



ANNUAL REPORT 2013 - 14

WEBSITE VIEW

296 WORKSHOPS

During the process the young women receive prenatal care from the midwives. Elders then paint the bellies, connecting the younger and older Aboriginal women.

In Bowraville, where the project is called Ngwarra, belly casting began in 2007, in Derby and Fitzroy Crossing (WA) and Armidale (NSW) in 2010, in the Mlawarra (NSW) in 2011, in Logan, Capalaba and Stradbroke Island (QLD) in 2013 and Redfern (NSW) in 2014. The Ngwarra project received the 2012 NSW Aboriginal Health Partnership Award for Closing the Gap through Community Engagement and Partnerships and the 2010 Arts and Health in Rural and Regional Australia Award for Excellence; and in 2005 Mubali received the Baxter Consumer Participation Award from the NSW Department of Health.

Through participation in the pre-natal care, results demonstrated a significant increase in birth weights and longevity of breastfeeding. It has also resulted in the development of informal 'local support groups' and an increase of participation in ante-natal health programs.



BE has implemented a project involving the making and painting of bellies to connect Aboriginal young mothers and midwives. Now a Sea of Bellies website invites young mothers (who are often marginalised), from all over the world to share their birth stories.

BE initiated the first belly casting project - Mubali - in Moree in 2004. For the past ten years Mubali has been independently run by the Kamilaroi (Gamilaroi) Midwifery Service at the Moree Base Hospital. In 2014 Mubali moved to the Moree East Public School to engage young Mums in the school community, ultimately improving outcomes for their young families. Mubali means pregnant in the Gamilaroi language of northwest NSW.

In the past the young women would only be seen by the midwives at the time of birthing in hospital. Now they get together with the midwives and elders each week during their pregnancies and make plaster casts of the pregnant bellies.

ARMIDALE STARS PERFORM

Armidale's young stars to perform new Australian work alongside acclaimed performers. Talented Armidale young people will star in the premiere of a new Australian work alongside acclaimed artists Lamb, Anthony Green, Kirk Page and world-renowned artist Radical Son. Rainbow Ridge Songlines premiered on 11 October at the Armidale Showground.

"The performance is the result of a collaborative process between local young people and professional artists," said Narelle Jarry, Project Manager at Beyond Empathy. "A group of Armidale's talented emerging artists have collaborated with established professional artists to create a new Australian work which will be performed for the first time ever this month."

Beyond Empathy coordinated a series of workshops over the past twelve months that gave young people an opportunity to share their thoughts, issues and dreams for the future through storytelling, physical theatre, film, music and dance.

Through the process, workshop participants learned new skills in contemporary hip hop dance. Local hip hop dancer Lamb, talented contemporary actor Kirk Page, award-winning singer songwriter Jess Green and internationally renowned artist Radical Son.

...and considerable success. We are very grateful that they have the experience to be a part of a new generation of talent and Australian multimedia.

FREE

Participating in a Connected Learning project provides an innovative learning environment for young people, teachers, and the community. It translates the positive learning environment to local needs. It translates the Connected Communities strategy through engaging the way Aboriginal children learn. Learning is delivered.

With the support of local Aboriginal organisations and the Moree East Public School, a continuum of learning and support is provided for parents and caregivers in antenatal, postnatal and early childhood learning and the development of primary school outcomes. Through the use of arts, a safety net is created for young people.

Innovative health intervention strategy. It uses a bridging tool to connect young mothers (14-24) to local Aboriginal midwifery services. Working with 0-8 year olds, their families and communities to improve early childhood opportunities, knowledge and skills.

Alignment to the curriculum, one-on-one mentoring and arts led workshops, to produce an annual community festival that celebrates identity and drives connections between the school, community, families and other community members in the region. The project will work with local elders and other community members in the region to tell the story of the Brolga and its relevance to the community. The project will be based around modern day Moree. The project will be based around workshops with young people, developing their technical and story-telling skills in dance, performance, theatre, film and song. The content and inspiration for these workshops will come from the elders' and community stories and their living memories. The participants will get the opportunity to work with professional artists to develop the content for the festival celebration.

1245 PARTICIPANTS

463 PEOPLE HIGHLY ENGAGED

CEMETERY ROAD COFFINS

Cemetery Road Coffins is a unique and culturally ambitious project that will result in an independent social enterprise in Armidale NSW.

It will build the capacity of the community to generate income, grow skills, share opportunities and change perceptions over a three-year period. The project is a partnership between Armidale Local Aboriginal Land Council and BE.

Cemetery Road Coffins was set up to respond to the growing need of people to be able to access cost effective or cheaper coffins. Cemetery Road Coffins is an all-Aboriginal enterprise and the profits benefit the Armidale community by creating jobs for long term unemployed Aboriginal people.

Cemetery Road Coffins provides a grass-root response to an important issue. Losing a loved one is a traumatic experience and often is made worse if a family can't afford the coffin or that process is removed from their decision-making processes. Cemetery Road Coffins are reasonably priced and tailored made. Families can choose from intricately designed and hand painted coffins, more standard designs, coffins decorated in favourite footy team colours or families can also paint and decorate their own coffins. The creative team are also working on flat-pack designs.

I didn't know I had so many things to say till I started saying

CONTENTS

FROM THE CHAIR	04
FROM THE EXECUTIVE DIRECTOR	06
BE PEOPLE	12
BE PROJECTS	16
KEY ACHIEVEMENTS	40
BE FINANCIALS	42
KEY SUPPORTERS	58

Shame Day



61

45

MEMBERS

ARMIDALE DECLARED "SHAME FREE"

Armidale was 'SHAME FREE' when Beyond Empathy hosted the second annual No Shame Day in Armidale's Beardsley Street Central Mall. It was a jam-packed afternoon of Brave entertainment featuring Minimbah School, Anthony Green, Letona Pitt and Koorified. Internationally acclaimed artists, Emma Donovan and David Leha (aka Radical Son), interspersed the performance with their strong stage presence. Dance works choreographed by Michael Leslie, Melissa Killen and Kate Foster kept the pace of the performance upbeat. Another highlight was Sophie Leggett singing an original song she had just recently composed.

Beyond Empathy invited artists Michael Leslie, Emma Donovan and David Leha (Radical Son) to Armidale to run workshops leading up to the street performance. The result was several inspiring performances by the young people sharing positive youth culture and performance works that show they have the capacity to create their own future.

...the many programs Beyond Empathy has instituted to combat the concept of 'shame' continues to thwart the personal success of many of the young people. Narelle Jarry, Project Manager, said "It's been a year of quietly but steadily moving forward to 'out'

1296 WORKSHOPS

WORDS

SEEN

AN

AGLO



A paper sh...
in a pop...
Armidale...
commu...
the cat...
shred...
shop...
the c...
throu...
by...
re...
of...
f...

M JILT



FROM THE CHAIR

Anna Buduls

At Beyond Empathy we don't have "uneventful" or "steady as she goes" years, even after 10 years' of existence. Our work is so exciting, and at times challenging, that if anything, over stimulation and over activity is the issue. Long hours are always the norm. This year just gone was no different. Artistic genius worked its magic, sparks flew, people danced and sang and vented and learnt and interacted with each other. We continued to evolve our community cultural development practice and the quality of our artistic outputs and we ventured into new endeavours such as 3Moree.

We are always on the alert for what we can do better, how we can better serve the young people with whom we work and how we can help make positive changes to their life trajectories and to the communities in which they live. Under the incredible guidance of Kim McConville, the teams work tirelessly to produce great inclusive community outcomes and great art, and to make each year's output that much better than the last year.

In her report, Kim refers to how we measure and evaluate the effectiveness of our work and, in particular, to the highly positive Social Return on Investment study undertaken in relation to our Rites of Passage Project. It is terrific that outsiders can come in and attempt to evaluate the cost benefit outcomes of our work. But such "theoretical" assessments can never really capture the less tangible and often more meaningful changes that our work brings about.

For me, as Chair of Beyond Empathy, what is as meaningful, if not more so, is to see and hear of the "small" changes to the lives of our clients that might seem negligible for the socioeconomic cohort reading this annual report, but that are HUGE for our young people, coming from family backgrounds where every positive achievement is hard fought for and often goes against the grain of their upbringing or peer group behaviour patterns. To hear about the young people coming regularly to workshops and rehearsals despite never having had any routine in their lives before; to hear of those same young people regularly attending school and coming on time; to see the joy of personal achievement on the faces of young people participating in our artistic activities; to hear of one of our alumni asking if she can borrow a book because she loves reading and has never had a book at home; to watch young people respectfully pay attention to the wise words of their elders ... these are the indicators of Beyond Empathy's success as much as any SROI.

All too often we bring the lens of our own experience to an evaluation of the work of a not for profit company working in the area of disadvantage, instead of adjusting that lens to reflect the life experience of those with whom the not for profit organisation is engaging. The Beyond Empathy experience is much, much richer if the lens is adjusted to see life through the eyes of our young people.

FROM THE EXECUTIVE DIRECTOR


Kim McConville

The 2012/2013 year was in a way, a stepping-stone for BE. As we approached our tenth birthday year I found myself, mostly at 3am, continually questioning where have we been and where might we yet go? I was in some ways anxious about the fast approaching next ten-year life cycle and how we would maintain our innovation, our responsiveness, our commitment and our well-oiled CACD practice. In retrospect, I didn't need to be anxious. Reflecting now on our year I am enormously proud of the people who participate in our projects; their courage and their creativity. I am enormously proud of the BE team, the brilliance and tenacity of their work, their commitment to exceptional process and innovation in artform and their steadfast loyalty to Beyond Empathy and its continuing journey.

One of the greatest assurances from the year and I think one of the most important to remember, is that risk often pays the greatest dividends. Take for instance, and only with blind faith in the value of what we were doing, running a crowd funding campaign to raise the post production dollars to finish our film *Rites of Passage* to a professional standard. Or submitting the film, a highly unconventional, non scripted community made work, that received no Australian film funding yet made it to film festivals all over the world.

Or what about initiating an incredibly ambitious, five-year partnership with connected communities schools to transform the way children learn by using the arts to transform the way learning is delivered? The idea of trying to merge together a highly regulated and tightly managed (education) system, that is entirely risk adverse with our way of working where the fuel that drives creativity is risk and chaos, makes every visit feel like the first time.

Or embarking on an international and national tour of *Rites of Passage* (RoP) with 35 young people who have really never left their community to support them in presenting their film to audiences in their way, fielding questions in their way, critiquing the film making process in their way and the benefits of their time spent making the film.



I AM ENORMOUSLY PROUD OF THE BE TEAM, THE BRILLIANCE AND TENACITY OF THEIR WORK, THEIR COMMITMENT TO EXCEPTIONAL PROCESS AND INNOVATION IN ARTFORM AND THEIR STEADFAST LOYALTY TO BEYOND EMPATHY AND ITS CONTINUING JOURNEY.



A HIGHLY UNCONVENTIONAL, NON SCRIPTED COMMUNITY MADE WORK, THAT RECEIVED NO AUSTRALIAN FILM FUNDING YET MADE IT TO FILM FESTIVALS ALL OVER THE WORLD.

