluid environment for creating and learning. Our job is to activate this space time and time again.



Artists and participants are joined in this space through the creative process. The art creates a new and shared language, where people understand their own worth and the worth of others.

BE employs third space principles of adaptability, cultural proficiency, empathy, curiosity, and a broad perspective in everything that we do.

change

Our artworks, and the processes used to create them, demonstrate that artist-led activity is an effective vehicle for building life skills. We see the transformation that occurs as seemingly ordinary people make extraordinary contributions.

We measure the success of our work through the tangible and positive impacts it has on the individuals and broader communities involved. We continually evaluate the difference we make in order to ensure that our work is innovative, relevant, process-driven, and at the cutting-edge of what matters most to communities and individuals.

A deep transformation occurs when audiences connect with the art that we make and the people who have made it. Our film, dance, music, theatre, and visual art elicit an emotional response, fostering an understanding of what makes us all alike. This is the first step in truly appreciating the experience of others. This response often drives people to action, moving beyond empathy, to contribute their time, attention, money, encouragement, or participation. This action has the power to transform our realities.

We want some good to come out of it, we want our younger generation to come in and be a part of what we are doing, learn their culture and learn who they are so they can go out and be proud and strong people

Aunty May Hinch, artist



be people



board

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

patron

The Honorable
Linda Burney MP

management team

Kim McConville
Executive Director

Phillip Crawford

Daryl Paull
Financials

Harriet Jobson
Operations

Raphaella Rosella
Communications

Minna Lethbridge
Community Producer

Jemma Craigie
Moree community coordinator

Audie Duncan
Maintenance

cultural guides

David Leha
Matthew Priestley

key contractor relationships

Wendy Kimpton
TOTO Branding + Design

Nicole Tjugue + Kellie Ryan
Seedling Group

Joan Meehan
Anise Management

Delwyn Everard
Everard Advisory

Mollie Hewitt + Rania
Gandour Black Iris Consulting

be artists 2018 projects

David Leha
Maven+ Excursions

Kirk Page
Maven + Defiant

Phillip Crawford
Protection, Excursions,
Blue Rose

Gemma Parsons
Protection, Excursions,
Blue Rose

Shaniece Igano
Protection, Excursions,
Blue Rose

Elias Rees
Excursions

Raphela Rosella
Excursions, MPD Studio
+ Defiant

Jo Davidson
Sea of Bellies

Valerie Quinlan
Sea of BellieS

elders advisory group 2018

Uncle Len Waters
Uncle John Wright
Aunty Paula Duncan
Aunty Shirley Duncan
Aunty Valmae Pitt
Aunty Noelene Briggs OAM

Uncle Peter Duncan
Aunty Lorraine Brown
Aunty Selena Eggington
Uncle Robert Eggington

emerging, artists and community leaders 2018

Quarralia Knox
Danny Fogg
Leetonna Pitt
Darcy Weatherall
Oshae Weatherall
Jessica Rees
Isaac Tanacarmarve
Nate Weatherall
Mervin Roberts
Braidon Tighe – MMB Easy
Dekquith Taylor
Paul Spearim
Malikean Weatherall
Jaymen Drahm
Sarah Roberts –Field
Emily Roberts – Field
Cody Raymond
Benjamin Creek
Mitch King
Tahnee Arnold
Carmel Lardner
Tyrese Fernando
Dayannah Baker- Barlow
Lance Whitton
Shae Duncan
Connie Taylor
Rachel Barlow
Jen Whitton
Matt Welsh
Emma Korhonen
Shaniece Igano
Elias Rees
Josh Eggington
Erika Gully
Justin Livingstone

Patricia McGurgan
Caitlin Wilmot
Valerie Quinlan
Leeanne Fabilla
Raylene Avery
Alanga Cutmore
Jaydee Picker
Chloe Spinx
Damon Anderson
Shanane Glass
Amelia Hensen

established artists 2018

David Leha
Kirk Page
Raphaella Rosella
Jade Dewi-Tyggal
Victoria Hunt
Naomi Wenitong
Jaytee Turier
Sarah Bolt
Oral Roberts
Gilbert Laurie
Gordon Papangamirri
Poppy Van Oorde-Grainger
Jo Davidson
Michael Philp
Leeanne Fletcher
Paula Duncan
Cindy Duncan
Mona Fernando
Missy Knox
Ida savage
Denise Buchanan
Francine Edwards
Karen Fletcher
Scott Griffiths - aka Optimus
Luke Shirlaw
Mark Wiseman
Polly Armstrong
Charles Williams
Janine Williams
Jazi Gold
Matthew Priestley

there is always
progress and some
moments of great joy



from the chair

Tony Green

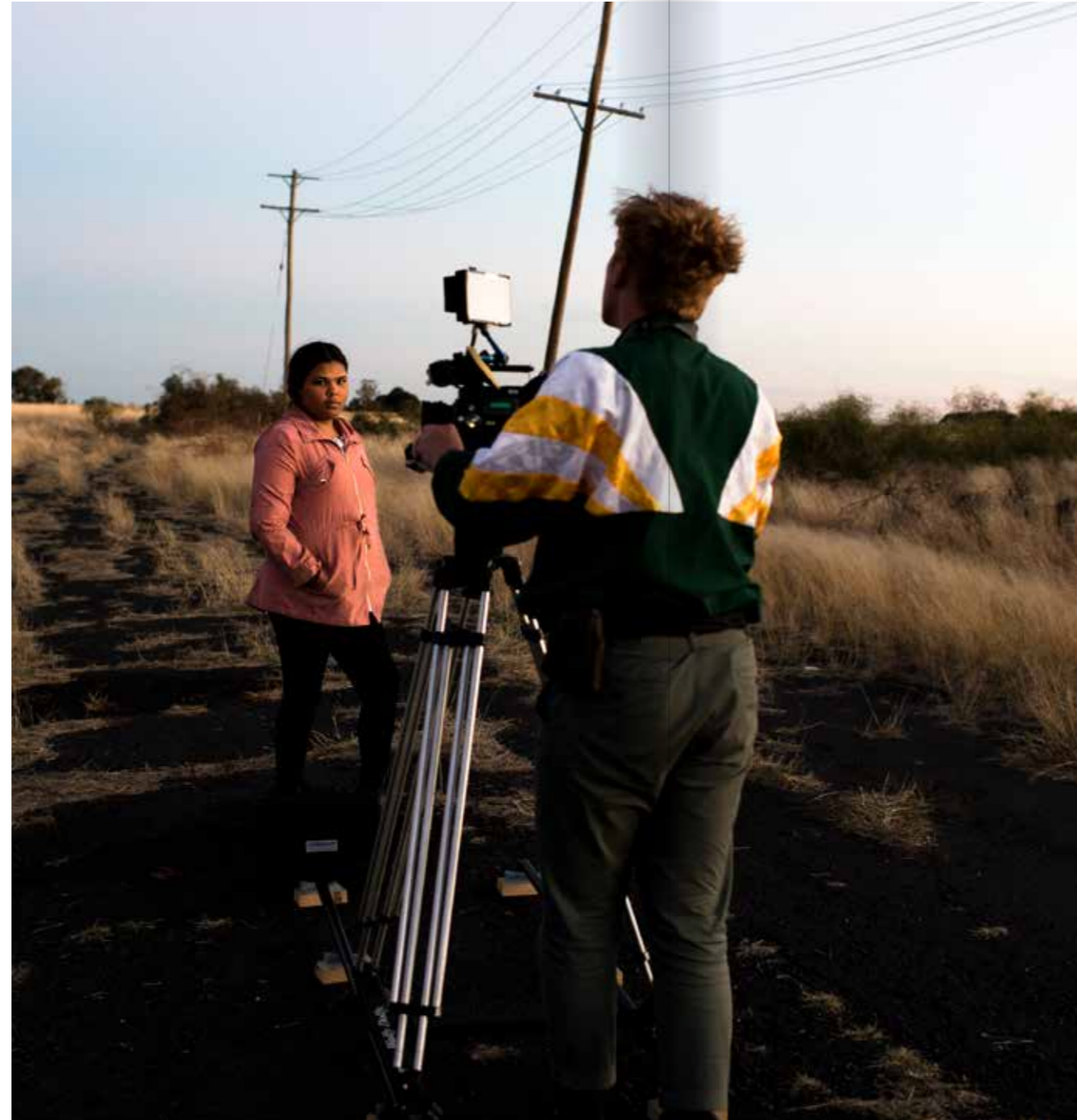
It feels like it has been a long year in the life of Beyond Empathy but this is mainly because we now report on a calendar year basis not a financial year so it has in fact been 18 months. Our organisation has continued to deliver great artistic programs to significantly disadvantaged communities. It is mostly extremely difficult and slow progress but there is always progress and some moments of great joy. I am always in admiration of and encouraged by the passion and commitment of two of our founders and leaders Kim McConville and Phillip Crawford. On behalf of the Board I thank them and their teams. I also thank our supporters both private and government for their contributions without which this work would not be possible. I also acknowledge the courage and commitment of all BE participants.

I am the new and only the second chair that BE has had in its 16 years of existence. At the end of 2018 Anna Buduls, our first chair, chose to leave the Board in order to help promote a refreshment of the BE way and its governance structure. Anna was a cofounder of BE along with Kim and Phillip, and she was the major financial supporter of BE since its inception. Her donation funds gave BE a steady source of financial stability and were augmented by her intellectual commitment to BE and her calm and steadfast mentoring and behind the scenes stewardship. BE's future without Anna's contribution will inevitably be different. I want to thank Anna on behalf of everyone that has ever been involved with or whose life has been touched by and enriched by BE during her chairmanship.



from the executive director

Kim McConville



2018 was an important year of self-discovery in our development

When I look back on 2018 and the power of art for influencing change in the lives of individuals and communities under pressure, I can't help but reflect on how the arts have changed us personally and reshaped our collective journey into the future. It's been a year of endings and through that, new beginnings.

Above all else, it's important to pay tribute to the extraordinary participants, artists, arts workers, producers, community volunteers and local partners who are the source of creativity and inspiration in the projects we delivered in 2018 across 16 communities in NSW, QLD and WA. They are the ones who inspire change, help us all to reimagine new and different futures, teach us to be better people and arts workers, practitioners and agents for change in these communities.

Our model has now been developed and honed over 15 years with our First Nations partners. They have taught us how to work. Through the gift of sharing culture and creativity our organisation has grown up. In some ways, we have come of age. The great work we do evolves directly from the experiences of those who make the work and so, we extend our enormous gratitude to the people who participate in our projects, their families, the communities who get behind them and the unusual art projects that sometimes disrupt, challenge and always celebrate and give voice to those, so often disregarded.

