

FINAL REPORT / SEPTEMBER 2021

# PARTING



## OUTLINE

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

Parting is an opportunity for young people to build resilience in dealing with grief and loss, death and dying, longing and belonging.

Parting is one element of the Beyond Empathy Illawarra's current cycle of projects, which is called *Podcasts from the Edge*. The four elements all focus on working with young people who live in public housing estates in the Illawarra NSW using audio, storytelling, multimedia and live performance.





The other three elements to this cycle of projects are as follows, including information on the relevant social issue they focus on and how they are funded:

## SHIFT

(Shaping How I Feel Today)  
Healthy activity and nutrition for disadvantaged young people.  
Funded by Coordinare

## READY STEADY

Stories about the importance of Language Development for under 4 year olds and the role the whole of community has in this important task.  
Funded by Communities for Children

## BALADJARANG

(Dharawal for "shine") First Nations stories and songs using Dharawal Language.  
Funded by Communities for Children and The Tony Foundation

**Beyond Empathy (BE) has been working in the Illawarra in these communities for over 17 years now.**

All 4 elements of Podcasts from the Edge work together to create the intended outcomes for young people. The young people experience the projects as if they are one strategy producing different stories and artworks and creating different community conversations, but all through similar workshops, activities and presentations, and sharing the same resources

All the young people are working on *all* the projects depending on their interest, life experience and availability for specific activities.

Zurich Australia and the Z Zurich Foundation's support of the Parting project is by far the largest financial contribution to the budget for this cycle of projects.



# SECTION 1

FINAL REPORT IN RELATION  
TO AGREED BENCHMARKS  
AND PROJECT OUTPUTS



1/

BENCHMARK	FINAL REPORT
<b>Engage up to 150 x Young People</b>	<b>Exceeds Benchmark</b>

Beyond Empathy has engaged 166 young people in creative workshops during the Parting project. Within the 166 we identify a core group of around 93 young people who make up the bulk of attendance in those workshops. The core group are young people who have attended multiple workshops or who have contributed in a major way to the podcasts project. These are the young people who have completed the questions for the impact study. (page 36 - 57 in this report) The Beyond Empathy team also works collaboratively with other community organisations and service providers who work with young people in the Illawarra. Through these collaborative activities we have created opportunities and engagements with over 300 other young people in our community. These kinds of activities include: facilitating video activities at an employment expo for primary and high school students and parents, working with students to film a whole school assembly focused on the local dreamtime story of Gang-Man-Gang, doing street chalk art workshops in the first Covid lockdown, and even being pizza delivery people for one our community partners when they were trying to get their young people to complete a social skills course online during the first Covid lockdown in 2020.

2/

BENCHMARK	FINAL REPORT
<b>Deliver up to 200 x Workshops</b> (Story and Audio, Video and Theatre)	<b>Exceeds Benchmark by over 500%</b>

Beyond Empathy ran 1127 workshops during the Podcast projects, which began in January 2019 massively exceeding the benchmark. The total hours from the start of the Zurich contract period (which was in August 2019) was 1954 face to face hours with young people. The average workshop length is nearly two hours. Sometimes workshops will go for only 30 minutes or 1 hour. But some presentation or support workshops can go for much longer. Please see the Theory of Change Activities on page 34 of this report for a description of the different types of workshops we run. If you add up all the face-to-face hours, including what we call street work (which is seeing people to make arrangements for workshops etc.), then the total number of face-to-face hours delivered by staff to different individual young people is over 4017 hours. The number of hours of contact per person varies greatly depending on need and interest. However, based on averages, the core young people receive approximately 50 hours of mentoring each over the duration of the funded period.