The result was stunning because of the choices we made to do these things. Taking risks paid off because we believe fervently in the power of art to drive change and the ability of those we serve in our projects to step up. It's easy to think it's the artists and BE producers and workers that make the projects successful, And, in part they do. But the success of our programs lies in the ability of the participants; the young people, the older people and those in between to step up. And they did so this year in magnificent fashion.

So here are just some of the highlights of the year, all of which and more, you can read about in detail in the report;

SilverCity Rainbow Ridge engaged over 150, mostly Aboriginal young people in Armidale in a theatre/music/dance/film performance for the community. Staged at the historic Pavilion

at the Armidale Showground, over 500 people spilled out the doors. Whilst the performance was sometimes raw and sometimes hysterically funny the production value produced by Aden Wessells and Andy Lyle (of Biennale of Sydney and Sydney Writers Festival production fame) took the evening to new professional heights. These guys worked pretty much 24/7 for ten days to produce a stunning work with lighting, sound and production equipment valued way into the hundreds of thousand of dollars. Their generosity and skill knows no bounds. More delightful was observing the young people who were mentored by them, virtually run the show by themselves.

Moments before the show went on we had to pull and image form the backing film scape for cultural reasons. Observing young Denis Pitt adeptly split the image from the screen to the

performance floor for the 4 seconds needed, was nothing short of amazing. It was seamless and mirrored the skill of a professional who had been doing this type of work for years.

An independent study conducted by consulting firm Netbalance delivered a Social Return on Investment report in July 2013. The report found from a total investment of \$632,8231 over three years (July 2009-June 2013), approximately \$1.94 million in social value was created for various material stakeholder groups identified. The SROI ratio has been presented both as a single figure and as a range to account for a varying degree of assumptions in modelling the social value. For every dollar that is invested in the RoP program, it was calculated that:

- As a single ratio: \$3.10 in social value was created;

- As a range: between \$2.40 and \$3.50 of social value was created.

The Social return on Investment has proved to be an important document in verifying the value of our work. More significantly for us though, was the overwhelming success of *Rites of Passage* in film festivals here at home and abroad. *Rites of Passage* won 13 awards overall, including **WINNER: Special Jury Mention: Warsaw Film Festival**, Free Spirit Competition (for independent and rebellious films from around the world). Warsaw is one of 14 events recognized by the International Federation of Film Producers Associations as international competitive film festivals – next to Cannes, Venice and Berlin.

Sea of Bellies continued to forge new partnerships and deliver stunning outcomes in

NSW and QLD. An exhibition of bellies and beautiful birthing resources were created by health workers and young Mums in Logan, QLD and was seen at the Logan Regional library, an extraordinary community resource, by over 1200 people from the Logan Municipality.

A new partnership with the Dusseldorp Skills Forum, Nelson Meers Foundation and Anna Buduls has supported the development and new delivery of *3Moree*, a five-year commitment and partnership with connected communities schools. The *3Moree* program offers a continuum of learning and support through connecting with parents and caregivers in antenatal, supporting transition into early childhood learning and the foundation years through to stage 3 outcomes of primary education. Through the use of arts, a safety net is created ensuring all families are captured. It translates the objectives of the NSW Governments Connected Communities strategy through arts and culture and changing the way Aboriginal children learn by changing the way learning is delivered.

This year also saw our exit from an eight-year partnership with the Bowraville Community. Whilst our Accessville program with young people continues its focus on providing young people with experiences and opportunities outside of Bowraville, our exit from the place based approach employed over the past eight years is a valuable reminder that some projects have natural end points and its OK to move on.

Another significant highlight of the year was achieving Key Producer status with Community Partnerships, Australia Council for the Arts for the second six-year cycle. Our new six-year strategic plan developed for the application process was an enormous undertaking but now provides us with a detailed road map up until 2020. BE was one of only four organisations nationally to achieve 2nd time Key Producer status and it's wonderful to have our work recognized at that level. It's a great indication we are still on the right track and how far we have come over the past nine years.

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

Again this year, BE has been led by an unrivalled Board of Directors. During the year we welcomed the expertise and insight of Sam Meers. Her extensive experience in philanthropy and the arts and the contribution she brings to BE cannot be underestimated. To our esteemed and humble Chair, Anna Buduls; her generosity, her innovation and commitment to working outside the box allows BE to be the best, most innovative and risk friendly organization we can be.

There have been so many spectacular outcomes over the past 12 months its hard to pick a few to highlight. In thinking about the most impressive outcomes to touch on, I am reminded that change and success comes in many forms and the scale of change or success is not always an indicator of significance.

At BE we feel strongly the changes that all too easily can be regarded as 'small' and potentially overlooked are the ones of greatest importance. The ones that our audience may see as being most significant, we believe are the ones that probably would have happened anyway.

So, for the young people who turned up but didn't necessarily perform on stage or in front of the camera, for the young people that went back to rehab time and time again, to the young people who just turned up without any discernable change or for the young people who just managed to stay in the room, we acknowledge them, for they are the driving force behind Beyond Empathy.



we acknowledge them



BE PEOPLE

BE BOARD

ANNA BUDULS, ANTONY GREEN, VIVIENNE SKINNER,
SAM MEERS, JULIEN PLAYOUST, KIM MCCONVILLE

PATRON

LINDA BURNEY

EXECUTIVE ADMIN & SUPPORT TEAM

ADAM WILLIAMS, KIM MCCONVILLE, PATRICIA SHORTIS,
ERIN ELKIN

PROJECTS

KAI TIPPING, NARELLE JARRY, MATTY PRIESTLEY, BRONNY
SPEARIM, PHILLIP CRAWFORD, GEMMA PARSONS, JONATHON
LARSON, JO DAVIDSON, VALERIE QUINLIN, RAPHAELA ROSELLA,
BRETT MCCDOWELL, WENDY KIMPTON

ARTISTS

ADEN WESSELS, DAVID LEHA, JESS RIBEIRO, MICHAEL LESLIE,
KIRK PAGE, ANTHONY GREEN, ANDY LYSLE, EMMA DONOVAN,
JONATHON JONES, MATTY PRIESTLEY, NICOLE IOVINE,
SHAYNE TEECE-JOHNSON, DANNY TEECE-JOHNSON,
MARGRIT RICKENBACH, LIZZY JARRETT, ULLI KESSELER,
KATE FORD, DONNA BROWN, TOBY FINLAYSON, JOEL
WESTLAKE, PETER SLATTERY, JONATHON LARSON,
RAPHAELA ROSELLA



Beyond Empathy (BE) uses art to influence real change in the lives of marginalized individuals and their communities.

OUR PURPOSE IS TO:

Use art to influence real change and enhance the wellbeing of the lives of marginalized individuals and communities.

Give the most disadvantaged people in society opportunities to participate in, and create vibrant, innovative and culturally ambitious works of art.

Create extraordinary art and through that, develop the skills and tools people and communities need (confidence, reliance, self-worth, self-knowledge) to succeed beyond anyone's expectations.

Generate new connections and new opportunities overriding disengagement and disadvantage.

Go further than any other organisation, to places no one else goes; delving into situations no one else will touch; reaching people no one else can reach; collaborating with everyone, rejecting no one.

And in the process, we have demonstrated the ability to help people and communities go further in life than anyone thought they could.

BE is well recognised for achieving positive relationships, and hence results, with marginalised communities particularly regional and remote Aboriginal Communities. We operate with a strengths based approach and

the overarching principle of partnership over paternalism; and, participation over theory.

Independent results demonstrate both measurable health and social improvements. In addition, emerging artists across all art forms are provided an opportunity to build capacity, foster experimentation and develop original work in collaboration with professional artists. And, for some of our participants the process leads to sustainable employment. And for the majority of our participants the process leads to an enriched community life through connection and engagement.

PROBLEM AND NEED

It is pleasing to note that what we have been doing for years, using art and the power of community to drive change, is supported by a growing body of recent literature.

With regard to children and young people, students are more at risk of disengaging from school than non-Indigenous students. Research has demonstrated that schools can have a positive effect on student engagement and attendance and reduce the effects of poor social backgrounds. For students to be fully engaged and reach their educational potential they need to be behaviourally, emotionally and cognitively engaged (Lucy Ockenden, July 2014, Closing the Gap Clearinghouse, Australian Institute of Health and Welfare; Australian Institute of Family Studies, www.aihw.gov.au). Arts and culture can assist this and the 3Moree project provides an innovative approach with the aim that it will also change the higher education

training of teachers to create a more flexible workforce ready to meet the needs of the children they serve.

Literature consistently reveals that within many Aboriginal communities, learning and healing occurs in the presence and at the interest of the group or community and not the individual (Young, 2007; Yavu-Kama-Harathunian, 2002; McGregor, 2008; McCabe, 2008; Grieves, 2009; Ober et al 2000 cited in Catherine Caruana, 2010, Healing Services for Indigenous People, Family Relationships Quarterly, No. 1). 3Moree and our work in Armidale focuses on strengthening culture, identity and community connectivity through the arts and cultural practices, in and outside the school and as determined by the community, for the community.

RESEARCH DEMONSTRATES IMPROVED OUTCOMES FOR CHILDREN'S DEVELOPMENT WHEN THEIR PARENTS ARE ALSO ENGAGED. CURRENTLY MANY PARENTS DO NOT KNOW HOW TO ENGAGE WITH THEIR CHILDREN'S LEARNING AND DO NOT HAVE THE KNOWLEDGE THAT MANY TAKE FOR GRANTED ABOUT HEALTHY CHILD

From a policy perspective, Biddle (2014:5) noted that policies that do not take into account the reasons why children don't go to school are likely to be ineffective or may have unintended negative consequences. While schools have little control over the background of their students some factors that affect attendance and engagement are school-based factors. There is growing literature supporting that the school context plays a more important role in improving attendance and therefore engagement of Aboriginal children than family background, and that schools can play a role in reducing the impacts of social background. Again, the 3Moree program provides a learning environment where Aboriginal students want to attend, learn and succeed.

As part of this and many of our programs, essential health and education services to children and their community are able to be delivered with BE acting as the important link in establishing a culturally rich and creative trustworthy and respectful space. As recognised by the Special Commission of Inquiry into Child

Protection Services in NSW (2008), families are more likely to engage in a voluntary service or if they entered via a community pathway rather than through statutory agencies. Further, the way in which intervention is implemented has a direct bearing on outcomes for children and families with it reported that the best empirically supported interventions can be ineffective if delivered poorly.

More generally, in the *Closing the Gap Clearinghouse 'Supporting healthy communities through arts programs'* (Vicki-Ann Ware, January 2014; 1), it is documented that of the evaluations, critical descriptions of programs and systemic reviews on the benefits to Aboriginal and Torres Strait Islander communities from participation in arts programs; benefits include: improved physical and mental health and wellbeing; increased social inclusion and cohesion; some improvements in school retention and attitudes towards learning, increased validation of, and connection to, culture; improved social and cognitive skills; and some evidence of crime reduction....Art forms ...coupled with ceremony, are integral to cultural continuity and cultural maintenance in Indigenous Australian communities.

Participation in arts activities is seen as a protective factor against substance abuse, self harm and other negative behaviours (Colquhoun & Dockery 2012). It has been found to offer opportunities to become part of the broader community; and, a facilitator of guidance and learning (Van Lith et al, 2009, cited in Vicki-Ann Ware, January 2014; 6).