2018 was an important year of self-discovery in our development. We've been looking inwards, and it's strengthened our foundations so we can launch into increasing the quality and scale of our artistic outputs; developing new works and programs of international relevance and becoming a sound reliable best practice resource for the sector.

the 'way we work' has evolved from instinct, skill & keen observation



Looking inwards hasn't slowed us down. We've shored up our viability (internal processes and staffing profile) and sustainability (attracting new funding and interesting corporate partnerships), sharing our wealth of CACD experience with the sector (contributing back), staying true to the individuals and artists that have been instrumental in our evolution and recognising of course, the value and worth of our First Nations cultures. Our respect is immense, and we've been shown how to support true self-determination through the wisdom of the people who have faced the greatest adversity. It's been such an honour to be warmly and continually welcomed into these communities.

2018 has brought about a few changes. We've added an operations manager, we've had a long look at our messaging and we're evolving and refreshing our core statements by developing a **communication** strategy with Black Iris Consulting and our own, Raphaela Rosella.

We've updated our employment and contractor contracts and staff have contributed to a refresh of values and vision statements. Our release forms and copyright clauses have been revised in line with current best practice to ensure we're cutting edge in the sector and most importantly, protecting the interests of our participants at all times (because they're the ones that really matter for CACD to flourish).

Over 15 years, understanding the 'way we work' has evolved from instinct, skill and keen observation. We can now see a clear model of the method we use and we're going to take the opportunity to capture the model in the hope that's if of use more broadly. We're refreshing our ten principles and implementing our newly developed wellbeing framework, ensuring all artists are well briefed on these before engaging with us to ensure we stay true to our method. We can now go further in confidence.

In 2018, in partnership with the **Seedling Group** we've developed our wellbeing framework to guide and measure the way we work. It will be used across our organisation and be applied



to every project we work on. Artists and participants will enjoy the benefits of this more structured way of seeing the world. Our wellbeing framework outlines four pillars and trauma informed practice. These include; building safe relationships, building skills and developing new ones, stimulating creative process and embracing and valuing culture and identity. Everything we do and measure will be through the lens of the four pillars.

The way we work has had various names with its current iteration as Maven. We know Maven works but we really need to show everyone else how the process results in tangible benefits socially, culturally and artistically for those participating. The continuation of professional development for emerging and mid-career artists in more than an ad-hoc process that naturally results from our activities, it continues to define our model. We are grateful for the multi-year support from **Gandel Philanthropy** which has been so significant in shaping the heart of our practice. We will continue to ensure this method of culturally defined, two-way teaching and learning carries us into the next life cycle of beyond empathy over the ensuing years. Our process has resulted in a myriad of ways that participants have gone on to self-determine their futures with a number of small businesses operating, artists going to the next level and young people evolving in skills related to the arts and many more receiving a boost in confidence through their participation in the arts.

Our projects have delivered change. We love building strong foundations for projects through connecting with our community partners (Back Ally Gallery, Lismore Regional Gallery, New England Regional Art Museum, Polyglot, Seed Art, Moree and Lismore Regional Councils, Local Aboriginal Land Councils in Moree and Ngulingah in Lismore, local service providers like Hunter New England Primary Health Network and other partners like The Tedd Noffs Foundation.

Facilitating the community vision of our treasured Elders; **Aunty Paula Duncan** (Moree), **Uncle John Wright**, (Armidale) **Uncle Robert** and **Aunty Selena Eggington** (Dumbartung Aboriginal Corporation – Perth), **Uncle Len Waters** (Tamworth) and **Aunty Lorraine Brown** (Illawarra) to realise their aspirations for their community and young people has led us on our journey in 2018. Through practicing deep cultural respect, listening and always ensuring our projects are conducted in genuine partnership, co-designed in true spirit and owned by our participants and their communities, has shaped who we are and how we work. We never ignore the cultural authority of our Elders and we love the places it takes us in our projects. Even when it takes longer, is inconvenient or alters our deadlines, we stay true to the vision of our Elders. It's how we work.

through practicing deep cultural respect, listening and always ensuring our projects are conducted in genuine partnership





BE is a shining example of true reconciliation in the Australian landscape, embodying equal partnerships and co-design in their true form and forever showing gratitude and respect for those that light the way, our First Nations leaders. At BE we have learnt, the ones who suffer the greatest adversity have the greatest wisdom and knowledge for how best to support people through life's constant challenges. And the arts provide the perfect informal setting and language for communities to explore life through. It is POSSIBLE to implement deep listening practices, respect and full cultural authority in projects. It's not actually that hard. Aboriginal communities are tired of being problematised with the language of disadvantage, being put in the 'too hard basket'. These are our leaders and guides.

None of our work would be possible without acknowledging the BE artists, producers and cultural workers. All of who work way beyond what they are contracted to deliver. The ability to work through their artform and ethical practice, to be kind and disrupt entrenched patterns of disadvantage for the people engaged in our projects is inspiring and heartfelt. And, our generous Board of Directors steer our ship with such intelligence and thoughtfulness, they ensure we are in safe, expert hands.

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

Lastly and most significantly, 2018 witnessed the departure of our long-term chair and major philanthropic supporter, Anna Buduls. Her incredible generosity and intelligence over 15 years is indefinable. It has shaped who we are and will confidently lead us in to our new future. The only way to grow from such a significant change demands a transformation into something else, something new. This idea and even the uncertainty it holds, drives our reinvention into our new future.

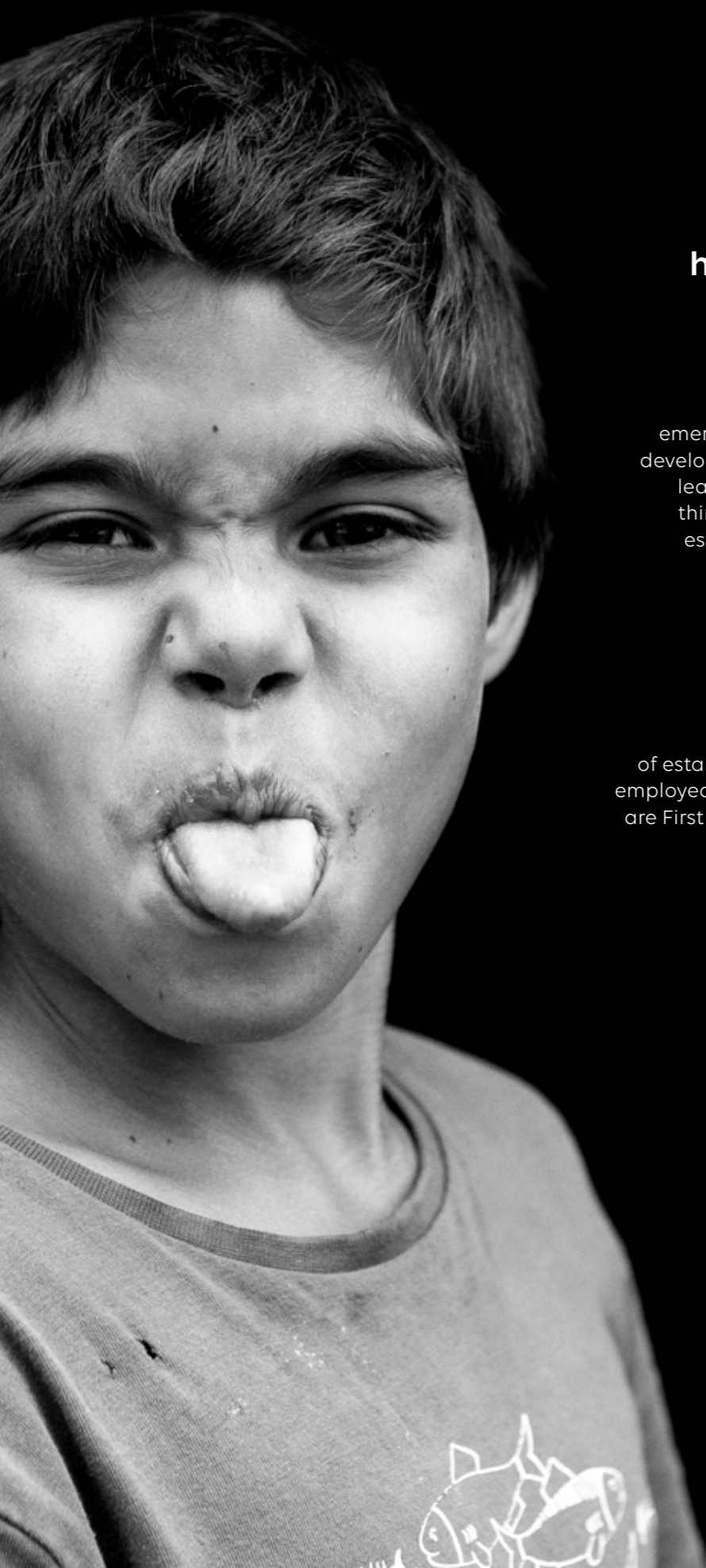
be
projects



maven project

The Maven Project activates space for mentorships and two-way learning with First Nation groups in which they lead their own projects and make positive contributions to their individual and collective futures.

The Maven Project places First Nation people at the centre of decision making and creativity. At its heart is the Third Space approach, in which creative decisions are made in a rich and fluid learning environment without hierarchy, and in which all voices are equal. This approach allows participants to determine their projects' timeframe and outcomes. Maven gives primacy to First Nation approaches to cultural learning and teaching that underpin Aboriginal communities. It is grounded in cultural autonomy and recognises that Aboriginal people have all that they need to teach and guide their young people and communities to artistic and cultural independence.



key highlights

44

emerging artists and developing community leaders work in the third space with 30 established artists

73%

of established artists employed by BE in 2018 are First Nation artists

30

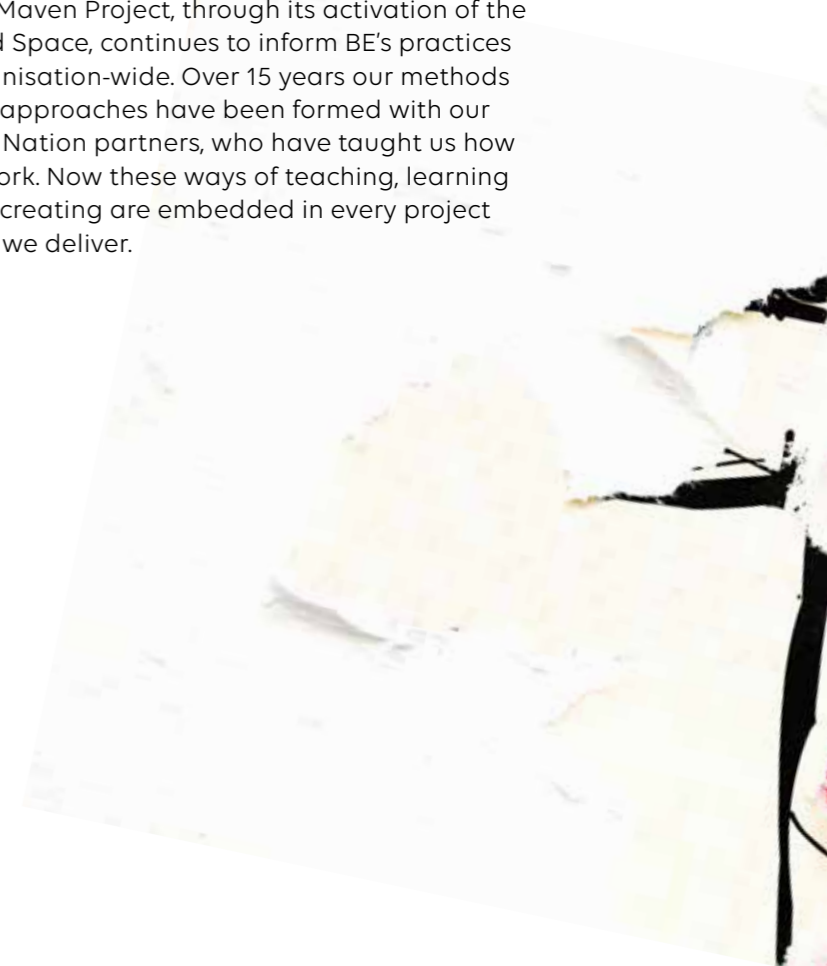
artists

96%

of emerging artists and developing community leaders engaged under 9 key project areas in 2018 are First Nation young people

The Maven Project has nurtured a community of emerging First Nation creatives into autonomous practicing artists. These artists are now imparting artistic and cultural skills to new participants. Powerful artistic projects have emerged as a result of these exchanges, including Horse's Mouth , Yanaya and more recently MPD Studio.