3/

BENCHMARK	FINAL REPORT
<b>Create 8 x podcasts, present and promote with a series of informational segments</b>	<b>Achieved benchmark with a legacy to exceed benchmark by 250% in the next year</b>

We have created 8 podcast Episodes plus 2 trailer episodes. We have recorded enough content so that an additional 12 episodes will be released over the coming year. Another podcast project has been funded in the Shoalhaven using our podcast project model. This new project is called Grit and addresses resilience in response to the bushfires of 2019/20. Grit will produce another 8 podcasts. Young people from the Parting project will assist and be employed as mentors on this project in the Shoalhaven. The legacy of Zurich's Parting project funding will produce 20 additional podcast episodes by the end of 2022.

Podcast stories already produced and released exceed 5 feature films worth of content made up of 32 individual stories.

There have been 18 fictional stories that have enabled young people to explore grief and other issues relevant to them in a trauma informed, one step removed, way.

## Here is a list of some of the fictional stories and the issues they explore:

**Billy Cart Champion:** about a girl who decides to go in the Billy Cart Derby. She wants to win... sure... but she also has some other reasons to go in the race... A fun and moving story that can be used to discuss family breakups and the feelings of guilt and responsibility that can arise.

**Dead Fish:** where TJ gets a fish, calls him Dead Fish, and well, you can imagine what happens next. A fun and moving story that can be used to discuss whether it is ok to be inquisitive about death.

**The World Breathing:** where Dan's pop, who is dying, gives him a job to do

**The Witch:** where Victoria and her friends uncover the real story behind their neighbourhood witch. A story that can be used to discuss how grief affects others.

**Remembering Owen Day:** where we honour a boys wish. A story that can assist people to discuss when a child dies.

**The Unteachables:** about a year nine english class... need we say more... but actually this story is about how the so called Unteachables help each other understand grief through, of all things, poetry...

**All the Time:** the pros and cons of growing up in a disadvantaged place where it's hard to be alone.

**In All That Water:** a short poem about stress.

**The Long Line:** about the unexpected dangers of fish hooks. A fun story that leads to discussion about how to calm down and be mindful.

**1000 - Crappy Old Fridges:** about the amazing things that money can buy if you have the resources... ie a house

**Late Night:** about a girl who want what she wants... now! Even if it means a bit of shoplifting and nicking money from her mum....

**Bad Food:** where we give you our next level recipe for Spanish Omelette. Bad food often goes hand in hand with bad decisions

**2506:** where we go all out hip hop... well hip hopera actually. It's a tragic love story... the best kind... set in the postcode 2506. A story that can be used to discuss crime, alcohol and peer pressure.

**Jump Rock:** you know those moments when you want to do something a bit scary but having everyone watching you... pressuring you... is the last thing you need... well that's what Jump Rock is about.

We have also produced 16 informational stories which have allowed our young people to have safe discussions with adults; giving them a voice to discuss complex issues and explore ways to seek help when they need it.

## Here is a list of some of the informational stories and the issues the explore

**Minutes Away From Not Being Afraid:** where we talk to a couple of people who look after funerals. This story opens up a discussion about how people can be more involved with death and how we as a community might benefit.

**Meet the Funeral Director:** Where we do just that.

**Stars:** where we uncover amazing mysterious thoughts... This can be used to discuss beliefs and rituals and how open conversation about death can help us.

**Grace:** where we talk to the mum and sister of a girl named Gracie who was grace by name and grace by nature. This story can be used as a discussion about how you talk about the death of someone who is younger and the nature of grief.

**Bereavement:** where we define a few important words and feelings through a conversation with a Bereavement Coordinator.

**Playing with the Fridge Light:** Where we consider the benefits of some modern technology. A story that can be used to discuss the digital divide for people who experience disadvantage as well as the benefits of getting out and connecting with others as a tool for better mental health.

**Marshmallows:** where we yarn about a famous, slightly creepy experiment. A story that activates discussion about disadvantage, reliable experiences, trust and the things that will create opportunities for change.