Participation in Art and Culture programs has also been shown to improve a range of cognitive and social skills. These include:

- self-discipline (Palmer 2010)
- goal setting and delayed gratification (Palmer 2010)
- cooperation and conflict resolution (Cooper et al. 2012; Mulligan & Smith 2006; Wright et al. 2007)
- problem solving (Barraket 2005; Pope & Doyle 2006; Wright et al. 2007)
- an increased capacity for reflection (Barraket 2005)
- the articulation of shared problems and the impetus for action to tackle these (Barraket 2005; Pope & Doyle 2006).

8254

catharsis

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

AUDIENCE MEMBERS

74 PUBLIC OUTCOMES

48 PARTNERS

rites of passage

Released in 2013 Rites of Passage is a raw, uncensored and honest film inspired by the life experiences of the young people who were involved in the making of the feature-length drama as cast and crew under the direction of an internationally renowned filmmaker. The film, based in the Illawarra, involves six interwoven stories which show the teenagers negotiating the dangers and discoveries of their age with the result, a self-portrait of disadvantaged, marginalised children responding to the challenges surrounding them (and from some of the poorest urban postcodes in Australia). Rites of Passage involved an independent evaluation and demonstrated a three-fold social return on investment.

61 HIGH QUALITY ARTWORKS



2303 WEBSITE VIEWS



RAINBOW RIDGE FINALE

After weeks of intensive workshops that involved acclaimed professional artists working with talented local young people, Rainbow Ridge Songlines premiered in spectacular fashion at the Armidale Showgrounds during October.

"The talent and energy displayed on stage was matched only by the great enthusiasm of the audience," said Narelle Jarry, Project Manager at Beyond Empathy. "It was a fantastic night!"

Rainbow Ridge Songlines is a new Australian work that was created through a collaborative process coordinated by Beyond Empathy. It involved young emerging artists from the New England region working alongside nationally and internationally acclaimed professional artists including hip hop dancer LAMB, talented contemporary dancer MICHAEL LESLIE, award-winning singer songwriter JESS RIBEIRO, Redfern Now actor KIRK PAGE, international performer and local guitarist ANTHONY GREEN and the internationally acclaimed master of song RADICAL SON.

Beyond Empathy uses art to influence change. The young stars of Rainbow Ridge Songlines have not only performed on stage in a significant new Australian work, but have gained new creative skills, developed some strong protective behaviours, built resilience and grown in confidence as a result of the collaborative workshops.

SONGLINES

Rainbow Ridge celebrates creativity, talent and energy. After 12 months of intensive workshops that involved acclaimed professional artists working with talented local young people and emerging artists, Rainbow Ridge Songlines premiered in October 2013 at the Armidale Showground.

Rainbow Ridge Songlines involved young emerging artists from the New England region working alongside nationally and internationally acclaimed professional artists including hip hop dancer Lamb, talented contemporary dancer Michael Leslie, award-winning singer songwriter Jess Ribeiro, Redfern Now actor Kirk Page, international performer and local guitarist Anthony Green and internationally acclaimed master of song Radical Son. Emerging artists involved in Rainbow Ridge Songlines have experienced both the technical and creative aspects of creating and staging a new contemporary work.

YOUNG AUSTRALIAN PHOTOJOURNALIST SOARS TO WORLD HEIGHTS

"I try and be the best mum as I can. My mum was a full-blown coke and heroin addict. I try to give my kids what she didn't give me. I don't like comparing myself to her because I feel like I'm not doing it down but I do what's best for my kids." (Quote by Narelle Jarry)

...ate Raphaella Rosella (Rosie) is one of the most talented young photographers in the world today. She has been featured in the highly prestigious National Geographic magazine and will be performing in Armidale later this year.

...howing how to be a councillor, they say

...d to be a councillor, they say

...The press

...The no



1296 WORKSHOPS REACHED

During the process the young women receive prenatal care from the midwives. Elders then paint the bellies, connecting the younger and older Aboriginal women.

In Bowraville, where the project is called Ngwarra, belly casting began in 2007, in Derby and Fitzroy Crossing (WA) and Armidale (NSW) in 2010, in the Illawarra (NSW) in 2011, in Logan, Capalaba and Stradbroke Island (QLD) in 2013 and Redfern (NSW) in 2014. The Ngwarra project received the 2012 NSW Aboriginal Health Partnership Award for Closing the Gap through Community Engagement and Partnerships and the 2010 Arts and Health in Rural and Regional Australia Award for Excellence; and in 2005 Mubali received the Baxter Consumer Participation Award from the NSW Department of Health.

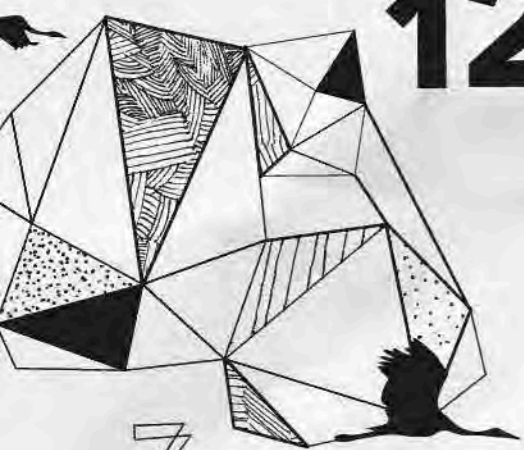
Through participation in the pre-natal care, results demonstrated a significant increase in birth weights and longevity of breastfeeding. It has also resulted in the development of informal 'local support groups' and an increase of participation in ante-natal health programs.



BE has implemented projects involving the making and display of belly casts to connect Aboriginal women and midwives. Now a Sea of Stars (who are often marginalised) share their birth stories.

BE initiated the first belly casting project in Moree in 2004. For the past five years, BE has been independently running the project as a service at the Moree Eastern Regional Hospital. The project has led to the Moree Eastern Regional Hospital being named as the school of choice for pregnant women in the region of northwest NSW.

In the past the young women would only be seen by the midwives at the time of birthing in hospital. Now they get together with the midwives and elders each week during their pregnancies and make plaster casts of the pregnant bellies.



3 MOREE

Beyond Empathy is currently participating in a Connected Communities project (part of the NSW Government's OCHRE plan), 3Moree. The 3Moree project provides an innovative approach to engage children, young people, teachers, and the community in developing a positive learning environment through its responsiveness to local needs. It translates the objectives of the Connected Communities strategy through arts and culture and changing the way Aboriginal children learn by changing the way learning is delivered.

1245 PARTICIPANTS

463 PEOPLE HIGHLY ENGAGED

CEMETERY ROAD

I didn't know I had so many things to say till I started to

YOUNG AUSTRALIAN PHOTOJOURNALIST

Armidale's young stars to perform alongside nationally and internationally acclaimed performers. Talented Armidale young people will star in the premiere of a new Australian work alongside acclaimed artists Lamb, Anthony Green, Kirk Page and world-renowned artist Radical Son. Rainbow Ridge Songlines premiered on 11 October at the Armidale Showground.

"The performance is the result of a collaborative process between local young people and professional artists," said Narelle Jarry, Project Manager at Beyond Empathy. "A group of Armidale's talented emerging artists have collaborated with established professional artists to create a new Australian work which will be performed for the first time ever this month."

Beyond Empathy coordinated a series of workshops over the past twelve months that gave young people an opportunity to share their thoughts, issues and dreams for the future through storytelling, physical theatre, film, music and dance.

Through the process, workshop participants learned new skills from well-known hip hop dancer Lamb, talented contemporary dancer Michael Leslie, award-winning singer songwriter Jess Ribeiro, Redfern Now actor Kirk Page, international performer and local guitarist Anthony Green and the internationally acclaimed master of song Radical Son.

210 ART PRODUCTS

Rainbow Ridge

LIST OF ACTS



ARMIDALE

The 2013 **Silver City Rainbow Ridge** mentorship project in Armidale brought together both the Aboriginal and non-Aboriginal community across the generations in a collaborative and supportive environment where skills were passed on by some and acquired by others. Enthusiasm was shared and culture was celebrated.

Throughout the year, over 100 workshops were conducted involving 330 people - mostly young people between the ages of 13 and 17. The project brought together a team of 17 professional artists mentoring 18 local emerging artists. Many of these mentorships grew naturally out of more general workshops, where skills and talents were discovered and mentoring relationships built.

The artistic workshops were dual purpose. They were designed around the project premise of the community coming together, sharing stories, and building rapport between the generations and between Aboriginal and non-Aboriginal culture. The second, valuable intention of the workshops was to build the technical, artistic and personal skills of everyone involved.

The program of artistic workshops culminated in a two-week intensive in October 2013. The second week was designed as a leadership camp.

The communities' creative energy and hard work culminated in the performance of **Rainbow Ridge Songlines** at the Armidale Showgrounds on 11 October, 2013. The performance, to an audience of over 500 people, was a celebration which showcased community stories and connections, creative abilities and the personal and artistic skills developed by participants throughout the artistic workshops.

Many in the large audience came to the performance to see family or friends



culture was celebrated

perform - a valuable opportunity. 90% of survey respondents indicated they were connected with someone who was involved in the project. The remaining 10% had come along as they had an interest in youth work, social justice and reconciliation.

Rainbow Ridge Songlines then connected with its audience on a deeper level. 86% of survey respondents felt connected to the lives and stories depicted in the performance, and 81% had an emotional response to the work. These emotional connections bring community together and provide evidence that sharing stories does build rapport between the generations and between Aboriginal and non-Aboriginal culture.

A GREAT ARTS OUTCOME WAS DEMONSTRATED IN THE FEEDBACK THAT 40% OF RESPONDENTS DID NOT CONSIDER THEMSELVES TO BE CONCERT OR THEATRE GOERS. RAINBOW RIDGE SONGLINES REACHED NEW AUDIENCES.

December 2013 saw the second annual *No Shame Day* take place in the Armidale Mall. Through the many programs Beyond Empathy has instituted over the years the concept of 'shame' has continued to thwart the positive self-esteem and personal success of many young Aboriginal people. After years of quietly attempting to overcome the concept, in 2012 BE set up *No Shame Day* to 'out' shame to the broader community!

Artists Emma Donovan and David Leha/Radical Son worked with young people over two days in the lead up to *No Shame Day*. Through the workshops, young people developed their artistic and personal skills while creating and then presenting song and dance performances on the Central Mall stage. They performed alongside the professional artists in a supportive environment that enables young people to shine!

The Armidale local Community Drug Action Team (CDAT) ran a free BBQ in the mall as part of the celebrations.

"No Shame Day is important because in the Aboriginal community the concept of shame

is our biggest barrier. It takes control over who we are and how we live our lives. It limits our potential, keeps us stuck in the negative; it keeps us in the shadows. No Shame Day is about stepping out into the light and being proud of who we are and what we can contribute. No Shame Day is an opportunity for us to shine without judgment, to stop judging ourselves and let the talents we hide from our community be celebrated" says 21 year old Armidale resident Leetona Pitt.

The *Catharsis* project began just as the financial year came to a close. *Catharsis* is an interactive community art installation. We invited the whole community to shred negative thoughts and contribute to the creation of a positive community art work.