The Maven Project, through its activation of the Third Space, continues to inform BE's practices organisation-wide. Over 15 years our methods and approaches have been formed with our First Nation partners, who have taught us how to work. Now these ways of teaching, learning and creating are embedded in every project that we deliver.



yanaya

Yanaya (Returning) is an artist-led music and language revitalisation project that uses rhythm and rhyme to create intergenerational connections within families. With lead artist, musician and BE Cultural Guide David Leha, participants revitalise family songs and create new ones in order to encourage the continuation of language and culture. Music and melody have the power to build memory and relationships and can encourage the continuation of culture. In writing their own pieces each emerging artist explores their personal relationships with history, culture and family through the use of language and song. Through hip hop, blues, soul and country music, musicians make use of traditional languages to tell contemporary stories. Using the Third Space approach, David is guiding these artists to write and record new songs, create an album, gain employment in the arts and perform live at festivals and concerts.

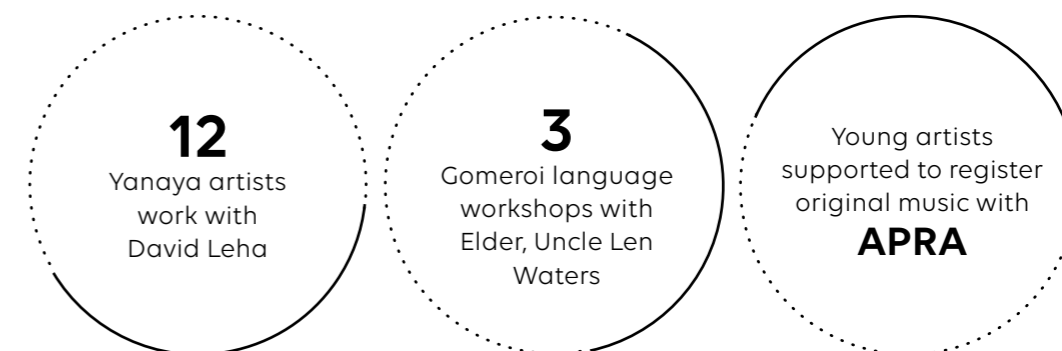
Of the 12 participants
100% have been involved
in building leadership
skills working with
community in Moree,
Armidale and Tamworth



key highlights

Yanaya artists experiencing new economic inclusion and the creation of further employment pathways, as their expertise grows. This includes;

- **One** artist setting up MPD Productions as a **small business**,
- **Two** artists **paid for local gigs** in Tamworth,
- Two artists entering higher education courses; **one** studying Music at **Newcastle University** in 2019 and one accepted into the **Aboriginal Centre for Performing Arts in Brisbane - Advanced Diploma in Music**.
- **One** artist has secured **fulltime work** in Armidale. The first time she has ever been employed outside BE projects.



66% of participants interviewed one-on-one for end of 2018 year

100% responded that Yanaya;

- is a positive experience,
- creates opportunities otherwise not available,
- connections with family and friends improved,
- confidence and imagination grew significantly stronger,
- existing skills were honed, and new ones discovered, and
- showed them they could do things they never thought they could.

Connection to culture was cited as one of the most important things for the whole group and that strengthening that connection results in building; confidence, creativity and a sense of belonging.

horse's mouth

Horse's Mouth is part protest, part disruption and part ceremony. It uses interdisciplinary and cultural practices to create and share stories through movement. In partnership with Northern Rivers Performing Arts (NORPA), established artists and emerging First Nation artists have collaborated to devise innovative performance work that disrupts the ongoing legacy and chaos caused by colonisation. The purpose of Horse's Mouth is to reshape and remodel approaches to the making of theatre, dance and performance in a safe space for new artists. Works are devised through a series of intensive creative sessions, led by Kirk Page, Victoria Hunt and Jade Dewi, in which participants develop rigorous physical and conceptual practices.

Horse's Mouth has emerged from The Maven Project, and thus gives primacy to First Nation ways of understanding and expressing identity through creative and cultural practices. Using Maven's Third Space approach participants have gained skills in devising and movement and confidence in their own practice through two-way learning and artistic autonomy.



Horses Mouth was an opportunity to make and perform theatre without the expectation or modes of working that exist. To create images and movement on our own terms for ourselves and each other

Kirk Page

key highlights

A cultural outing to Evans Head with respected local Roy Gordon was organised midway through the workshop. This trip onto country with a cultural guide connected participants and artists to the culture of the Bundjalung nation where they were staying and working. It also provided some welcome relief from the intensity of the workshop space.

Watching the emerging artists work out doors during the rehearsal at Lismore City Hall and during the tech runs, observing the passers buy stop and try and work out what was going on, seeing the sea of protest signs that were so very evocative.

creative team

Victoria Hunt, Kirk Page, Jade Dewi Tyas Tunggal, Clytie Smith, Ryan Virtue, Anna Liebzeit, James Brown, Harriet Jobson, Casey King and Amy Shaw

local partners

Northern Rivers Performing Arts (NORPA)





3
established artists,
Eleven emerging
First Nation artists,
spend two weeks
together exploring
the creative process

1
cultural outing to
Evans Head with local
young Aboriginal
people and Horses
Mouth participants

5
returning emerging artists
combined with four new
young artists, to unpack
art making and create a
final performance piece
(the other two workshops
explored process without
an end product)

1
outstanding,
provocative, bold and
disruptive performance
results for NAIDOC 2018

mad propa deadly

Mad Propa Deadly makes use of a purpose-built music studio (MPD Studio) inside a shipping container to deliver music sessions and foster creativity in the young people of Moree. The project was created in partnership with the Noffs Foundation and is based on the Street University Model which provides creative activities that seek to reconnect communities and cultivate the social inclusion of young people. The project started with music workshops with Australian band Sticky Fingers in 2017 and continued in 2018 with renowned hiphop band Last Kinection, the participants have gone on to write and record songs of their own. Since that time 14 songs and one video clip have been created which share the unique identities of the small pockets of different communities across Moree. In the safe and creative space of the MPD Studio, there is an opportunity for visiting artists to build meaningful relationships with young people, which will result in increased high quality artistic and social outcomes.



watch here

MPD clip

Everyone thinks we're just kids, like we're not capable of anything, but once we're all in this studio, we're like different human beings

Dekquitha Taylor



key highlights

Braiden and Dekquitha growing their own strong bonds with Naomi and Jaytee from Last Kinection. It's always a highlight for BE when relationships and mentoring continue outside our funded activities, and we are looking forward to creating new opportunities for this group.

Seeing the MPD Studio join Maven. As it was initially created as a part of juvenile justice diversionary activities, it was special to realise it had become a place of genuine collaboration, a third space hot bed of ideas and creativity, generating high quality artistic outputs.

creative team

Naomi Wenitong, Jaytee Turier, Connie Taylor, Les Welsh, Paul Spearim, Steve Blanch, Minna Lethbridge, Raphaela Rosella, Luke Shirlaw, Mark Wiseman

local partners

Ted Noffs Foundation
SHAE academy Moree

12

12 Young people attended regularly

1

1 mini documentary of the process

14

14 Tracks of release quality finished

We are making so many songs, real stuff, not just much around, radio friendly, its the kind of stuff that will change the world

Naomi Wentatong





blue rose

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

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

This installation provides the opportunity for participants and their families to challenge prejudice and highlight issues of access and concerns regarding service delivery. The immersive sensory experience resonates with all of us and the stories inspire informed public support for the National Disability Insurance Scheme and associated initiatives. Delivered in partnership with families and disability service organisations in the Illawarra, the Blue Rose installation has been presented through a partnership with Merrigong Theatre Company.

Blue Rose was nominated for an award in Prix Ars Electronica; a festival dedicated to interactive installations.



key highlights

Blue Rose had a second installation opening in 2018 and it was just as successful and embraced by the whole community as the first in 2017.