**Where We Walk:** where we consider the places we grow up in... and the things that can damage our identity... and where our real home and identity might be found... A story that can be used to discuss peer pressure, street codes, belonging, alcohol and drugs, intergenerational trauma and connection to country and family

**Multiple Choice:** where we talk about gender and being brave

**Frame Runner:** A story about running and identity for people of all abilities... that can also be used to discuss what everyone needs.

**Good Game/Bad Game:** where we talk about video games. This story can be used to discuss the boundaries and healthy ways to interact with video games.

**One of the Team:** about the beautiful things that can happen when people keep others in mind... This story can be used as a tool to discuss inclusion, positive male role modelling and reciprocal learning.

## Have a listen to this selection of story content from the podcasts

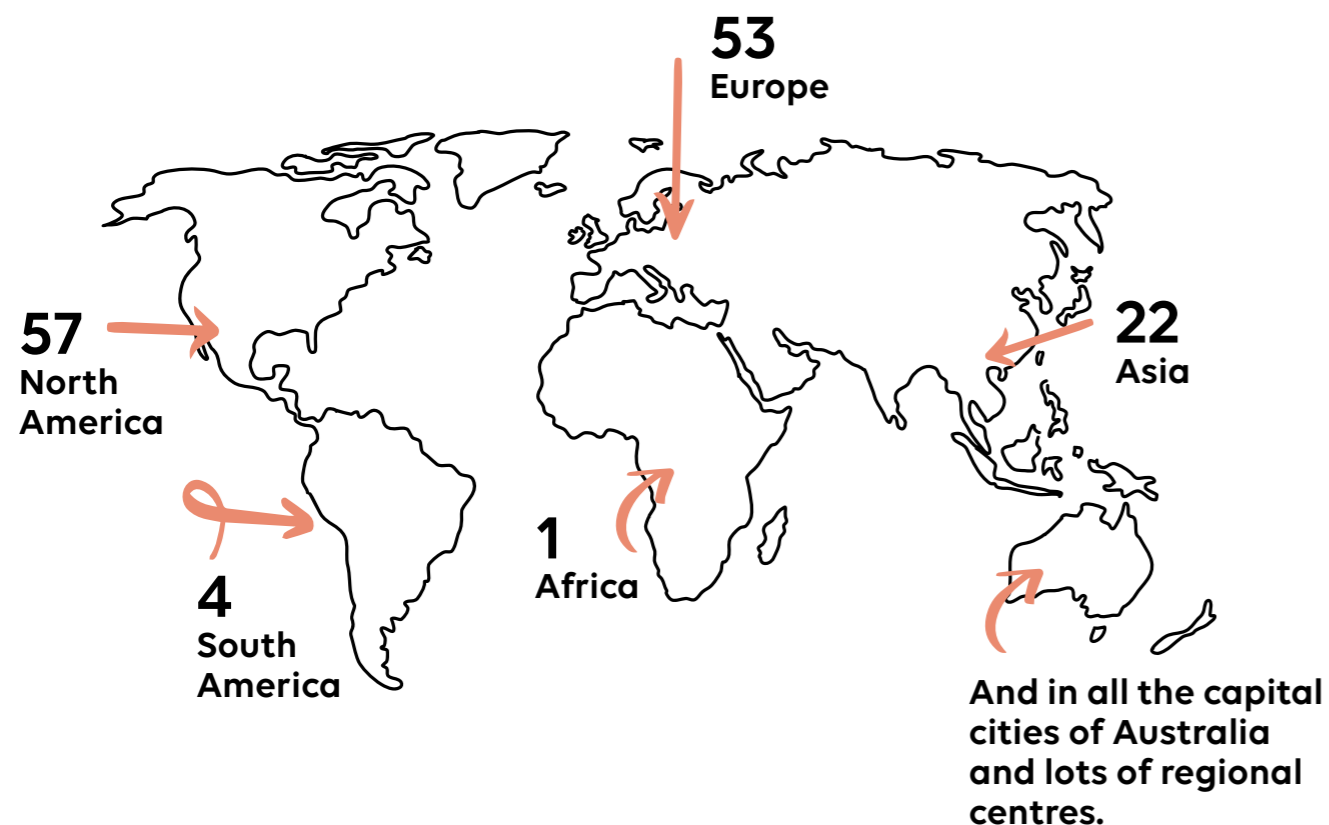
LISTEN



4/ BENCHMARK	FINAL REPORT
<p><b>Create and Implement a Communications/promotion strategy for the Podcasts and Podformances</b></p>	<p><b>Achieved benchmark. Ongoing implementation</b></p> <p>Please refer to our Communications Promotions Plan document (Appendix 1)</p> <p>Achieved benchmark. Ongoing implementation</p> <p><b>This is what we have achieved so far:</b></p>

### PODCAST AUDIENCE STATS

**2007x** downloads  
from **21** different countries  
around the world including:



### TRADITIONAL MEDIA STORIES



**JJJ**  
(approx half a million listeners)



**ABC Radio Illawarra Drive Program**  
approx 53 000 Listeners)



**WIN TV News Story**  
(featuring a video made by BE young people encouraging Aboriginal people to get vaccinated.)  
Reach est. 30 000 viewers

### REGIONAL RADIO STORIES

**Radio Mix 104.9** Darwin NT. The number 2 radio station in Darwin

**Radio 2ST** Southern Highlands NSW. The main commercial radio station in Southern Highlands

**Radio 8CCC** Tennant Creek and Alice Springs NT The main radio station throughout Tennant Creek and Alice Springs

**Radio ABC** Central West orange NSW

### SOCIAL MEDIA

**197 520**

views of video content on Facebook during the Podcasts from the Edge project.