On 30 June, stage one of *Catharsis* commenced in a 'pop-up' shop space in Armidale. A paper shredding machine was set up in the shopfront window and people from the community were invited to engage in the cathartic process of writing and shredding their negative thoughts. The shopfront window would gradually fill with the community's shredded negative thoughts while positive phrases devised by participants and guest artists were revealed and projected. The growing pile of shredded paper was symbolic of the fact that we are all part of the community and we all have things that we could let go.

The remainder of 2014 will see the continuation of *Catharsis*. Stage two involves Euraba artists and papermakers working with community to pulp the piles of shredded paper and recast them as fresh sheets of paper. The process implies a clean slate, a fresh start. Then in a community printmaking workshop, the freshly cast paper is to be printed with positive words, phrases and positive aspirations gathered in the *Catharsis* shop space. The original text art prints will then form the focal part of an art installation at the New England Regional Art Museum. The installation includes artworks, words, images and sounds captured during stage one of *Catharsis* and is complemented by a cross-community installation in multiple shop windows in the CBD. This project has the cross-community support of Locals 4 Locals, Armidale Dumaresq Council, Community Mutual, the New England Regional Art Museum and the Australia Council for the Arts.

IT'S ABOUT STEPPING OUT INTO THE LIGHT AND BEING PROUD OF WHO WE ARE AND WHAT WE CAN CONTRIBUTE

ILLAWARRA

Rites of Passage is making an ongoing impact within and across the community. Screenings and presentations continue to be held across the country.

These presentations included one to a private high school to mark Social Justice Day. The *Rites of Passage* young people did a great job talking about issues facing them and other young people. They showed snippets of our film work during the presentation, and some of the group who previously had not been confident enough to speak out loud in these public forums found the confidence to speak.

Another significant presentation was to the Regional Child Protection Conference. *Rites of Passage* had a big impact on a number of the delegates which then led to positive conversations and potential new support for projects in the Illawarra.

**THE YOUNG PEOPLE
CONTINUE TO DEVELOP
SKILLS AND CONFIDENCE
AS THEY HELP SHARE
THE STORY OF THE FILM
AND WORK TO BUILD
AN AUDIENCE FOR A
NATIONAL TOUR.**

Rites of Passage, and 5 of our young people's short films, screened at the Auburn International Film Festival for Children and Young Adults in Sydney. *Rites of Passage* took out the Best Film Prize and the 5 short films took out a special curatorial prize of the Festival Director. Two of the young people also had their films screened at the Auburn International Experimental Film Festival opening night and attended that screening as well.

Rites of Passage continues to be accepted into international film festivals including the Sao Paulo International Film

Festival, the Social Justice Film Festival in Seattle, and the Oulu International Children's and Youth Film Festival in Finland. Two of the short films, *Legoland* and *Bent* were accepted into competition at the YOUKI International Youth Media Festival in Austria.

This recognition has been incredibly valuable for participants who have had an opportunity to see just what is possible. The film has taken them and their experience far beyond what they expected.

The young people continue to develop skills and confidence as they help share the story of the film and work to build an audience for a national tour.

Two new projects are underway in the Illawarra and we have developed some important new project partnerships.

The *Blue Rose* Project engages with people with severe intellectual disabilities, their families and carers. The Disability Trust is partnering with BE to create connections with participants, support those participants to be a part of the project and advise BE along the way.

Good relationships have also been formed with organisations who will be key partners on the *Protection* project which will focus on young children and their families. During this project participants will develop and use Protective Behaviours. Using those behaviours as a focus, we will produce an animated film.





SROI EXECUTIVE SUMMARY

This report presents the results of a Social Return on Investment (SROI) evaluation undertaken on Beyond Empathy's (BE) Rites of Passage project (RoP) that has been jointly funded by the Coca Cola Foundation (CCF) since the project's inception in July 2009 to June 2013.

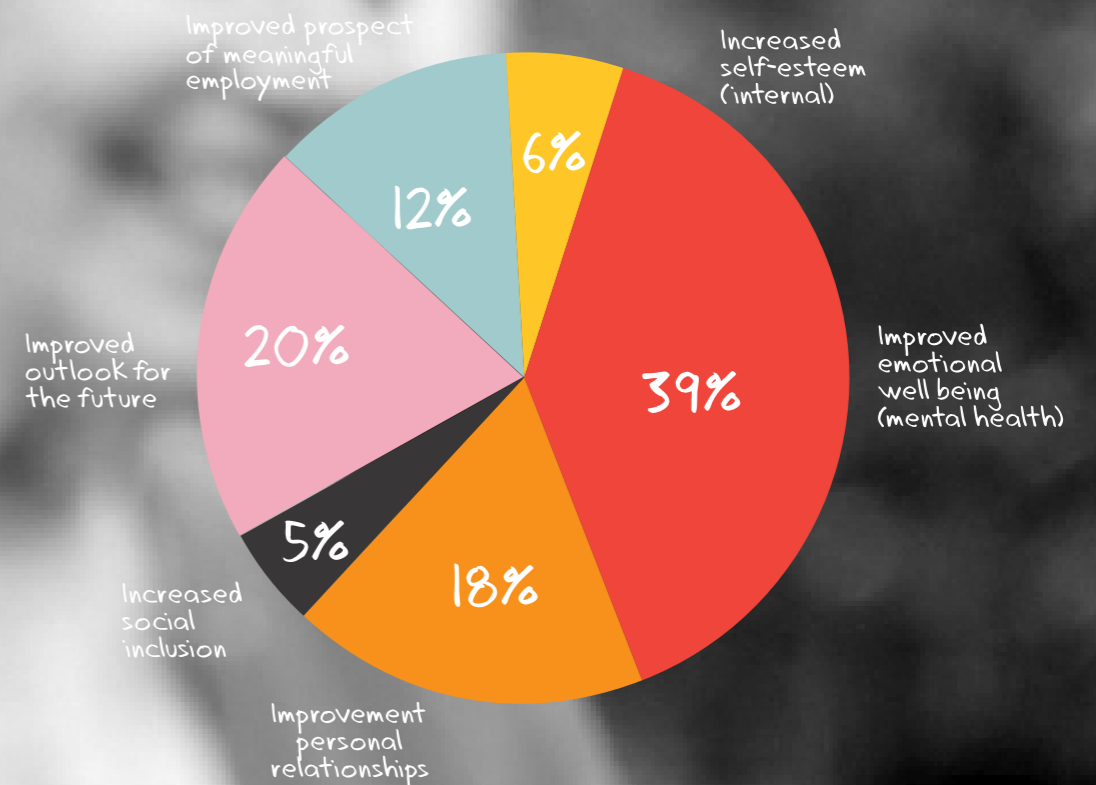
As part of the project, RoP project workers conduct film workshops with participants at local locations or on site. The young people are able to take up a variety of roles such as filming, acting, camera work, scripting and props. Through having this practical on the job learning and training, the young people are predicted to improve their own sense of self and build technical media, personal and other skills over time, thereby laying pathways for further education or other employment in the future. The engagement with participants extends beyond artistic engagement, with the project workers providing 'reaching out' support to the young people to reduce their risky behaviours and to assist them with their journeys of creating change.

The Social Return on Investment (SROI) methodology was used to forecast the social impact of the RoP project. SROI is an internationally recognised approach for understanding and measuring the impacts of a program or organisation from the perspective of material stakeholders. A monetary figure is then used as a proxy to represent the value of outcomes experienced by stakeholders.

From a total investment of **\$632,8231 over three years (July 2009-June 2013)**, the evaluation revealed that approximately **\$1.94 million** in social value was created for various material stakeholder groups identified. The SROI ratio has been presented both as a single figure and as a range to account for a varying degree of assumptions in modelling the social value. For every dollar that is invested in the RoP program, it is calculated that:

1 CCF have funded \$85,000 or approximately 13% of the cost

2 Improved emotional well-being, Increased self-esteem, Improved prospect of meaningful employment, Improved outlook for the future, Increased social inclusion & Improvement in personal relationships



SOCIAL VALUE WAS DISTRIBUTED ACROSS SIX IDENTIFIED OUTCOMES

- High risk participants experienced more than double the amount of positive change in emotional wellbeing than other stakeholder groups. Given that they potentially started off at the most vulnerable state emotionally, this is a strong indicator of the effectiveness of the RoP project.
- High risk participant groups strongly felt that they had an improved prospect of meaningful employment in the future. This is a great outcome for the RoP project as it is likely that these participants had the lowest chance of securing jobs due to their personal backgrounds.
- Stakeholder groups that had the highest level of engagement demonstrated the strongest changes in social inclusion.
- Based on self-reported survey results, highly engaged participants had stated that they would not have achieved the outcomes formulated in this report without being involved in the RoP project. Similarly, these participants also self-reported the highest outcome attribution levels to RoP staff and activities demonstrating that the people involved in running the project had a very high level of influence in promoting positive change.
- The driving forces behind the success of the RoP project have been the:
 - o role and experience of the lead project workers,
 - o the length of the program, the opportunity given to participants to provide key input into mini projects, and
 - o the production of tangible outputs throughout the course of the RoP project.
- Content of stakeholder feedback and results of surveys have indicated that it is important to be able to engage participants over longer periods of time and design programs that offer a wide range of programs suited to participants from various backgrounds in order to maintain and potentially increase the creation of social value across the six identified outcomes.

BOWRAVILLE

Our eight year place based relationship came to an end in Bowraville in June 2013. Kai tipping continues his work with young people and rather than building capacity locally, Kai's work with young people focuses on building networks and opportunities for performance at festival beyond Bowraville.

DURING THE YEAR WE CONTINUED TO MANAGE A DIVERSE RANGE OF PROJECTS IN BOWRAVILLE THAT ARE A SIGNIFICANT FEATURE OF LOCAL COMMUNITY LIFE. WE CONTINUED TO WORK CLOSELY WITH THE EDUCATIONAL AND JUSTICE SECTORS, COMMUNITY GROUPS AND INDIVIDUALS.

Bowraville Beats – regular drum and dance classes at Bowraville Central School on Fridays and well-attended community dance and drumming classes at the Pioneer Centre, drew a strong group of participants. The group now performs regularly at festival across the region and as far south as Peats Ridge. The drumming group performed eight times across the region and at festivals.

Mosaics - The Ngambagga Bindaray Girrwa elders' art group meets fortnightly to talk and to create wonderful mosaics. During the year this group created and installed 3 public art mosaics.

In the *Underground Recording Studio* - 50 new hip hop recordings were produced. These works gained plenty of airtime through The Business.

'The Business' – is a one hour radio program that explores local emerging and professional artists from Bowraville and the broader music industry, broadcasts once per week. Radio is proving to be a fantastic medium as it provides a forum to play much of the classic material produced in the community - music not heard anywhere else. You can stream the show from 2NVR'S Web site and it has built up a good online following.

Stilts have been a huge success again this year. The young stiltwalkers train regularly and have been performing locally and across the region at events including the Bellingen Jazz Festival, Yarrahipini Festival, Macleay Festival, and Nambucca River Festival. The stilt walking performance group was the catalyst for offering local circus workshops with young people and choreographing works for performance at the local festivals.