1. Utilising the whole theatre instead of the conventional stage only model; the participants were able to utilise spaces that the audience wouldn't usually go to when at the theatre.
2. Collaborating with the families and organisations that support the participants, to expand out to a wider audience; primary schools participated on a larger scale.
3. The number of teenage volunteers was astounding; leading and sharing an intimate experience with people of all abilities.

creative team

Toby Knyvett, Gemma Parsons, Phillip Crawford, Leland Kean, Shaniece Igano, Daniel de Filippo, Tessa Parsons, Lakia Iagno and Taylor Mason

local partners

Merrigong Theatre Company
The Cram Foundation
Interchange Illawarra
The Disability Trust
Wollongong Conservatorium of Music
Wollongong City Council
Ability Links



protection

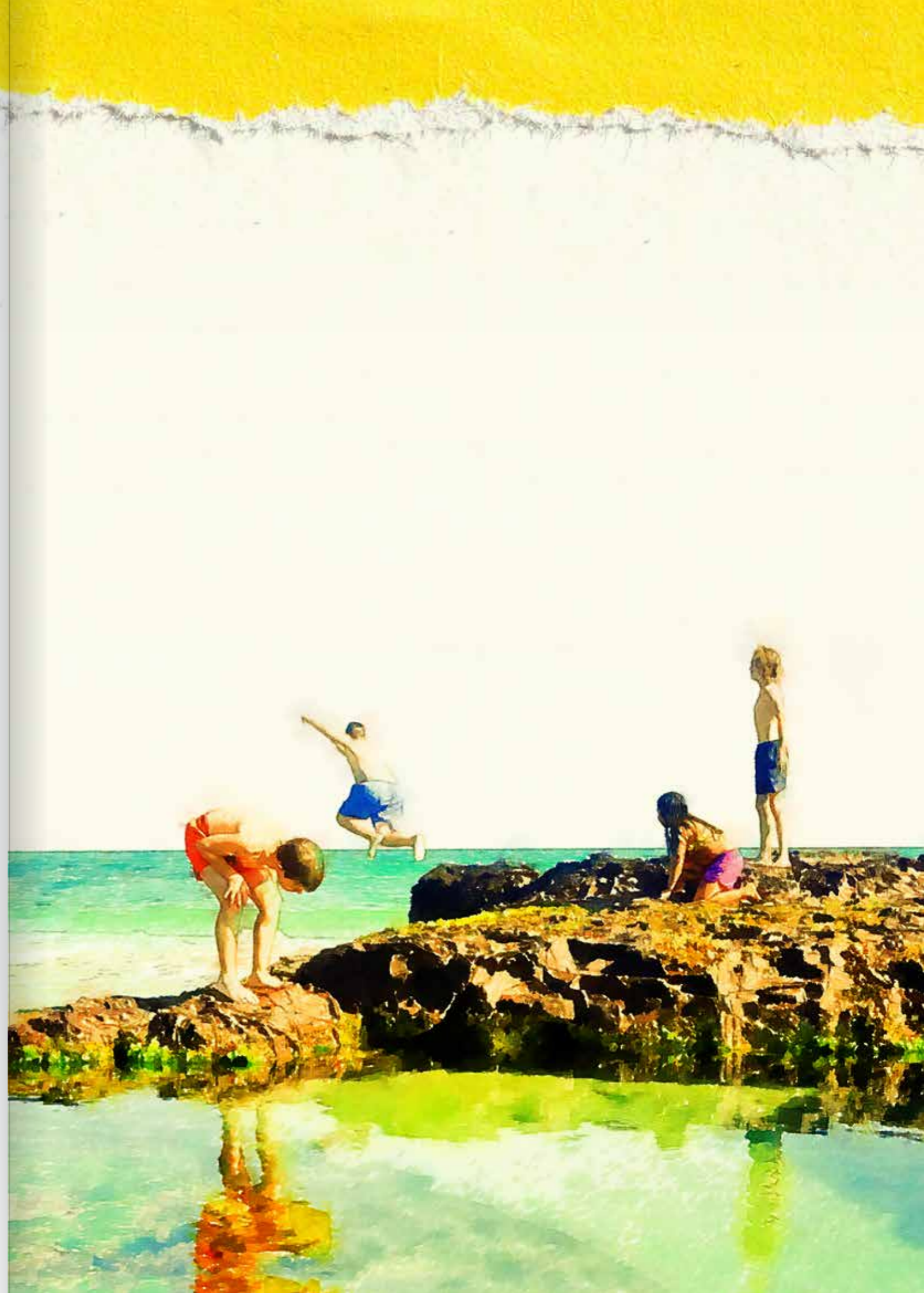
Protection blends film and animation to tell stories about childhood, inspired and created by the lived experiences of children from public housing estates in the Illawarra. The children, most of whom were under 12, were involved in every aspect of the artistic work including presentation and promotion. They recorded live video, created characters and stories about childhood, and ran a highly successful crowdfunding campaign to complete their film. Throughout the project the children were involved in more than 120 workshops in writing and scripting, animation, video and voice over. The project has produced a feature-length film; the components of which are interchangeable depending on the age of the audience and themes a community or audience might wish to explore, a play installation (the Cubbies Project) developed in partnership with Polyglot Theatre, and an educational presentation for schools about developing resilience.

The participants involved developed leadership skills, new competencies, and increased confidence which allow them to continue as ambassadors for the project and to mentor new groups for future iterations of Protection.

The Protection film was part of the official selection for the Beirut International Children and Family Film Festival in 2019. The film will continue to tour nationally in 2019.

watch here

Protection Trailer #1





It was such a joy to watch this film. Authentic, poetic, sweet and brave. I loved every second. So cinematic! And the performances are amazing. The stuff that dreams are made of.

Megan Spencer - Film Critics (SBS The Movie Show, JJJ Radio)



key highlights

1. Protection Tours nationally different groups of up to seven young stars travelled to numerous screenings around NSW and QLD for up to a week each trip. Its inspiring to witness the personal development and confidence grow in the young people as they present their work to different audiences.
2. Hosting a protection screening at the Dendy Opera Quay at Circular Quay in Sydney was a real achievement for the whole protection team.
3. Protection screening at international film festivals in the USA, India and Lebanon! It was well received by audiences everywhere, as it has been across Australia too.

impact, outputs and impressions

A number of young people travelled on planes for the first time; Geelong, Toowoomba, Essendon, Hobart, and Coffs Harbour saw our young stars and creators of the work, having many firsts on their trips.

22
screenings

1882
attendance

trailer #1

9149
views

22,500
people reached

trailer #2

99,428
views

210,714
people reached

cubby house

I learned about self-esteem and how to feel good about yourself and that you don't need to prove that you can do things to other people but to yourself. I also learned about that it is better to have high self esteem so you can feel better about yourself and try more difficult and challenging things.

Year 5 student

watch here

Protection Trailer #2

8
primary school
presentations

214
attendance



creative team

Phillip Crawford, Gemma Parsons, Emma Korhonen, Shaniece Igano, Daniel de Filippo and Elias Rees

local partners

- Petes Take Away
- Five Island Secondary Collage
- Warrawong Primary School
- Warraong High School
- Gala Cinema
- Illawarra Film Society
- Southern Suburbs Taskforce
- Jennifer Macquarie & Fountaindale Group
- Tallimbar Village
- Andrew Manson- Barrington Homes-Brooks Reach
- Precise Vision Optomatrist
- Lake Illawarra Police
- Shellharbour TAFE
- Wollongong TAFE
- McKeons Swim Centre
- Coomaditchie United Aboriginal Corporation
- Fins Fangs "N" Feathers
- Fuzion Performing Arts
- Aish's Seafood
- Relativity Studios
- Illawarra Seabird Rescue
- Eaton Gorge Costume Hire
- Ray White Real Estate Warrawong
- Lake Heights Primary School
- Wollongong Army Disposal Store
- Barrack Heights Primary School
- Red Point Artists
- Red Point Furniture Restorations
- Anglicare St Lukes Village
- Amazing Ponies
- Lorraine Lehman-Jones
- Delaney's Cakes
- Soundfirm
- Brendan Ward
- Raylene Butler & Harry Jackson
- Elwyn Brown & Leeann Holten
- Kyharne Butler
- Jim Mandlitus
- Wendie Verdon
- Marie Alwert
- Greg Stewart
- Mark & Annette Herring
- Honora Jenkins
- Sain Davies

excursions

Excursions explores the experiences of young Aboriginal people and their developing connections to culture in communities across Australia. Four projects in Moree, the Illawarra, Melbourne and Perth brought communities together to celebrate the voices of young people. Their short films, songs, video clips and photographs share intimate stories about identity, childhood, culture and belonging. Excursions aimed to build skills, confidence and relationships, as well as to explore new territories, create new opportunities and find new ways of being. In turn these projects have created stronger links between families and communities and are a source of great pride for everyone involved.

The culmination of Excursions was Building Our Futures Together, a large-scale outdoor photographic exhibition in Sydney in 2018 - 2020. The photographs documented the Excursions projects and brought the faces and stories of young Aboriginal people to the attention of a wider audience.

This important national project was made possible through cross-sector, multi-year partnerships, and as a result of strong cultural protocols and protections around Indigenous Cultural Intellectual Property.



key highlights

1. Working with such a large (180 YP participated) and varied team of talented young people across the four sites; Melbourne, Perth, Moree and the Illawarra to produce some of our most vibrant works in 2018.
2. The community launches in home towns prior to the Sydney presentation are always a highlight for our creative teams and the communities they've worked alongside.

BE management travelled to Perth for the Kya Kyana launch at Dumbartung Aboriginal Corporation and were welcomed with open arms by Uncle Robert and Aunty Selena Eggington.

The launch event was packed out with friends, family, production team and local community supporting key artist; Joshua Eggington to present his awesome work that combined the heritage of his family and community into a kicking hip hop tune with an epic video clip as well.

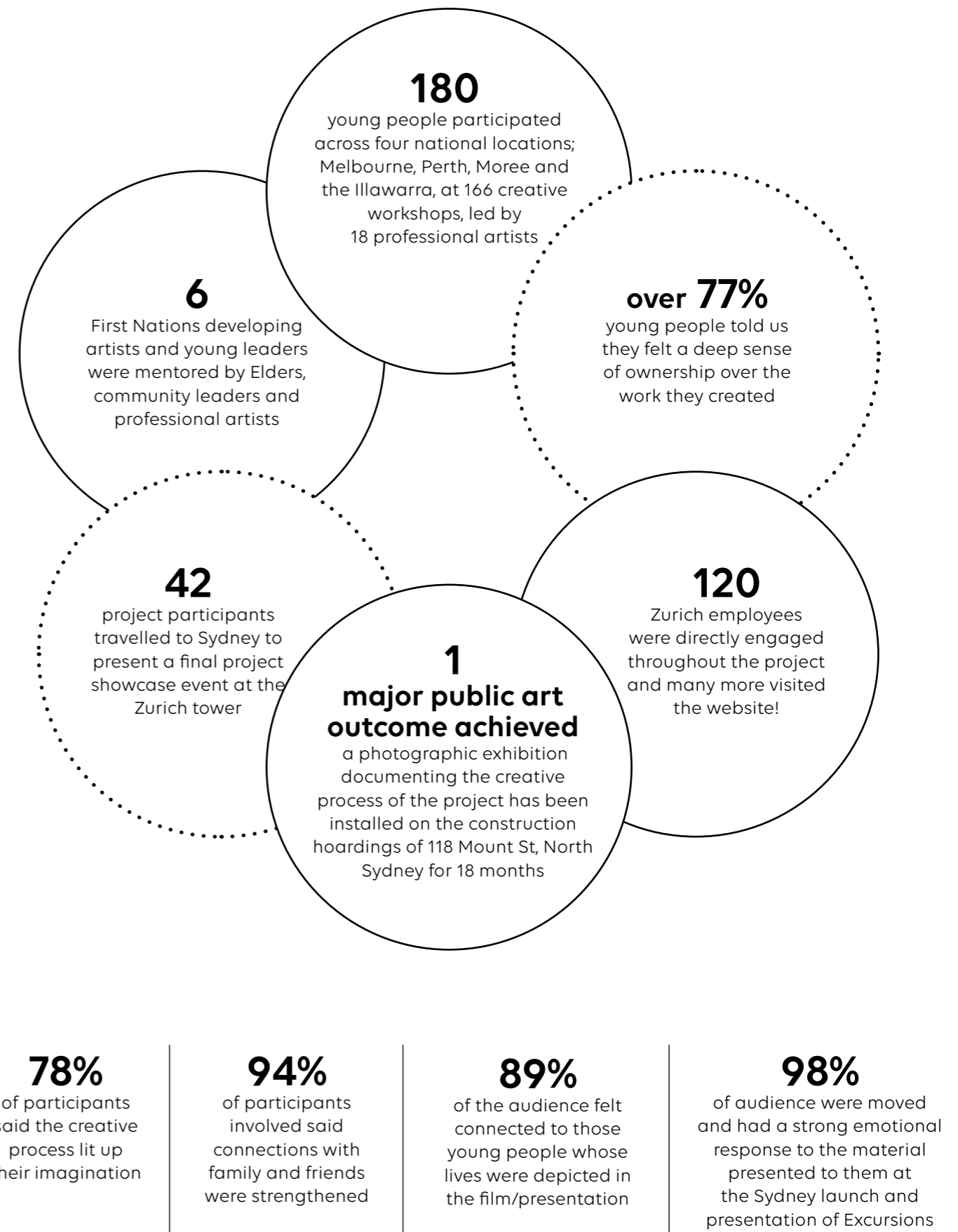
The feeling in the room was proud and full of energy and support for this young man to blossom in his aspirations for a musical career.