**Parting Trailer**  
33,172  
x views



**Podcasts from the Edge Trailer**  
30,318  
x views

These social media posts had views and comments from around Australia and even internationally and these views and interactions translated into podcast downloads.

<b>5 / BENCHMARK</b>	<b>FINAL REPORT</b>
<b>Podformances in the Illawarra</b> 1 x Project Community Launch (Combination of live or virtual events) Up to 5 other Live Presentations in the Illawarra for schools, community groups, or advertised public events.	<b>Exceeds Benchmark</b>

We presented 10 Podformances. Three were live and seven were virtual. 5 Events were open to the general public and 5 were for specific audiences including: a conference, a team meeting, a committee and an interagency.

**Total Audience: 588**

Beyond Empathy will continue Podformances into 2022 and is currently seeking to resource this venture with extra funding. This will enable us to expand the reach and opportunities for our young participants. And allows our stories to assist people who become our audience to gain new knowledge, ideas and insights.

<b>6 / BENCHMARK</b>	<b>FINAL REPORT</b>
<b>Launch tour of live performances</b> (3 new contacts/venues/audiences)	<b>Exceeds Benchmark</b>

We were approached by Origin, Atlassian, Edmund Rice College and the Global Lifelong Learning International Conference to present Podformances.

The Atlassian Podformance connection was made through Benevity which Zurich Australia assisted us to utilise.

**These events have been delayed by Covid but will happen when lockdowns ease.**

This is just the beginning of the Podformances to come in 2022.

<b>7 / BENCHMARK</b>	<b>FINAL REPORT</b>
<b>Employ up to 4 x professional artists</b>	<b>Exceeds Benchmark by nearly 200%</b>

BE has employed Phil Crawford, Shaniece Igano, Elias Rees, Daniel de Filippo, Alice McClintock, Gemma Parsons, Rowena Crowe, Justin Stech, Chris de Souza, Dave Stein, and Emma Korhonen.