Life with Out Barriers music and production workshops were undertaken with children aged 12-18 in residential care with Life with Out Barriers program. In particular, this work is intensive and works best one on one.

Beyond Empathy has been involved with many local events, at the Community Gardens in Bowraville, with the Bowraville Talent Show, and Rise Up youth Concert. The most heartfelt was our partnering with Local Made in the event Lost But not Forgotten - a day of remembrance and honouring of friends and family who have passed away. Grief councillors and many other services were present and made young people aware of services in the area that deal with grief and loss.

This year, our workshop program created 22 artistic outcomes with young people from ideas through to execution. These activities have involved music workshops where young people tell their stories and engage with the process. Young people have been involved in the creation of a weekly radio program, drumming group and physical theatre/festival performance group. They have performed at four events outside of the Bowraville community.



THIS YEAR, OUR
WORKSHOP PROGRAM
CREATED 22 ARTISTIC
OUTCOMES WITH
YOUNG PEOPLE FROM
IDEAS THROUGH TO
EXECUTION





Cemetery Road Coffins based in Armidale NSW, is a social enterprise developed by members of the Aboriginal community and the Armidale Local Aboriginal Land Council. It was set up to respond to the growing need of people to be able to access cost effective or cheaper coffins. *Cemetery Road Coffins* is an all-Aboriginal enterprise and the profits benefit the Armidale community by creating jobs for long term unemployed Aboriginal people.

Cemetery Road Coffins provides a grass-root response to an important issue. Losing a loved one is a traumatic experience and often is made worse if a family can't afford the coffin or that process is removed from their decision-making processes. *Cemetery Road Coffins* are reasonably priced and tailored made. Families can choose from intricately designed and hand painted coffins, more standard designs, coffins decorated in favourite footy team colours or families can also paint and decorate their own coffins. The team are also working on flat-pack designs.

Some of the benefits to our people include training and employment of community members, reinvestment in the community, and serving as an accessible, local source for goods and services required by people everywhere.

**CEMETERY ROAD COFFINS
RECOGNISES EVERYONE'S
NEEDS ARE DIFFERENT AND
IS DRIVEN BY THE IDEA OF
SELF-DETERMINATION,
CULTURAL OWNERSHIP
AND HONESTY.**



SINCE ITS INCEPTION
17 COFFINS HAVE
BEEN MADE AND 5
OF THESE HAVE BEEN
SOLD BEYOND THE
COMMUNITY.

EURABA

Beyond Empathy values its role assisting with the management of the Euraba Artists and Papermakers at Boggabilla. Our collaborative projects draw on Euraba's expertise in art making and stories of community and BES skills in developing capacity in community to deliver projects that celebrate the unique identity of the Toomelah and Boggabilla communities.

Our partnership project, *Illuminate*, was exhibited at the Art Gallery of NSW and was seen by over 1200 visitors as part of the Corroboree Festival. Led by a team of local artists including May Hinch, Lola Binge, Leonie Binge, Donald Cubby, Paul Mackie and Beyond Empathy artist Matthew Priestley. *Illuminate 2013* was a paper, timber and four-channel video projection and four-channel audio, installation.

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, founding artist, Euraba Artists and Papermakers.

Illuminate was a community-driven initiative which captured the aspirations of the Goomeroi people in the communities of Toomelah and Boggabilla, in northwest NSW. It allowed the community to explore generational relationships, stories and ideas between the Goomeroi people and their community.

This unique project evolved through the significance of home, and highlights the region's important lived history and contemporary experiences through an immersive installation created with paper, light and sound.

In *Illuminate* a replica 'mission home' was clad with handmade paper, made by the artists, with a sound piece and projections onto each of the walls providing an intimate insight into the community. The project was developed in collaboration with invited Wiradjuri and Kamilaroi artist Jonathan Jones. The paper has been made through Euraba Artists and Papermakers, the organisation owned and operated by Goomeroi people of Toomelah and Boggabilla that specialises in handmade paper produced from off-cuts from the cotton industry, which is a major crop in the region. The sound piece and projections were compiled by filmmaker Matthew Priestly through his relationship with the community over the past 15 years. Aden Wessells managed the complex technical requirements of the project to create an immersive and powerful experience.

Illuminate allowed contemporary artistic practices to be combined with traditional cultural practice, engaging Goomeroi youth, emerging artists and the broader community while highlighting the value of the Elders, Goomeroi culture and their arts practice.

The work was first shown on Goomeroi land, on the banks of their river, which is significant to Goomeroi people and fundamental to the arts practice of Euraba, before being showcased at the Art Gallery of NSW as part of Corroboree Sydney.



**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, founding artist, Euraba Artists and Papermakers.

MOREE

Over the next five years Beyond Empathy will deliver *3Moree*; a community arts and cultural development strategy that translates the NSW Governments Connected Communities Strategy into action. *3 Moree* is a potentially ground breaking joint venture between the local Moree Aboriginal Education Consultative Group, Connected Community Schools, Kiah Aboriginal Pre school, the Aboriginal Employment Strategy and Beyond Empathy (BE) – and seeks to improve educational and social outcomes for Aboriginal children in Moree.

BE, galvanises communities through dance, film making, photography, sculpture or writing; it joins with the community to create *3 Moree* in response to the NSW State Government's Connected Communities approach.

3 Moree is named for its three strands that strengthen the school as a community hub. These are;

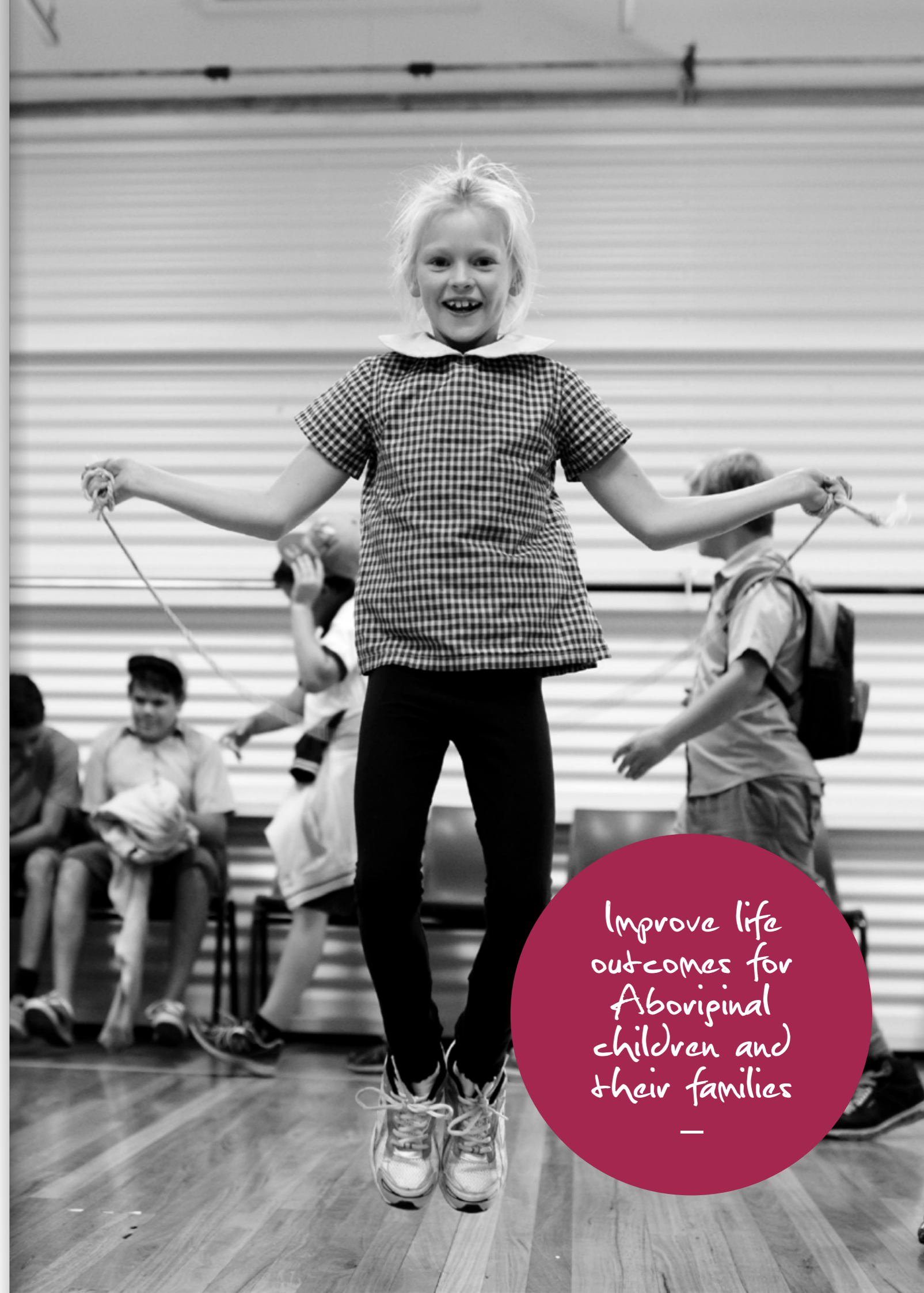
Mubali: Connects Aboriginal women aged 14 to 24 to Aboriginal midwifery and health services through creative arts; the Mubali rooms are within the school.

Connexion: In 2015 BE works with Kiah Aboriginal Pre School with 0 to 5 year olds and their families to improve access to early childhood opportunities.

Festival of the Brolga: Elders, community and the school join together to present an annual end-of-year festival celebrating identity. Dance, sculpture, photography, story-telling and writing culminate in the community-driven Festival of the Brolga held annually on December 4 each year. Within the school, arts activities are diverse. Professional dancers develop performances works with children for the festival, a photographer captures a portrait of each student, the works completed when children add multimedia layers of drawing, painting or writing, and then culminates in an art exhibition and projections at a local gallery.

3MOREE GOALS - INDIVIDUAL:

- improve life outcomes for Aboriginal children and their families;
- change the way Aboriginal children learn by changing the way learning is delivered to them;
- develop resilience in children and parents so they are more open to learning and can better participate fully in the school community; and



Improve life
outcomes for
Aboriginal
children and
their families

- create a continuum of learning for children and their families from antenatal right through to leaving school; and
- increase Aboriginal children's access to culture and the arts as a tool for improving learning.

3MOREE GOALS - COMMUNITY:

- increase greater Aboriginal community engagement in schools, including elders;
- embed and celebrate Aboriginal culture in school;
- deliver a community festival that brings the community into the school, creating local employment for Aboriginal artists and community members
- build a repertoire of Gomilaroi Aboriginal artists and community workers who can work alongside teachers and the targeted Connected Communities Schools to improve learning outcomes;
- deliver community led arts- led early childhood strategies in school linking playgroups to curriculum ensuring all children start kindergarten on day one of the school year; and
- empower the community to have a say and be active in the way their children's education is delivered

3MOREE GOALS - SCHOOL:

- take the school into the community and help teachers to deliver their curriculum through a cultural and artistic lens;
- build strong connections between the Moree Aboriginal community, the local AECG and allied community services
- school becomes one-stop-shop for allied services to deliver against their objectives through 3Moree strategy;
- build cultural understanding and link Aboriginal education outcomes to teachers classroom delivery across all curriculum areas; and

- work inside the system to create systemic change by developing a model that can be easily replicated and collaborates with universities to augment teacher training so that it includes the principles underlining of the 3Moree strategy;

Activities commenced at the beginning of Term 2 on 28th April 2014. Prior to this we were involved in project development, gaining support of the community, aligning strategy with the schools priorities and endorsement from the State and Local Aboriginal Education Consultative Group..