presentation in sydney on 13 march 2018

After 12 months of busily working on the creation and production of their works we brought participants from Moree, Perth and the Illawarra to Sydney to show case their work to an audience of Zurich employees. It was an epic adventure for everyone involved from the planning of travel, accommodation and guardian supervision to staying at the National Centre for Indigenous Excellence and of course presenting on the day.

The event opened with a Welcome to Country from Sydney Elder, Uncle Allan Madden and an outstanding didgeridoo performance from Russell Dawson of the Kumurri Aboriginal incursion company.

The young people impressed the audience with the quality, insightfulness and evocative nature of their art works. Our Illawarra team led an interactive session where they enabled the young people to pose questions to the audience, which created a unique and informative afternoon for all involved. Both the participants and the audience found the presentation rewarding, emotive and engaging. The feedback from both groups highlights the positive outcomes of the presentation process.





watch here

The Little Things

I was very lucky to have had the opportunities and experiences of being involved in arts projects as a young person. It opened doors for me and took me places I never could've imagined.

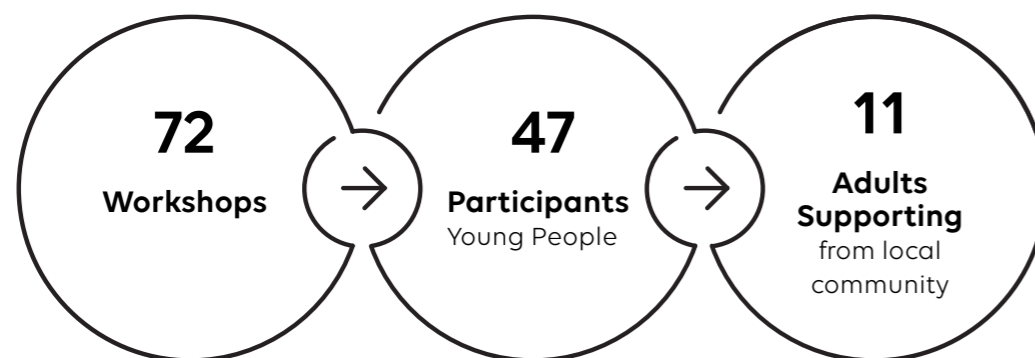
Elias Rees



watch here

Mudjingaal

illawarra



creative team

Phillip Crawford
Gemma Parsons
Emma Korhonen
Shaniece Igano
Daniel de Filippo
Elias Rees

local partners

Berkeley Neighbourhood
centre
Coomaditchie United
Aboriginal Corporation
Barnardos Australia



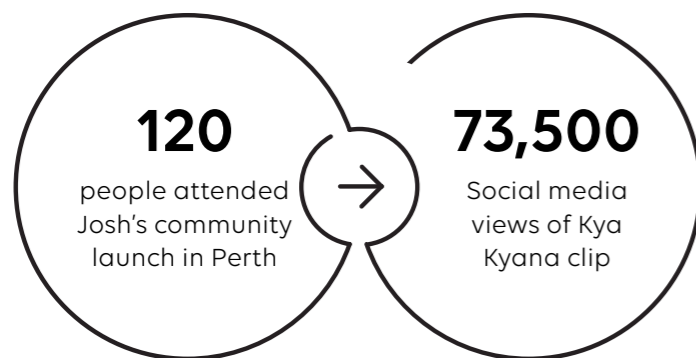
watch here

kya kyana film clip

BE was able to purchase an apple mac laptop to give Josh to support his ongoing development. It's so much easier to contact Josh now he has his own equipment and his hip hop mentor Scotty Optimus downloaded all the software he needs to keep laying down new beats.

Josh and four of his family travelled from Perth to Sydney for the Zurich presentation, and we were honoured to host them. Uncle Robert and Aunty Selena were eloquent, representing the Noongyah peoples of WA, in addressing the Zurich audience on the day of the Sydney presentation.

perth - kya kyana



creative team

Joshua Eggington, Poppy Van Oorde-Grainger, Scott Griffiths - Aka Optamus, Robert Eggington, Kobi Morrison, Shari Hutchinson, Ross Metcalf and Ian Wilkes.

local partners

Aranmore Catholic College
CAN - Community Arts Transforms
Dumbartung Aboriginal Corporation
MATSU photography



film projects like this that focus on engaging young people and their families in the entire process are important for building links and relationships across the whole community. Shooting Flame brought the kids running. Children from around the area flocked at the excitement started by the filmmakers

David Leha



95

community members
young people and adults
collaborate to make a
short film about Moree

moree

One photograph produced in the project was selected as a finalist in the 2018 National Photographic Portrait Prize [here](#)

Young people were involved in all aspects of the film making process, developing the narrative, acting and all technical aspects of the film. It really is a film made by young people, for young people.

Local stars Dayannah, Tyrese and Lance demonstrated incredible leadership on the project, leading many of the story development ideas, devising stories, narration and deciding on the most appropriate locations for many of the shoots.

Talented, local hip hop writers and storytellers, Braiden Tighe and Connie Taylor participated in workshops with BE artist, Radical Son, local artist Paul Spearim and Elder Uncle Peter Duncan to develop and write parts of the film narrative.

Young people from Moree Secondary College and Elders Aunty Shirley Duncan and Paula Duncan also worked on the stories to be included in the film

creative team

Raphaela Rosella, Nick Waterman, Adric Watson, and Josh Wilkinson, led by Uncle Peter Duncan, Aunty Shirley Duncan, Aunty Paula Duncan, Paul Spearim, Dayannah Baker-Barlow, Tyrese Fernando, Lance Whitton and their families.

local partners

Local Partners
Dhiyaan Aboriginal Centre
The Salvation Army
Moree Secondary College



sea of bellies

Sea of Bellies is an ongoing arts program, delivered across a number of communities, connecting young Aboriginal mothers with Elders and midwives before and after the birth of their children. The program started in Moree, with a women's group called Mubali (meaning swollen belly in Gomerioi) where casts were taken of women's pregnant bellies and then painted by artists and Elders from the community. The artworks and painted casts have been exhibited at the Moree Plains Regional Gallery, Lismore Regional Gallery, Sydney, Melbourne and Brisbane. The early participants saw outstanding results in pre- and post-natal care and resulted in improved health outcomes for mothers and their babies. Following the success of this initial project, Sea of Bellies has been implemented in communities across Australia. Previously, young women would only be seen by the midwives at the time of birthing in hospital; through this program they are connected with midwives and Elders in the weeks leading up to the birth. During the process of belly casting the women receive prenatal care and checks from the midwives. Elders and other local and established artists, then paint the belly casts, connecting the younger and older Aboriginal women through shared stories of childbirth and motherhood. This program consistently results in better health outcomes during and after pregnancy and enables the women who attend to connect with other pregnant women in their community, sharing new health knowledge and support for each other in an informal (but intentional) mothers group setting.



key highlights

In 2018 the NAIDOC week theme 'Because of her we can' aligned perfectly with the Sea of Bellies Mubali (pregnant mother) movement. We partnered with Origin Energy to exhibit belly casts created across our nine active sites, to be exhibited nationally in Brisbane, Sydney and Melbourne.

The bellies were displayed in the foyer of the one of the international towers at Barrangaroo in Sydney, the Origin office in Brisbane and the foyer of the Origin building in Melbourne.

1. The Barrangaroo International tower launch was the largest, most visible and well attended of the exhibitions. The always extraordinary Emma Donovan gave the opening address and performed one of her divine lullabies for the audience. Emma honoured the strong women from her family and there wasn't a dry eye in the house at the end of her address and performance. Many thanks to our Moree Muabli women; that began the bellies movement in 2004, for being the guardians of these precious items and accompanying them to Sydney for the event.
2. The Brisbane exhibition launch had a very different feel. The room was full of nursing mothers, their families and the health workers that had supported the creation of many of the bellies exhibited. The South East QLD belly film was launched, and the stars of the film were present with their partners who were also some of the artists that had painted the bellies; having male artists decorate bellies was a first for the program and a unique outcome for the QLD sites. The women were visibly proud of their involvement and it was certainly an unusual day for a corporate office like Origin to host an event that filled their office with nursing mothers, bubs and community health workers!