<b>8 / BENCHMARK</b>	<b>FINAL REPORT</b>
<b>Mentor up to 8 x emerging artists</b>	<b>Exceeds Benchmark</b>

Shaniece, Elias and Daniel are all alumni of Beyond Empathy projects and we consider them to be integral members of the team as well as emerging artists in their own right. It is Beyond Empathy practice to consider mentoring as reciprocal. Our more experienced team members are both teaching and learning from our less experienced team. Shaniece started with Beyond Empathy projects when she was 12 years old and Elias Rees when he was 10. Daniel was a participant when he was in his late teens. They are all now in their mid - late 20's. They bring their considerable artistic and community work skills as well as their lived experience. They understand the young people we work with and the communities they live in... because that is where they grew up... and still live.

Importantly we have increased the number of our current teenage participants who are being employed as youth leaders/mentors. Zane, Sharif, Lilly, Kiera, Nicky, Naomi, Shaniqua, Bryce and Melodie have all been employed during the past year. They have been employed to assist on workshops, to film and record, to perform, and to conduct the evaluation interviews that we refer to in the impact section of this report. They are being mentored as emerging artists and community workers in much the same way that Elias, Shaniece and Dan were a few years ago.

Finally, we really consider all of our young people artists. Everyone is a collaborating artist when working on BE projects.





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BENCHMARK	FINAL REPORT
<p><b>Perform (final) theatre performance</b></p> <p>at Zurich in Sydney with a series of informational segments to accompany/ support performance</p>	<p><b>Achieved Benchmark</b></p>

Due to Covid 19 Lockdowns we were not able to perform at Zurich in Sydney so instead we created The Edgies. The Edgies showcased the work of the young people through an awards ceremony conducted on a zoom call. Zurich staff and members of the public presented the awards. We listened to excerpts of many of the podcast stories created in the project. In order to ensure that participants felt valued and special, we also printed Podcasts from the Edge T-shirts for the young people. Reports have come back saying that some of the kids and young people have not taken the T shirts off since The Edgies.

10 /

BENCHMARK	FINAL REPORT
<p><b>Provide content snippets, images, blogs for Zurich internal intranet.</b></p>	<p><b>Achieved Benchmark</b></p>

We provided various pieces of content over the year to advertise the podcasts and the Podformances that Zurich staff have attended. These were shared across Zurich Australia through internal communication channels such as the intranet and Workplace.

11 /

BENCHMARK	FINAL REPORT
<p><b>Skilled Volunteering opportunities for Zurich employees. Minimum 2 x employees.</b></p>	<p><b>Exceeds Benchmark</b></p>

BE Illawarra staff have been mentored by two Zurich staff in professional skills development including Spreadsheets and Excel management. Our young people have recording a conversation/interview with at least one Zurich staff to produce a podcast story that touches on insurance in reference to death and dying and grief. A Zurich specialist assisted BE with a Risk Assessment of our new Organisational Structure. Staff from Zurich have assisted BE with Deep Dive conversations related to BE's organisational restructure. Two Zurich and Covermore HR specialists are also assisting BE with recruitment and research assignments.



## Here are two case studies from Zurich staff about the impact of Skilled Volunteering.

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### PROJECT 1: Completing a risk assessment for Beyond Empathy

**Vy Pham**, Sales & Distribution in the Life & Investments Business, and  
**Alice McClintock**, Risk Officer, BE

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#### What was the skilled volunteering activity and how did you deliver it?

**VY:** I helped them do a risk assessment on their business.

**ALICE:** Because BE was undertaking a complete organisational restructure Vy's expertise was essential for us to feel confident with our decision making

#### How many BE and Zurich staff were involved?

**VY:** I worked with one central BE staff member and then conducted a risk session with the board and management team. And then I worked with a Zurich Risk partner to firm up the risk assessment.

**ALICE:** BE staff were all involved in conversations around the organisational restructure and then the questions raised in the Risk Assessment process. Part of our restructure involved giving Board members specific portfolios in regard to governance. So Board members are using the Risk document to clarify their responsibilities.