Up until June 30 2014 128 children have been involved in 133 cross-form arts workshops in dance, film, photography and spoken word developing skills, self esteem and connection to school to:

- enable a culturally vibrant learning environment for children where arts and culture is central to learning;
- demonstrate or model to teachers how creativity, the arts and 3Moree can operate in the school;
- celebrate national cultural day/s of recognition;
- present works by young people to the community as part of the schools re-launch into the broader community; and
- develop culturally vibrant material and outputs for the Festival of the Brolga, the Safety Net Installation and Admire Photographic Exhibition.
- Sisters Group and Mubali combined delivered 30 workshops to young Mums and older Aboriginal women who have child or grandchild connection to school focusing on women's health and well-being.

WHAT DID WE NOTICE??

- **Aboriginal children are developmentally ready to benefit from schooling in their physical, social competence, emotional maturity, language, cognitive skills and communication.**

- It was observed that a number of children who under normal circumstances are withdrawn from group settings because they are disruptive, participated in spoken word

“FILM AND SONG WRITING WORKSHOPS FULLY ENGAGING CHILDREN WHO ARE LOST; THEY TURN UP AND STAY FOCUSED. THESE KIDS ARE SEARCHING FOR REASON TO WANNA STAY HERE NOW”

MATTY PRIESTLEY LEADER COMMUNITY PARTNERSHIPS

and dance workshops over 5 consecutive days, were engaged and were not removed because of behavior.

- **Increase connection to school and learning** – 11 new school enrolments and Festival of the Brolga and cultural program / workshops has been cited as the reason for changing schools. 100% increase in arts and culture workshops being delivered in the school compared to the same time last year.
- Attendance has improved during term 2 by 25%. Children are now realising that being part of the creative leadership workshops requires sustained attendance and consistently responsible behavior. The teacher of the girls 5/6 class observed:
- “the older girls are taking on leadership roles with grade 5 girls – like running in-class dance workshops, copying the guest artists behaviours. It's such great role modeling and whilst they are playing they are practicing new behaviours . Its so positive”
- **Feel better about self** – at the beginning of weekly workshops children were asked to rate on a scale of 1-5 how much they liked themselves. The average score was 2.6. At the end of the workshop blocks children were asked to rate how much they liked themselves. The score was 4.1.

- **Children happier** - at the beginning of workshops the average 'how happy am I' rating was 2.8. At the end of the workshops the average 'how happy am I' rating was 4.1. This was asked at the end of workshops by artists and BE team.

- Given both these parameters were tested at the end of workshops after a really positive experience its no surprise that children feel better about themselves. What we will measure in time is how this is sustained in between workshops, in the local community and over time. If children can maintain a steady scale, even during chaos in their lives, which is constant, then we will know 3Moree is making a difference.

COMMUNITY

- **Community actively involved in the school** – sisters group, men's group, young mothers group, Ngala Womens Refuge all deliver workshops within the school. There was an overwhelming repose to the MEPS performance at Local NAIDOC celebrations with the CEO of the Aboriginal Employment Strategy saying ' she had never seen a performance like it – it blew the community away”.
- Young people undertaking Childcare Studies at *Moree Technology High school* undertaking work experience as part of the Mubali young mothers program.
- **Cultural tools and opportunities for teachers to improve practice** – seven artists delivered 133 arts and cultural workshops in the school since April. Four cultural awareness workshops delivered with teachers since April.
- **Community report school values their identity culture goals and aspiration** – 100% increase in local culture in school community and curricula since this time last year, Five public performances beyond school community, boys dance group invited to three local events to dance and perform acknowledgment to country in language.

SEA OF BELLIES

It's a trend amongst pregnant women these days to make a belly cast as a memento of this special time and their baby's first home. The art of plastering and painting bellies has also proven to be a way to connect young Aboriginal women with their elders and with midwives leading to better health for mums and bubs.

Over the last eight years, Beyond Empathy's enthusiastic artist, Jo Davidson has been travelling around Australia coordinating belly-casting projects and helping to create belly casts for hundreds of women. The first belly-casting project began in Moree in 2004, since then Beyond Empathy has supported the project in Derby and Fitzroy Crossing in Western Australia, Bowraville, Armidale, Coffs Harbour and the Illawarra in NSW and Logan in Queensland. Work is now happening in Capalaba and Stradbroke Island in Queensland and Forster, Narrabri and Inverell in NSW. The projects have received numerous health awards.

Before the belly casting projects, some of these young women would only see the midwives when they came to hospital to give birth. Now they get together with the midwives and elders regularly during their pregnancies to make the plaster casts. During the process the young women receive antenatal care from the midwives and relationships are formed. Elders then paint the bellies, connecting the younger and older Aboriginal women. The pregnant women feel safe and nurtured.

Australia ranks the lowest in the developed world in the rate of low birth weight indigenous babies. Low birth weight is a significant risk factor for developing diabetes; so improving mother's health during pregnancy can really have an impact on present and future health of their children. Results of the program have demonstrated increased birth weights.

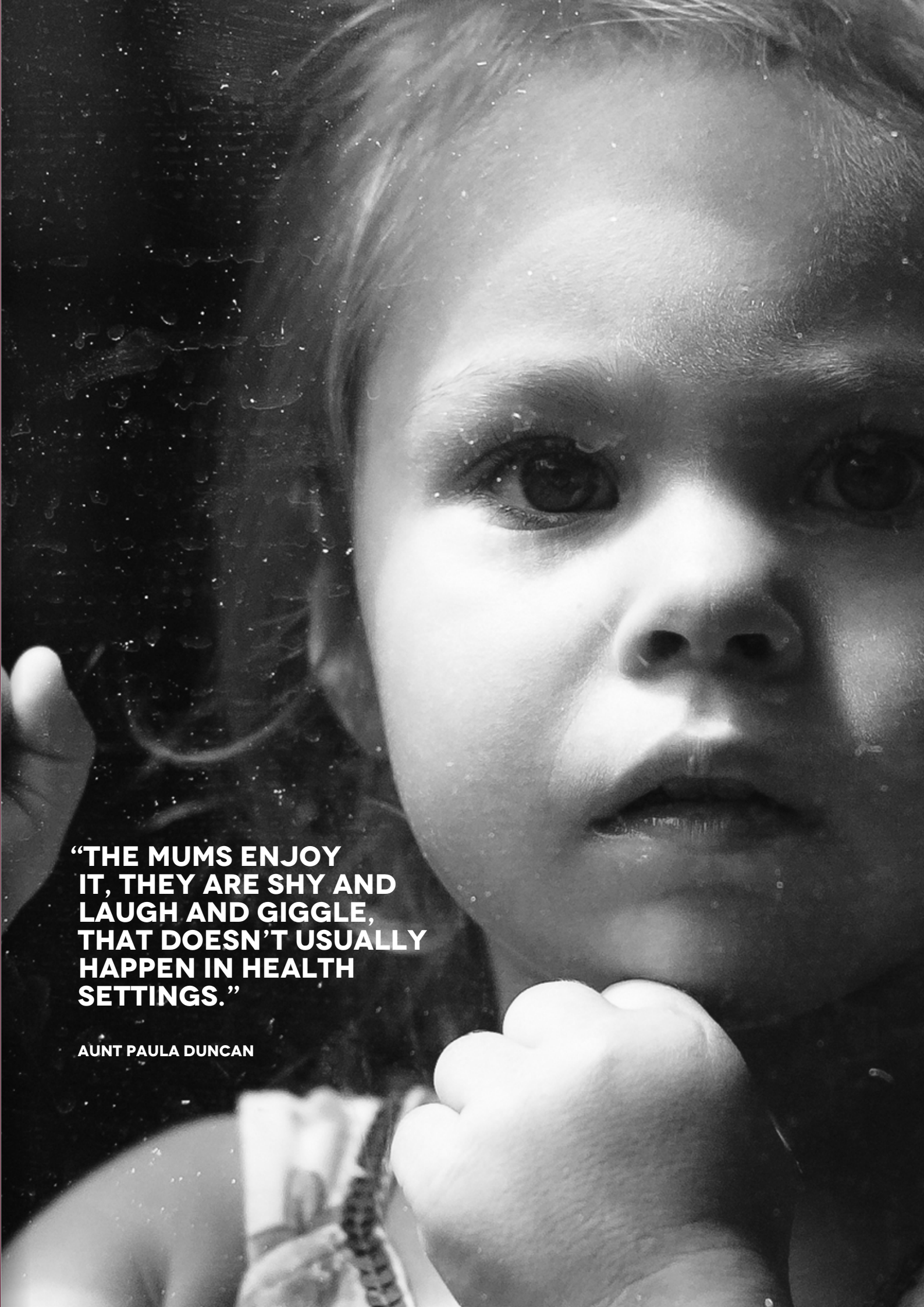
Tibby Duncan from the Aboriginal and Torres Strait Islander Community Health Service at Woodridge, Queensland, first worked with the belly-casting project at Moree. She suggested that the project be introduced there when she began at Woodridge. Since the belly casting started she has noticed that there are more women coming to the midwives and they return. "The word of mouth gets the mums in. Then we do health checks and education and we can build up a relationship over time. Some mums start as substance abusers and we encourage them to sort their lives out. We've seen big improvements in health and increases in birth weight," says Duncan.

Elder women are involved in the making and painting of the belly casts giving them the opportunity to share stories about birthing, connecting the younger women with their identity, community and their family networks. As Beyond Empathy commissioned artists, they are able to paint the belly casts with traditional motifs or to create art works that reflect their individual stories. Alex Aubrey, who is pictured having her belly cast done in the early stages of labour with her daughter, Zipporah asked her uncle, Greg Duncan to paint her belly cast and he took his inspiration from the four elements.

Duncan says that when the belly casting happens, "the Mums enjoy it, they are shy and laugh and giggle, that doesn't usually happen in health settings."

The projects have now spun off in all directions. The Sea of Bellies has its own website. Jo Davidson adds that Logan Regional Gallery held an exhibition of the bellies earlier this year and a launched a book "deadly and growing strong" using words from the Yugambah language for parents about babies important first three years was created, and it is filled with gorgeous images of the babies that were once on the other side of the belly casts.

See the "deadly and growing strong" Book



"THE MUMS ENJOY IT, THEY ARE SHY AND LAUGH AND GIGGLE, THAT DOESN'T USUALLY HAPPEN IN HEALTH SETTINGS."