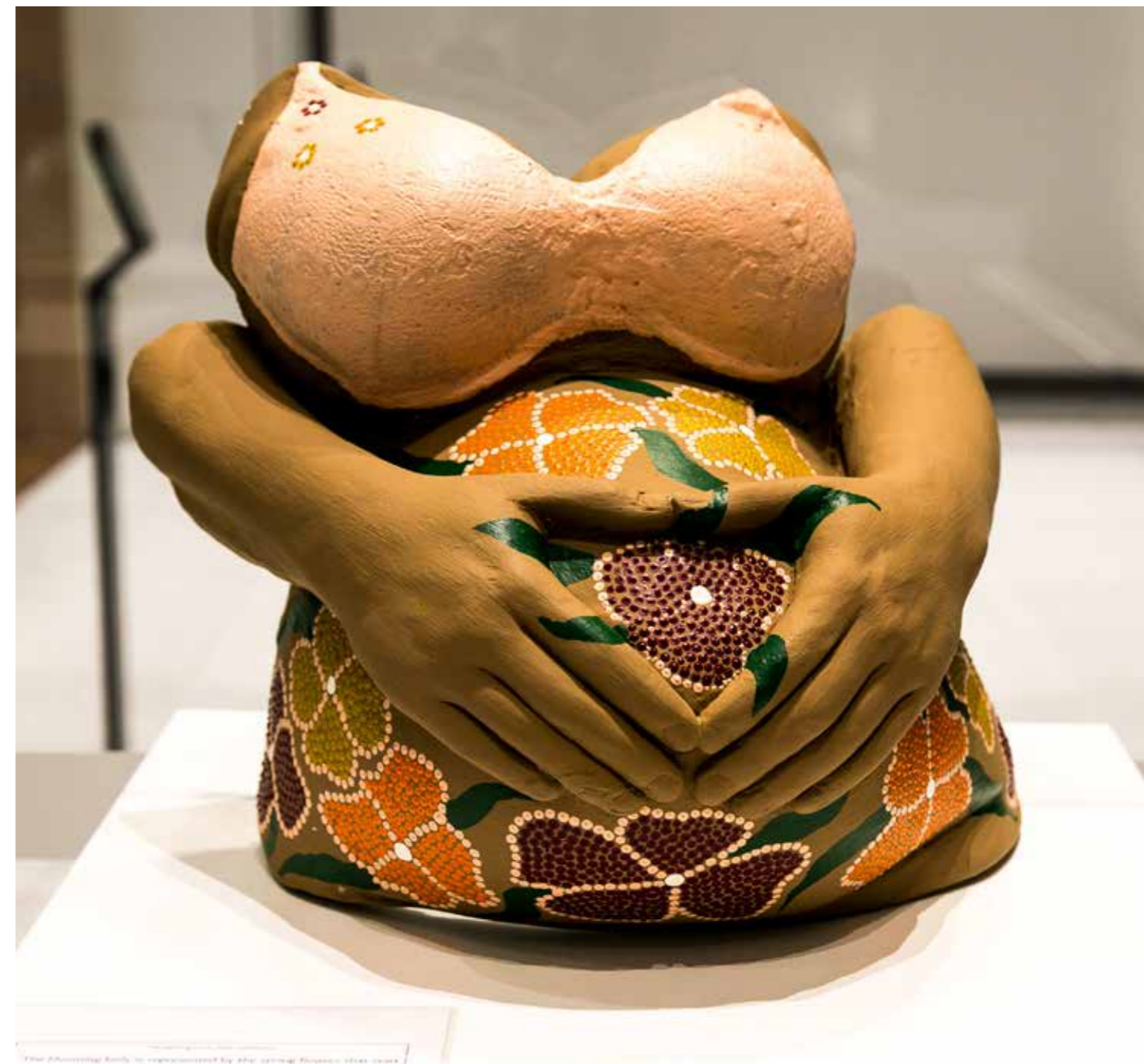
watch here

Emma Donovan sings at the NAIDOC Sea of Bellies launch



There's something very special about sharing a creative activity. It can break down barriers, help people get to know and trust each other and bond together. This is so important for our women, who can often feel very isolated and burdened.

Cate Osbourn - Clinical Director, Social worker and Psychoanalytic therapist





impact, outputs and impressions

Nine sites making bellies in 2018; Moree, Brisbane-Strathpine & Salisbury, Lismore, Coffs Harbour, Nambucca Heads, Macksville, Taree and Forster.

Two community initiated local exhibitions at Lismore and Moree regional galleries.

Three national exhibitions for 2018 NAIDOC week 'because of her we can'

Up to **500** people attended the Origin NAIDOC week launches of the bellies and a minimum of **10,000** people had the opportunity to view them in the month they were exhibited.

28
artists

33
health
workers

75
workshops

84
bellies
created

200+
women attend
'gatherings'

creative team

Jo Davidson, Valerie Quinlin, Marianne Wobcke, Leeanne Fletcher, Sharna Hill, Leanne Fabilla, Ida Savage, Missy Knox, Mistie Woodbridge, Damon Anderson, Caitlin Wilmot, Patti McGurgan, Roelene Furguson, Eli McGuire, Johnaleen Cook, Francine Edwards, Denise Buchanan, Karen Fletcher, Shanane Glass, Paula Duncan, Cindy Duncan, Mona Fernando, Alanga Cutmore, Jemma Craigie, Nelly Armstrong, Rachael Barlow, Bianca Williams, Cate Osborn.



local partners

Origin Energy

The Institute for Urban Indigenous Health, Birthing in Our Community

Australian Nurse and Family Partnership Program

The Mid North Coast Local Health District

Lismore Regional Council

Lismore Regional Gallery

Galambila Aboriginal Medical Health Service

Macksville Hospital Aboriginal Health Service

Tobwabba Aboriginal Medical Health Service

Tobwabba Art Studio

Forster Local Aboriginal Land Council

The Hunter New England Local Health District

Kamilaroi Midwifery Service

Kamilaroi Child and Family Health

Moree Family Support Service

Gunawirra Rozelle

Biripi Aboriginal Corporation Medical Centre

Northern NSW Local Health District – Aboriginal Maternal and Infant Health

first on the ladder

First on the Ladder is a collaborative project partnering Beyond Empathy and Polyglot Theatre, with Aboriginal sports clubs Rumbalara Football Netball Club (Shepparton, VIC) and the Moree Boomerangs RLFC (Moree, NSW). The project joins art-making with sport in order to celebrate and elevate community pride and connectedness to create high quality artworks and a cross-regional cultural exchange. Commencing in 2016, the project draws on the strong traditions and great affection for the sporting clubs of these two towns to engage Aboriginal children and their communities in zine-making, radio broadcasting, street art, animation and music. Participants involved have developed new skills through theatre and arts activities, gaining confidence and new connections and friends. The public outcomes of this project, including paste ups of players throughout the town centres, and the introduction of radio stations Rumba Radio and BBC (Boomerangs Broadcasting Corporation), have contributed to broader community and team pride in Shepparton and Moree.



watch here

Quicker than lightning clip



key highlights

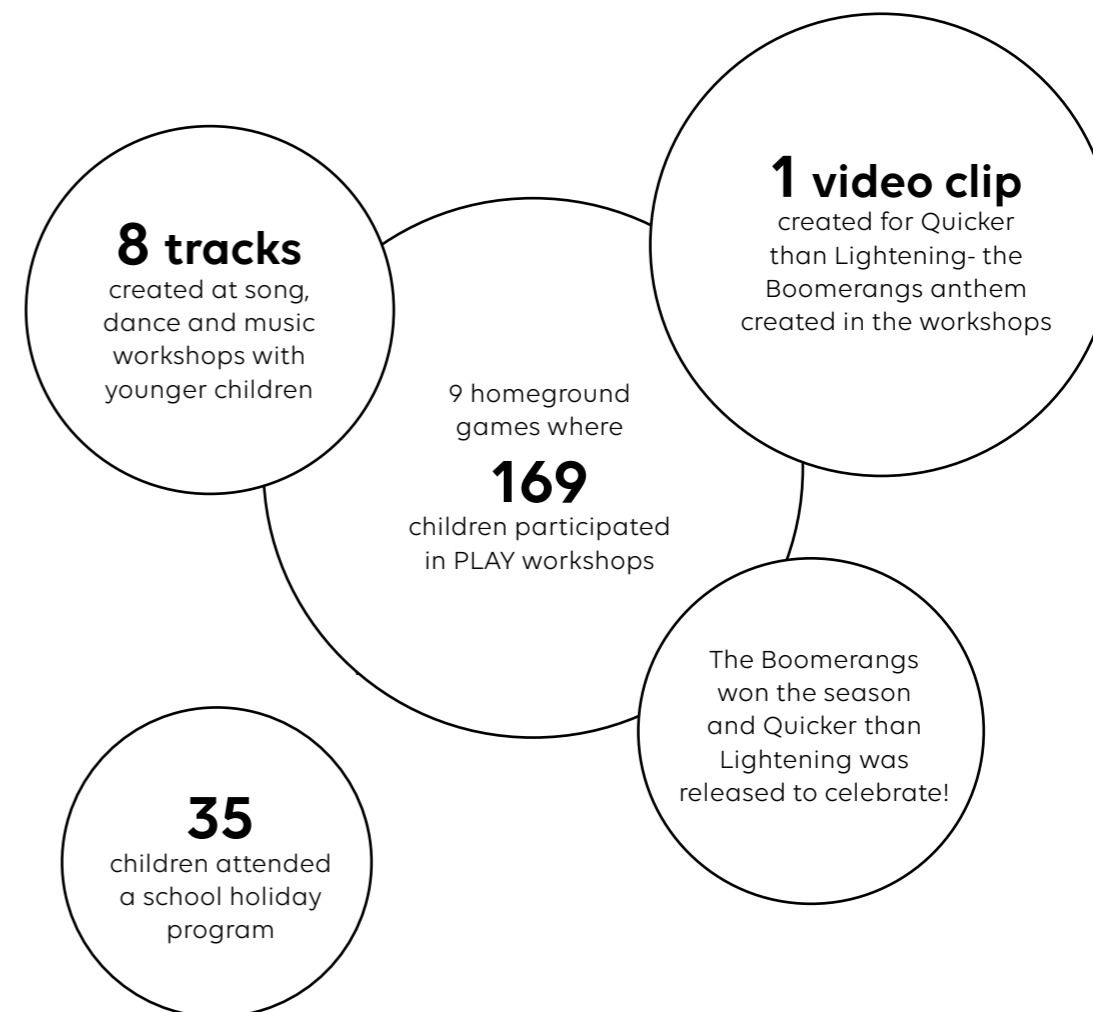
Watching the Aunties lead the children in educational play at the home ground games. It really created a strong sense of community to have the children so closely engaged in creating art, dance, flags and music and presenting it on the field in breaks.

creative team

Jerome Smith, Shae Duncan, Jemma Craigie Skyela Gillon, Polly Armstrong, Jay Tee Turius, Naomi Wenitong, Dekquithah Taylor, Ian Pidd, Simone Ruggiero, Tamara Rewse, Caleena Sansbury, Aunty Paula Duncan, Aunty Val Pitt, and Aunty Mandy Haines

local partners

Polyglot
Boomerangs Football Club
Barwon Learning Centre
Rumbalara Football & Netball club





nexus

NEXUS brought world-class street artists to the social housing precincts in Moree to create high-quality, site-specific artworks to revitalise public spaces. The local residents were included in the design process, and issues relevant to the community were addressed in the six major artworks that resulted. Local and emerging street artists were mentored by visiting artists and the acclaimed street art production company Oi You to create works that encourage a sense of pride and ownership. These vibrant artworks were installed on walls, cyclone fencing, concrete blocks and pathways and have built new audiences for visual arts outside of traditional arts spaces. The introduction of these works in this area of town has shifted perceptions within local families and the broader community and has re-established relationships between the First Nation community and service providers in Moree.

collaboration

of street artists with dancers to create a final work that expressed community aspirations

30 homes

door knocked to consult on the right birds to picture on the fence at Wilga Crescent

20

kids attending the installation of Wilga crescent

NAIDOC banner

created together with professional street artists



key highlights

The final mural was developed under consultation with two dancers; Jazi Gold and Shae Duncan. Shae is a local woman with knowledge of the importance of the Brolga totem to a local Elder that the mural pays respect to. A performance was recorded, and Charles and Janine used the dance as inspiration for designing the work. The final mural included shadow images of the dancers as well.