AUNT PAULA DUNCAN

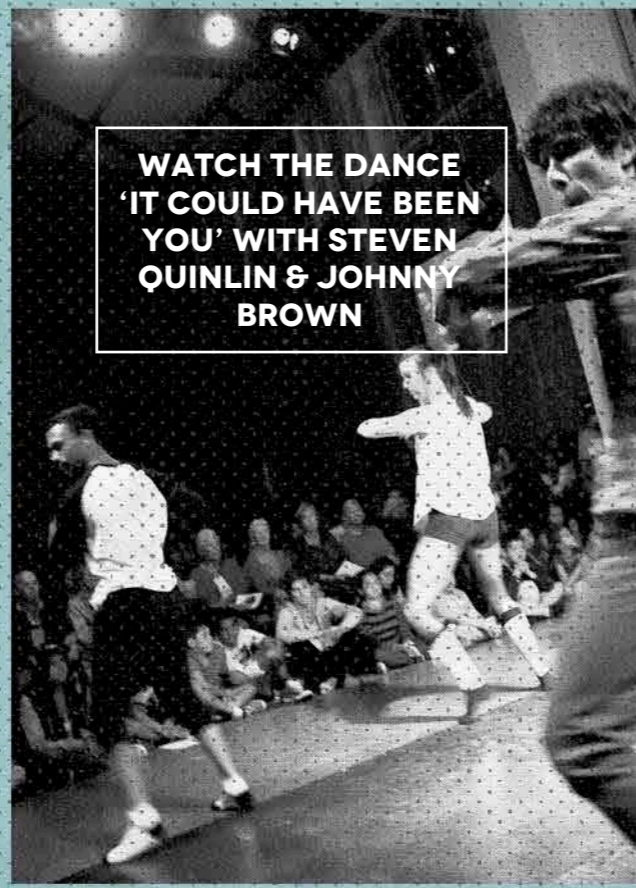
LEADERSHIP



**LISTEN TO 'CATHARSIS'
BY LEETONA PITT
FEAT RADICAL SON**



**VIEW THE WORK
OF BE LEADER AND
PHOTOGRAPHER
RAPHAELA ROSELLA**



**WATCH THE DANCE
'IT COULD HAVE BEEN
YOU' WITH STEVEN
QUINLIN & JOHNNY
BROWN**



**READ THE 'RITES OF
PASSAGE' REPORT
TO THE ABORIGINAL
BENEFITS FUND**

KEY ACHIEVEMENTS

①

Silver City Rainbow Ridge cross-form art drove collaborations between Aboriginal and non-Aboriginal artists. New works were developed by leading Aboriginal artists including Michael Leslie, David Leha (Radical Son), Emma Donovan and Kirk Page who worked through their sensibilities as artists to re tell living memory of the local elders through dance, spoken word, parkour and song and mentored local emerging Aboriginal artists strengthening the skill base at home. The collaborations culminated in a two-week intensive residency producing a multi artform new work involving 150 people and a proud audience of over 500 people. The success of the collaboration resulted in funding to develop a regional creative hub in Armidale to build a repertoire of regional CACD Aboriginal artists.

②

After four years of deep engagement with community, *Rites of Passage* was screened internationally at eleven film festivals and a national tour through 22 communities hosted by the young people who made it. *Rites of Passage* won six international awards including WINNER: Special Jury Mention: Warsaw Film Festival, Free Spirit Competition (for independent and rebellious films from around the world). Warsaw is one of 14 events recognized by the International Federation of Film Producers Associations (www.fiapf.org) as international, competitive film festivals – next to Cannes, Venice and Berlin. *Rites of Passage* was also WINNER: Honorable Mention, International Film Awards Berlin, Aug 2013. *Rites of Passage* generated 1.94 million dollars of social value from an investment of \$632,000.

③

Collaborating with artist Jonathan Jones expression of light, Matthew Priestley's film making, Euraba's paper, a life sized paper tin humpy with internally projected still and moving imagery honoured the living memory of the Boggabilla community. *Illuminate* involved the whole community exploring concepts of community, memory, home and place. *Illuminate* purposely had no predetermined physical outcome, except it would involve community, paper, light and imagery. The images were projected from within, emphasising the communities need to be able to tell their story, rather than having their story projected onto them or told about them. *Illuminate* was exhibited at the Art Gallery of NSW (Corroboree Festival) and extended for public exhibition until March 2014.



79 BOOK CACH

cts throughout Australia
painting of pregnant belly casts
ng mothers with Elders and
lies website invites mothers
(d), from all over the world to

asting project – Mubali – in
ten years Mubali has been
amilaroi (Gamilaroi) Midwifery
Hospital. In 2014 Mubali moved
hool to engage young Mums
ultimately improving
amilies. Mubali means
anguage of northwest NSW

en would only be seen by the
hing in hospital. Now they get
s and elders each week during
e plaster casts of the pregnant

it h...



ARMIDALE'S YOUNG STARS PERFORM.

Armidale's young stars to perform new Australian work alongside acclaimed performers. Talented Armidale young people will star in the premiere of a new Australian work alongside acclaimed artists Lamb, Anthony Green, Kirk Page and world-renowned artist Radical Son. Rainbow Ridge Songlines premiered on 11 October at the Armidale Showground.

"The performance is the result of a collaborative process between local young people and professional artists," said Narelle Jarry, Project Manager at Beyond Empathy. "A group of Armidale's talented emerging artists have collaborated with established

Mubali Project

inspired by the life of young people who are in the making of the drama as cast and direction of an independent renowned filmmaker in the Illawarra, in interwoven stories of teenagers negotiating and discoveries of result; a self-portrayed, marginalised responding to the surrounding their of the poorest urban Australia). Rites of an independent demonstrated a return on investment

**LISTENING
WOULD BE A
ACTION**

Beyond Empathy Limited
ABN 22 114 367 814

(A company limited by guarantee)

The directors of Beyond Empathy Limited (BE) present this report for the year ended 30 June 2014.

DIRECTORS REPORT

DIRECTORS

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

		A	B
A Buduls	Chairperson	5	5
K McConville	Director	5	5
V Skinner	Director	3	5
A Green	Director	5	5
P Heath	Director	4	4
J Playoust	Director	4	5
S Meers	Director	3	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 the youth requiring assistance; and
- meet consistent standards of best practice.

PERFORMANCE MEASURES

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

INFORMATION ON DIRECTORS:

ANNA BUDULS: CHAIRPERSON

Anna has wide commercial experience and has also had deep involvement in the not for profit sector and in the development of welfare related policy for governments. For the last 20 years she has been a professional non-executive director on a range of public, government and private company boards and she also owns a travel software company. She is currently a Non-Executive Director of SAI Global, the Foreign Investment Review Board, and Beyond Empathy – Chairman. Anna was appointed by the Minister for Human Services in late 2012 to conduct an independent review of the Centrelink 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 one of three Australian APEC Business Advisory Council (ABAC) members, appointed by the Prime Minister. Anna is a philanthropist giving to entities engaged with alleviating disadvantage, including her guiding and funding support and outreach programs for homeless men.

TONY GREEN: PUBLIC OFFICER

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

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

charitable organisations in recent years, but this is his first board appointment.

KIM MCCONVILLE: EXECUTIVE DIRECTOR

Kim McConville is the co-founder and Executive Director of Beyond Empathy and has been working in Aboriginal communities for over 25 years. Kim has used arts, culture and community development practices to influence change, increase health, wellbeing, education and learning outcomes for young people and their families experiencing recurring hardship. Kim has extensive 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.

PAUL HEATH: DIRECTOR UNTIL 2013

Paul Heath is the former CEO of JBWere, a strategic private wealth alliance between National Australia Bank and Goldman Sachs. As CEO of JBWere, Paul served as a member of the MLC and NAB Wealth Executive Committee. Prior to JBWere, Paul was the Managing Director of Private Wealth Management for Goldman Sachs JBWere and served on both the Board and Management Committee of Goldman Sachs JBWere. In addition to Beyond Empathy, Paul serves on the board of the Juvenile Diabetes Research Foundation as well as the Endowment Investment Advisory Committee for the Benevolent Society.

SAM MEERS: DIRECTOR

Samantha is executive deputy chairman of property and investment group, the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Over the past decade, Sam has held a diverse portfolio of board appointments across the not-for-profit sector. Sam's current directorships include: deputy chairman of Creative Partnerships Australia; a trustee of the Art Gallery of NSW; a director of the State Library of NSW Foundation, The Climate Institute, the Sherman Contemporary Art Foundation and the University of Sydney's Vice Chancellor's Campaign Board; and a member of the Advisory Council of the Centre for Social Impact at the University of New South Wales. Previously, Sam practised

as a corporate lawyer, subsequently holding senior management positions in the media sector. In October 2013, Sam was named as one of Australia's AFR/Westpac 100 Women of Influence, and won in the Philanthropy category. Sam holds degrees in Arts and Law, and a Masters of Letters degree, and is a Fellow of the Australian Institute of Company

JULIEN PLAYOUST: DIRECTOR

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

VIVIENNE SKINNER: DIRECTOR

Vivienne Skinner has spent much of her career in arts and politics and is currently a speechwriter and senior adviser to the Deputy Prime Minister, Anthony Albanese. She was arts adviser to Premiers Nathan Rees and Bob Carr and from 2006 until 2008 was communications manager for Regional Arts Australia. Vivienne has always taken a special interest in how 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 director of the South Australian Film Corporation, the physical theatre company Legs on the Wall and is a member of the National Advisory Committee for The Big Issue. Vivienne is principle of Metropolis, a consulting firm working with the government and corporate sector in urban development, transport strategy and media.

MEMBERS' GUARANTEE

The company is limited by guarantee. In the event of the company being wound up, the constitution states that each member is required to contribute a maximum of \$1 towards meeting any outstanding obligations of the company. At 30 June 2014 the collective liability of members was \$10 (2012 – \$10).

AUDITOR'S INDEPENDENCE

The auditor's declaration of independence forms part of the Directors' Report for the year ended 30 June 2014.