The last two murals; Wilga crescent and a town location were the most consultative and community driven of the whole series. BE honed the process of creating consultative murals with communities resulting in a deep sense of ownership.

creative team

Charles Williams, Janine Williams, George Shaw, Minna Lethbridge, Mark Wiseman, Luke Shirlaw, Shae Duncan, Jazi Gold

local partners

Social Housing Improvement Fund
- NSW Family and Community Services

Moree Local Aboriginal Land Council

Families in Stanley Village, Sullivan Place and Arunga Park, Coeee Park, and the Boomerangs Football Club



defiant

Defiant is a multi-disciplinary public art project aiming to disrupt risk-taking behaviour in young people from Lismore and the surrounding areas. Participants are taking to the streets to create large scale photo/text paste-ups, zines, moving images and pop-up dance performances. A partnership with Lismore Regional Gallery, Defiant aims to use public art to combat ways of thinking that may be contributing to the devastating rates of suicide in the region. Led by a team of established and local artists, young people use film, visual arts, photography, music and movement to share stories of their lived experiences, reclaim their voice and overcome feelings of powerlessness. The established artists leading the project learn how to apply a trauma informed practice, using our newly developed wellbeing framework and the third space approach to meet the needs of young people. The process of creating artworks is grounded in nurturing culture and identity, connecting young people with their communities as a way of building resilience and promoting positive patterns of relating. The overall aim of the project is to begin a conversation between the young people and their broader community, and in so doing creating a stronger support and recognition of their perspectives that ultimately leads to improved wellbeing outcomes for the young people.



key highlights

BE instigated the creation of an organisation wide Wellbeing Framework as a result of wanting to discuss sensitive stuff like suicide, with young people. The Wellbeing Framework has been born of our genuine desire to capture and communicate how the arts supports wellbeing in all of us.

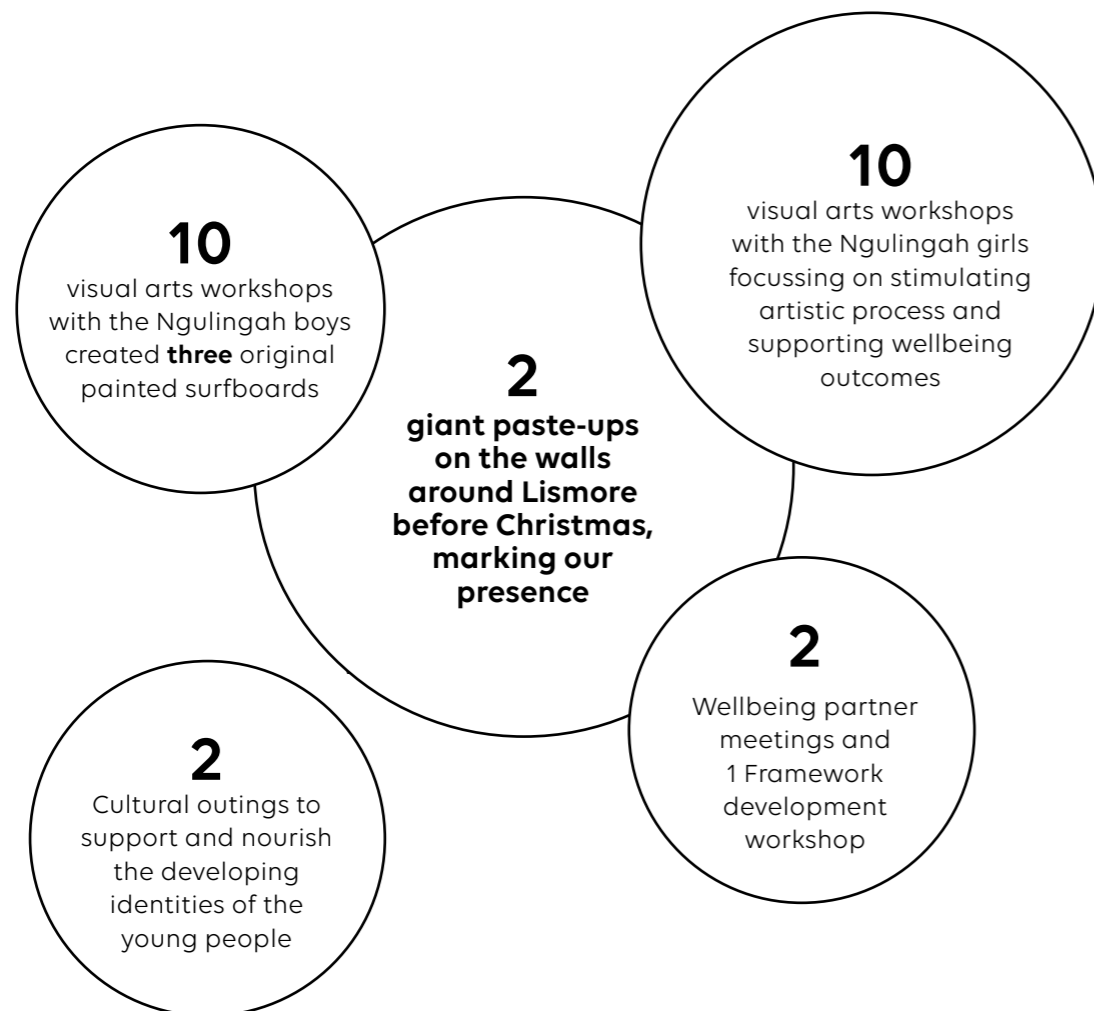
Seeing the Ngulingah boys go from distracted and absent to sitting quietly and intently contributing to the painting process, showing deep respect and listening for the Aboriginal male artists in the room.

creative team

Kirk Page, Sarah Bolt, Gilbert Laurie, Oral Roberts, Raphaela Rosella, Simone O'Brien, Joey Ruigrok van der Werven, Jacqui Levy, Erika Gully, Justin Livingstone, Gordon Papangamirri, Michael Philp, Patricia McGurgan, Brett Adlington, Peter Wood, Harriet Jobson and Minna Lethbridge

local partners

Rivers Secondary Colleges
 Southern Cross Distance Education
 Rekindling the Spirit
 Seed Art
 Back Alley gallery
 Lismore Regional Gallery
 Social Futures – the Clubhouse
 CASPA
 Arts Northern Rivers
 NORPA
 Ngulingah Local Aboriginal Land Council





**artistic
vibrancy**

At BE we let the art and the artists speak for themselves...

In December 2018 we reached **5,000 likes** on our Facebook page – no small feat for a small community arts organisation.

In 2018 our videos were viewed **1,139,603** times.

In 2018 people interacted with our posts (impressions, comments, shares) **10,309** times.

Raphaella Rosella (Rosie) is exhibited in **seven** national and international exhibitions; Brisbane, Mullumbimby, Sydney - Australia, Zagreb - Croatia, Arles – France, New York – USA, using work created in genuine partnership with Beyond Empathy. One of Rosie's portraits is also selected as a finalist for National Photographic Portrait Prize.

Kirk Page is supported to attend **8** professional development opportunities throughout the second half of 2018 in preparation for leading and curating **Defiant**.

David Leha supports Yanaya **artists to excel where all participants have been paid to work on creative projects** with community, one artist creates an external production company MPD Productions and two artists enrol in higher education. In addition, two workshops in Moree with 52 young people about story, culture and connection lead David to develop a new framework for healing kinship connections and reinvigorating Songlines in preparation for creating new works in 2019.

The making of **Yanaya** – a documentary style work is in development with his film maker brother, Tim Leha and Beyond Empathy. David works on development of two independent new works, including Bare Foot Brothers and performs confidently as Radical Son both here at home and internationally. David also presented at the Pilbara Forum with Executive Director, Kim McConville.

Under the steady hand of **Jo Davidson**, **Sea of Bellies** celebrates 15 years of continuous artmaking and community development with a touring exhibition in three states (NSW, QLD, Vic) for NAIDOC week 2018 'Because of her we can'.



Being an artist with Beyond Empathy over the last 3 yrs has made me see the importance of community art making, the confidence and empowerment witnessed during the processes of HM development was so satisfying and groundbreaking. Beyond Empathy trust there artists implicitly and create a confidence unmatched.

Kirk Page



We never give up, even if it means to go back and try again. If something doesn't work for someone, we will adapt to suit them (to the best of our ability). Pushing through the changes in people's lives, knowing that we are there still there for them, is important. Even if they don't believe in themselves, we do. We present the participants as themselves; no filter.

Shaniece Igano - BE artist

Over that **15 years** Bellies has; engaged **15 communities** nationally, created **1750 belly casts**, achieved **3000 health checks** for mums and bubs, employed **22 experienced artists**, provided development opportunities for **70 emerging artists**, with **11 exhibitions** in total and one small business (with more under development).

Phillip Crawford and his sterling Illawarra team take **Protection to 22 national screenings** with **1870 audience members** giving outstanding feedback on its beauty and relevance to the experience of childhood in contemporary Australia.

Protection has been screened at **three international film festivals**; India, USA and Lebanon, since it launched in 2017.

The **Same Drum** created in partnership with **Poppy Van Oorde-Grainger** achieves critical acclaim from playing to 20,000 at **SOTA Festival** to winning a Song of the Year Award at WAM and Best Micro Short at the **Social Justice Film Festival**. Same Drum achieved almost 80,000 views on Facebook in 2018.

A new corporate partnership with **Zurich Financial Services** Australia and their **ZZurich Foundation** delivers **EXCURSIONS** to four locations around Australia; Melbourne, Perth, Illawarra and Moree.

Excursions results in a major public art outcome of a street facing photographic exhibition documenting the artistic process of the projects; on the construction hoardings of the new Zurich tower in North Sydney. The exhibition will be on display for 18 months until late 2020.

Kya Kyana achieved almost **80,000** views on Facebook in the first weeks after release.

98% of audience were moved and had a strong emotional response to the material presented to them at the Sydney launch and final presentation of Excursions.

Nexus finishes on a high, securing two high-profile sites for its final murals and doubling its community engagement numbers. This was possible due to the high quality of the art and the trust built with community through outstanding consultation processes that resulted in community having genuine ownership over the works.

Moree Council has realised the tourism benefits of public art and a local art trail has been developed around the 6 works created by BE, and other new ones commissioned by the local council, to increase visitors to Moree. BE is proud of promoting some of the more socially isolated parts of the town as places worth visiting!

Over three years **Maven** brings over **40** experienced artists together with over **55** emerging artists, to develop in excess of **35** original works. With over **70%** of experienced artists and over **95%** of emerging artists engaged, identifying as **First Nations**.



media

protection

[moree champion](#)

yanaya

[arts hub](#)

[moree champion](#)

[regional arts nsw](#)

excursions - perth

[triple j unearthed](#)

[music feeds](#)

[community news](#)

[can wa](#)

[propel e zine](#)

[perth voice interactive](#)

[rtfm](#)

moree

[moree champion - youth tells their story](#)

[moree champion - building creative opportunities](#)

[moree champion - healing with hip hop](#)

[moree champion - exhibition provides insight](#)

nexus

[moree champion](#)

raphaela rosella

[ov mag](#)

[artist profile](#)

[newsroom](#)

[portrait](#)

[icp](#)

same drum

[dada](#)

[the record](#)

[wa today](#)

[cath news](#)

[revelation film festival](#)

[west australian music](#)

[triple j unearthed](#)

[community news](#)

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 Resigned 6/12/2018	3	4
K McConville	Director	3	4
V Skinner	Director	4	4
P Crawford	Director	4	4
A Green	Director	4	4
D Leha	Director	4	4
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

Resigned 6 December 2018

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 over 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. Anna was appointed by the Minister for Human Services in late 2012 to conduct an 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/acting chairman

Tony is the Managing Director of several family companies that have developed and operated some of Sydney's leading pubs: The Royal Hotel in Paddington, Greenwood Hotel in North Sydney, Clock Hotel in Surry Hills, Pontoon Bar at Darling Harbour and Merewether Surfhouse in Newcastle. For the last 16 years he has also been Managing Director of Andreasens Green Wholesale Nurseries, one of the largest wholesale nurseries in Australia, supplying native and exotic trees, shrubs and grasses to the building and landscaping industries generally and to projects such as The RAS Showground and Olympic Village at Newington, Fox Studios, The Conservatorium of Music and most of the major housing and commercial developments in and around Sydney. Tony has a Commerce/Law degree (majoring in Accounting) from the University of New South Wales and practised as a solicitor for Freehills in Sydney for nearly four years. He has worked with and supported many charitable organisations in recent years, but this is his first board appointment.

kim mcconville executive director

Kim has been working with Aboriginal communities for 27 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

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

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 hon) 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 2018 the collective liability of members was \$10 (2017 - \$10).

Auditor's Independence

Signed in accordance with a resolution of the directors

Sydney, NSW, Dated: 1 April 2019


Director - KIM McCONVILLE
Sydney, NSW


Director - Antony Green

Statement of Profit or Loss and Other Comprehensive Income

	Note	2018 \$	2017 \$
Revenue			
Funding & Donations	3(a)	1,607,011	1,538,114
Other income	3(b)	17,660	56,909
Total revenue		1,624,671	1,595,023
Expenditure			
Administration expenses		179,055	170,613
Employment expenses		671,711	616,474
Project expenditure		756,109	791,495
Depreciation		16,434	14,685
Net loss on disposal of assets		1,192	1,677
Total expenditure		1,624,501	1,594,944
Operating surplus / (deficit)		170	79
Other comprehensive income		-	-
Total comprehensive income / (deficit)		170	79

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

statement of cash flows

Note	2018 \$	2017 \$
Cash flows from operating activities		
Grants received from Government	944,807	765,313
Tied project funding	404,468	288,044
Untied donations and sundry income	652,237	742,405
Interest received	17,315	14,006
Payments to suppliers, employees and project expenditure	(1,728,175)	(1,598,335)
Interest Paid	(1,192)	(1,677)
Net cash provided by operating activities	289,460	209,756
Cash flows from investing activities		
Payments for property, plant & equipment	(8,404)	(5,734)
Net cash used in investing activities	(8,404)	(5,734)
Cash flows from financing activities		
Repayments of borrowings	(7,808)	(7,427)
Net cash used in financing activities	(7,808)	(7,427)
Net increase/(decrease) in cash and cash equivalents	273,248	196,595
Cash and cash equivalents at the beginning of the year	825,228	628,633
Cash and cash equivalents at the end of the financial year	825,228	825,228

statement of financial position

Note	2018 \$	2017 \$
Assets		
Current assets		
Cash and cash equivalents	4 1,098,476	825,228
Trade and other receivables	5 16,554	16,991
Prepayments	17,561	16,806
Total current assets	1,132,591	859,025
Non-current assets		
Property, plant and equipment	6 30,870	38,899
Total non-current assets	30,870	38,899
Total assets	1,163,461	897,924
Current Liabilities		
Trade & other payables	7 61,624	67,797
Unspent project funds	8 267,602	182,890
Income received in advance	9 438,014	228,065
Employee benefits	10 77,742	100,246
Borrowings	11 8,207	7,808
Total current liabilities	853,189	586,806
Non-current liabilities		
Employee benefits	10 44,782	37,591
Borrowings	11 11,373	19,580
Total non-current liabilities	56,155	57,171
Total liabilities	909,344	643,977
Net assets	254,117	253,947
Equity		
General funds	254,117	253,947
Total equity	254,117	253,947

statement of changes in equity

Note	General funds \$
Balance at 1 January 2017	253,868
Surplus / (deficit) attributable to the entity	79
Total other comprehensive income for the 12 months	-
Balance at 31 December 2017	253,947
Surplus / (deficit) attributable to the entity	170
Total other comprehensive income for the 12 months	-
Balance at 31 December 2018	254,117

notes to and forming part of the financial statements

1. corporate information

The financial report of Beyond Empathy Limited (the "charity") for the year ended 31 December 2018 was authorised for issue in accordance with a resolution of the directors on 2 April 2019.

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.

In 2018 an allowance of \$848 was made for Bad debts..

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

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

(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

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

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

Provision is made for the company's obligation for long service leave benefits and annual leave benefits not expected to be settled within 12 months. These benefits are measured at the present value of expected future payments to be made to employees, Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Upon the measurement of obligations, the net change in the obligation is recognised in the statement of profit or loss and other comprehensive income under employee benefits expense.

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

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

3. revenue, other income

	2018 \$	2017 \$
(a) Revenue		
Government grant funding		
Prior year unspent funds carried forward	107,135	22,182
Current year Income received in advance	170,890	151,386
Add: Current year grants received		
Australia Council (OZCO)	324,164	356,780
Create NSW	450,000	170,000
Hunter New England Health	40,050	-
Dept Planning & Environment	-	50,390
Dept of Family & Community Affairs	50,000	135,869
Less: Unspent grants at end of reporting period	(216,603)	(107,135)
Less: Income received in advance for next reporting period	(387,714)	(170,890)
Government grants recognised	537,922	692,995
Tied project funding		
Prior year unspent funds carried forward	75,755	12,312
Current year Income received in advance	57,175	85,000
Add: Current year grants received	420,440	260,219
Less: Project funds returned during the period	(28,793)	-
Less: Unspent funding at end of reporting period	(50,999)	(75,755)
Less: Income received in advance for next reporting period	(50,300)	(57,175)
Tied project funding recognised	423,278	224,601
Untied donations	645,811	704,931
Total Revenue	1,607,011	1,538,114
(b) Other income		
Interest	17,315	14,006
Other income	345	42,903
Total other income	17,660	56,909
Total Revenue and Other Income	1,624,671	1,595,023

4. cash and cash equivalents

	2018 \$	2017 \$
Cash at bank	31,076	18,538
New England Mutual shares	10	10
Short term deposits	1,067,390	806,680
	1,098,476	825,228

5. trade debtors

	2018	2017
	\$	\$
Staff and contractor advances	6,932	5,159
Other receivables	10,470	16,832
Provision for bad and doubtful debts	(848)	(5,000)
	16,554	16,991

6. property, plant and equipment

	Motor vehicles	Plant and equipment	Total
Cost or fair value			
At 1 January 2018	66,631	43,907	110,538
Additions	3,182	5,222	8,404
Disposals	-	-	-
At 31 December 2018	69,813	49,129	118,942
Accumulated depreciation at 1 January 2018	(38,875)	(32,763)	(71,638)
Disposals	-	-	-
Charge for the year	(11,677)	(4,757)	(16,434)
At 31 December 2017	(50,552)	(37,520)	(88,072)
Net carrying amount at 31 Dec 2018	19,261	11,609	30,870
Net carrying amount at 31 Dec 2017	27,756	11,143	38,899

7. trade creditors + other payables

	2018	2017
	\$	\$
Trade creditors	49,166	55,001
Accrued salaries and wages	12,458	12,796
	61,624	67,797

8. unspent project funding

	2018	2017
	\$	\$
Unspent government grants	216,603	107,135
Unspent tied project funding	50,999	75,755
	267,602	182,89

9. income received in advance

	2018	2017
	\$	\$
Government grants	387,714	170,890
Tied project funding	50,300	57,175
	438,014	228,065

10. employee benefits

	2018	2017
	\$	\$
Current		
Annual leave	77,742	83,401
Long service leave	-	16,845
	77,742	100,246
Non-current		
Long service leave	44,782	37,591
	44,782	37,591
	122,524	137,837

11. borrowings

	2018	2017
	\$	\$
Current		
Loan – Allira Holdings Pty Ltd (unsecured)	8,207	7,808
	8,207	7,808
Non-current		
Loan - Allira Holdings Pty Ltd (unsecured)	11,373	19,580
	11,373	19,580
	19,580	27,388

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

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:

	2018 \$	2017 \$
Net surplus (loss) for the year	170	79
Non-cash flow in operating profit		
Depreciation of property, plant and equipment	16,434	14,685
(Increase)/decrease in assets		
Trade and other receivables	437	(4,935)
Prepayments	(755)	99
Increase/(decrease) in liabilities		
Trade creditors and other creditors	(6,174)	38,387
Income in advance/ unspent funds	294,661	140,075
Employee benefits	(15,313)	21,366
Net cash flow from operations	289,460	209,756

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 2018 reporting period, 2 Salaried Directors acting in key management positions received total remuneration of \$280,252, 1 Director was paid \$1,200 for cultural advice and 1 Director received \$9,600 for rental of office space.

(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:

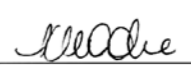
Beyond Empathy Limited
24 Curtis Street
ARMIDALE NSW 2350


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 31 December 2017 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:


 Director - Kim Macconville
 Sydney, NSW


 Director - Anthony Green

supporters

Thank you to everyone who makes our projects possible.

philanthropic funding



government funding



individual donors

- | | |
|-------------------------|--------------------|
| Arun Abbey | Kim McConville |
| Nicole Angelone | Barbara McConville |
| Roger Apte | Daniel Neurath |
| Darcey Becker | Daryl Paull |
| Anna Buduls | Anne Picone |
| Chris Charles | Ashleigh Scott |
| Patrick Coughlan | Robin Simms |
| Bryony Cox | Georgina Skinner |
| Este Darin Cooper | Margot Skinner |
| Alexandra Garner-Marlin | P M & V Skinner |
| Glen Gooding | Samuel Skinner |
| Tony Green | Thomas Skinner |
| Leslie Green | Elaine & Malcom |
| Mitch Jamieson | Treadgold |
| Pauline Kanhalikam | T Winley |
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