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

On behalf of the directors:



Sydney, NSW
Dated: 15 October 2014

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

	Note	2014 \$	2013 \$
Revenue			
Government grant funding	3(a)	370,866	403,120
Other tied project funding	3(a)	428,701	500,228
Untied donations	3(a)	377,199	301,492
Consultancy fees	3(a)	3,553	6,667
Interest	3(a)	23,816	25,313
Other income	3(a)	30,443	25,063
Total revenue		1,234,578	1,261,883
Expenditure			
Administration expenses		192,716	216,213
Employment expenses		408,730	493,844
Project expenditure		585,090	606,949
Depreciation	3 (b)	9,496	7,490
Amortisation	3 (b)	2,793	6,412
Net loss on disposal of fixed assets		2,655	-
Total expenditure		1,201,480	1,330,908
Operating surplus / (deficit)		33,098	(69,025)
Other comprehensive income		-	-
Total comprehensive income / (deficit)		33,098	(69,025)

STATEMENT OF FINANCIAL POSITION

	Note	2014 \$	2013 \$
Assets			
Current assets			
Cash and cash equivalents	4	945,793	979,949
Cash held in trust	5	-	142,361
Trade and other receivables	6	13,634	12,946
Prepayments		6,265	6,020
Total current assets		965,692	1,141,276
Non-current assets			
Property, plant and equipment	7	55,676	21,385
Total non-current assets		55,676	21,385
Total assets		1,021,368	1,162,661
Liabilities			
Current liabilities			
Trade creditors & other payables	8	60,980	59,657
Unspent project funds	9	117,606	98,973
Income received in advance		410,000	506,317
Funds held in trust	5	-	142,361
Employee benefits	10	75,822	40,719
Borrowings	11	6,557	7,932
Total current liabilities		670,965	855,959
Non-current liabilities			
Employee benefits	10	-	24,696
Borrowings	11	45,285	9,986
Total non-current liabilities		45,285	34,682
Total liabilities		716,250	890,641
Net assets		305,118	272,020
Equity			
General funds	12	305,118	272,020
Total equity		305,118	272,020

STATEMENT OF CHANGES IN EQUITY

	Note	General funds \$
Balance at 1 July 2012		341,045
Surplus/ (deficit) attributable to the entity		(69,025)
Total other comprehensive income for the year		-
Balance at 30 June 2013	12	272,020
Surplus/ (deficit) attributable to the entity		33,098
Total other comprehensive income for the year		-
Balance at 30 June 2014	12	305,118

STATEMENT OF CASH FLOWS

	Note	2014 \$	2013 \$
Cash flows from operating activities			
Grants received from Government		451,182	484,299
Tied project funding		349,883	658,853
Untied donations and sundry income		375,886	302,614
Interest received		23,816	25,313
Payments to suppliers, employees and project expenditure		(1,219,612)	(1,338,771)
Net cash provided by operating activities	13	(18,845)	132,310
Cash flows from investing activities			
Payments for property, plant & equipment		(58,327)	(4,072)
Proceeds from sale of property, plant and equipment		9,092	13,200
Net cash used in investing activities		(49,235)	9,128
Cash flows from financing activities			
Proceeds from loan arrangement		55,000	-
Repayments of borrowings		(21,076)	(7,355)
Net cash used in financing activities		33,924	(7,355)
Net increase/(decrease) in cash and cash equivalents		(34,156)	134,083
Cash and cash equivalents at the beginning of the year		979,949	845,866
Cash and cash equivalents at the end of the financial year	4	945,793	979,949

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. CORPORATE INFORMATION

The financial report of Beyond Empathy Limited (the "charity") for the year ended 30 June 2014 was authorised for issue in accordance with a resolution of the directors on 15 October 2014.

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

2. SUMMARY OF ACCOUNTING POLICIES

(a) Basis of preparation

Beyond Empathy Limited applies Australian Accounting Standards - Reduced Disclosure Requirements as set out in AABS 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 Corporations Act 2001, Australian 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 assess the impairment at each reporting date by evaluating conditions specific to the company that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number of key estimates. In assessing recoverable amount the directors have applied the specific sections of the standards applicable to not-for-profit entities in Australia.

(c) Revenue recognition

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

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

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

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

(g) Property, plant and equipment

Plant and equipment is stated at cost less accumulated depreciation and any accumulated impairment losses.

Depreciation

Items of property, plant and equipment are depreciated over their useful lives to the company

commencing from the time the asset is held ready for use. Depreciation is calculated on a straight line basis over the expected useful economic lives of the assets as follows:

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

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

(h) Leases

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

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

(i) Trade creditors and other payables

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

(j) Unspent project funds

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

(k) Income received in advance

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

(l) Employee benefits

Short-term employee benefits

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

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

The net charge in annual leave obligations is recognised in the statement of profit or loss and other payables in the statement of financial position.

OTHER LONG TERM EMPLOYEE BENEFITS

The charity classifies long service leave entitlements as other long-term employee benefits as they are not expected to be settled

wholly within the 12 months after the end of the annual reporting date in which the employees render the related service.

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

m) Income tax

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

(n) Goods and services tax (GST)

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

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

3. REVENUE, OTHER INCOME AND EXPENSE

	2014	2013
	\$	\$
(a) Revenue and other income		
Government grant funding		
Prior year unspent funds carried forward	47,073	24,257
Add: Current year grants received		
Arts NSW	75,000	125,000
Australia Council for the Arts (OZCO)	178,317	170,935
Office of Communities	100,000	100,000
Regional Arts NSW	17,000	30,001
Less: Unspent grants at 30 June	(46,524)	(47,073)
Government grants recognised	370,866	403,120
Tied project funding		
Prior year unspent funds carried forward	51,900	42,527
Add: Current year grants received	447,883	509,601
Less: Unspent funding at 30 June	(71,082)	(51,900)
Tied project funding recognised	428,701	500,228
Untied donations	377,199	301,492
Consultancy fees	3,553	6,667
Interest	23,816	25,313
Total revenue	1,204,135	1,236,820
Other income		
Other income	30,443	8,363
Gain on disposal of assets	-	16,700
Total other income	30,443	25,063
	1,234,578	1,261,883

4. CASH AND CASH EQUIVALENTS

	2014	2013
	\$	\$
Cash at bank	3,417	52,204
New England Mutual shares	10	10
Short term deposits	942,336	927,735
	945,793	979,949

At balance date the charity has an unused overdraft facility for the Visa debit cards on issue. The total value of the unused overdraft at balance date was \$86,500 (2013: \$86,500). The charity's S30 Interest Maximiser account is frozen to a minimum balance of \$86,500 as a security for the overdraft.

5. FUNDS HELD IN TRUST

	2014	2013
	\$	\$
Creating Australia	-	142,361
	-	142,361

Funds held in trust as at 30 June 2013 comprised of cash at bank held by Beyond Empathy (BE) representing grant funding received by BE which is auspiced on behalf of Creating Australia until such time as Creative Australia has been incorporated in its own right. This funding was transferred to the newly incorporated entity in August 2013.

6. TRADE DEBTORS

	2014	2013
	\$	\$
Staff and contractor advances	5,267	6,279
Other receivables	8,367	6,667
	13,634	12,946

7. PROPERTY, PLANT AND EQUIPMENT

	Motor vehicles	Plant and equipment	Total
Cost or fair value			
At 1 July 2013	39,062	41,905	80,967
Additions	48,670	9,657	58,327
Disposals	(32,062)	(5,367)	(37,429)
At 30 June 2014	55,670	46,195	101,865
Accumulated depreciation at 1 July 2013	(23,033)	(36,549)	(59,582)
Disposals	20,660	5,024	25,684
Charge for the year	(8,601)	(3,690)	(12,291)
At 30 June 2014	(10,974)	(35,215)	(46,189)
Net carrying amount at 30 June 2014	44,696	10,980	55,676
Net carrying amount at 30 June 2013	16,029	5,356	21,385

8. TRADE CREDITORS AND OTHER PAYABLES

	2014	2013
	\$	\$
Trade creditors	12,219	11,824
Accrued expenses	13,566	897
GST payable	18,513	27,818
Payroll liabilities	16,682	19,118
	60,980	59,657

9. UNSPENT PROJECT FUNDING

	2014	2013
	\$	\$
Unspent government grants	46,524	47,073
Unspent tied project funding	71,082	51,900
	117,606	98,973

10. EMPLOYEE BENEFITS

	2014	2013
	\$	\$
Current		
Annual leave	39,625	40,719
Long service leave	36,197	-
	75,822	40,719
Non-current		
Long service leave	-	24,696
	75,822	65,415

11. BORROWINGS

	2014	2013
	\$	\$
Current		
Lease liabilities (secured)	-	7,932
Loan - Allira Holdings Pty Ltd (unsecured)	6,557	-
	6,557	7,932
Non-current		
Lease liabilities (secured)	-	9,986
Loan - Allira Holdings Pty Ltd (unsecured)	45,285	-
	51,842	17,918

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

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

	2014	2013
	\$	\$
Due within one year	-	7,932
Due after one year but not more than five years	-	11,397
Less: Future finance charges	-	(1,411)
Present value of minimum payments	-	17,918

12. GENERAL FUNDS

(a) MOVEMENT IN FUNDS – 2013

	At 1 July 2013	Income	Expenditure	At 30 June 2014
	\$	\$	\$	\$
General funds	272,020	1,244,578	(1,201,480)	315,118

(b) MOVEMENT IN FUNDS – 2012

	At 1 July 2012	Income	Expenditure	At 30 June 2013
	\$	\$	\$	\$
General funds	341,045	1,261,883	(1,330,908)	272,020

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

13. CASH FLOW INFORMATION

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

	2014	2013
	\$	\$
Net surplus (loss) for the year	33,098	(69,025)
Depreciation of property, plant and equipment	9,496	7,490
Amortisation of leased vehicles	2,793	6,412
Profit/(loss) on sale of assets	2,655	(16,700)
(Increase)/decrease in assets		
Trade and other receivables	(688)	(7,466)
Prepayments	(244)	(91)
Increase/(decrease) in liabilities		
Trade creditors and accruals	1,323	15,629
Income in advance/ unspent funds	(77,685)	192,251
Employee benefits	10,407	3,810
Net cash flow from operations	(18,845)	132,310

14. Contingent liabilities and capital commitments

(a) Contingent liabilities

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

(b) Capital commitments

There are no capital commitments at balance date.

15. Related party transactions

(a) Directors/key management personnel

For the 2013/14 financial year, Executive Director, Ms Kim McConville, received total employment remuneration of \$137,370 (2013: \$138,177). Ms McConville was the only director remunerated for services during the year, having authority for planning, directing and controlling the charity's activities.

In addition to employment remuneration, Ms McConville received annual rent for the use of the charity's office space to the value of \$10,000 (2013: \$10,400). There was no rent payable at balance date.

(b) Transactions with director-related entities

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

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

16. Economic dependency

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

17. Additional company information

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

Beyond Empathy Limited
24 Curtis Street
ARMIDALE NSW 2350

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 with the requirements of the Corporations Act 2001

c) comply with Australian Accounting Standards - Reduced Disclosure Requirements; and

d) give a true and fair view of the financial position of the charity as at 30 June 2014 and its performance for the year ending on that date.

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

Signed on behalf of the directors,



Armidale, NSW

Dated: 17 October 2013

KEY SUPPORTERS

ABBAY FAMILY FOUNDATION

ABORIGINAL BENEFITS FUND

ADAM WILLIAMS

ARTS NSW

AUSTRALIA COUNCIL
FOR THE ARTS CREATIVE
COMMUNITIES

AUSTRALIA COUNCIL FOR
THE ARTS – KEY PRODUCERS

ANNA BUDULS

PAUL CARTER

SUZY CLELAND

CHRIS CHARLES

K & E CRAWFORD

DUCHEN FAMILY

DUSSELDORP FORUM

FUTURE 2

STEPHEN & JULIE
FITZGERALD

GANDEL PHILANTHROPY

GLEN GOODING

GOLDMAN SACHS

FOUNDATION

L & G GREEN TRUST

MAURICE & CHRISTINA GREEN

TONY & SOPHIE GREEN &
FAMILY

PAUL HEATH & FAMILY

STEPHEN HIGGS

ADRIAN HONDROS

W P HOPKINS

THE HUGHENDEN

JBWERE STAFF GIVING
PROGRAM

BARBARA MCCONVILLE

KIM MCCONVILLE

BERNICE MURPHY

NELSON MEERS FOUNDATION

REBEL PENFOLD-RUSSELL

REGIONAL ARTS AUSTRALIA

VIVIENNE AND PETER
SKINNER

TOM SKINNER

PETER SNOWBALL

BILL WEBSTER



be.org.au