#### How much time did you spend on the activity?

**VY:** Overall, with all the meetings and reading that I did, it would amount to 3 days.

**ALICE:** If we had tried to do this by ourselves it would have taken a lot more than 3 days. And the insight that came from someone who was outside our organisation and who has expertise in the area of risk was invaluable.

#### What was the outcome?

**VY:** The Board took on my suggestion of adding an additional role to their team to reduce a strategic risk that I had identified. The Board also fully endorsed the risk assessment and mitigation strategy. BE's feedback was that I helped them

understand that regularly identifying risks is part of a healthy business.

**ALICE:** To be honest we were trying to find an operational system that suited our overall goals and way of working. But it is a bit different from the conventional way of doing things. To have someone else look over this approach and provide observation and advice on risk points gives us confidence to proceed. And gives us a way to mitigate any risks that might arise.

#### What did you get out of it?

**VY:** I got to learn about what BE do for Indigenous communities and made some great relationships at BE and in the Zurich risk business.

**ALICE:** It was an absolute pleasure to work with Vy. She really listened to what we were doing. She came with an open mind. And I learnt a tremendous amount.

#### Would you recommend skilled volunteering to Zurich colleagues, and if so, why?

**VY:** Yes, I would highly recommend it! I was able to use my problem-solving skills and refresh on my risk skills in a completely new situation. I felt good that I could help my community.

**ALICE:** For a small not for profit to have the opportunity to connect with skilled volunteers like Vy is a huge cost saving, value add and confidence builder.

### PROJECT 2: Sharing Excel skills with Beyond Empathy

**Rostislav Trojak and Dee Elalingham**, Life & Investments Finance Business Partnering team  
**Shaniece Igano**, Illawarra Projects Worker, BE

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#### What was the activity and how did you deliver it?

**ROS AND DEE:** We provided several Excel training sessions to BE staff via Zoom.

The BE team was grappling with a complex excel document they heavily relied on for their operations and wanted to learn how this could be improved.

We proposed an alternative design and used this as a learning tool to introduce multiple new Excel concepts to the team. We also introduced them to data management concepts which if implemented would significantly simplify and improve their daily work.

**SHANIECE:** Dee and Ros were excellent teachers. The zoom sessions were very informative and they were very responsive to our needs and capabilities.

#### How much time did you spend?

**ROS and DEE:** 3 x 1hr sessions via Zoom plus preparation time.

**SHANIECE (BE):** These three hours and the additional work that Ros and Dee put into preparation have saved me weeks of work.

#### What was the outcome?

**ROS and DEE:** The BE team learned new concepts that enhanced their capability in using existing tools. They also saw significant improvements in their reporting efficiency and a reduction in time spent on manual data.

**SHANIECE:** This is a huge understatement. Previous reporting periods saw staff spending days of work collating numbers. This last time it took me less than half an hour. This means more time to spend supporting our young people.

#### What did you get out of it?

**ROS and DEE:** It was fantastic to see something we take for granted in our roles having such a big impact on BE's day-to-day work.

We were grateful for the opportunity to have a positive impact on the lives of others, and the BE team was very grateful for the knowledge we shared with them.

**SHANIECE:** We also got skills. I have been able to use what I learnt from Ros and Dee when managing our attendance spreadsheet. I didn't have to call them when preparing the figures for this report. I was able to understand the workings of the document and discover what we needed to know. I have also used these skills for other spreadsheet documents we need at BE including quotes and budgets.

#### Would you recommend skilled volunteering to Zurich colleagues, and if so, why?

**ROS and DEE:** Absolutely! It isn't a big time commitment but leveraging our skills to help an organisation like BE is a very rewarding experience.

**SHANIECE:** Working with Ros and Dee was such a value add for us. And they were so patient and terrific to work with.



BENCHMARK	FINAL REPORT
<p><b>Create new Beyond Empathy Organisational Plan</b></p> <p>Seek advice and assistance from Zurich and Z Zurich Foundation staff when restructuring Beyond Empathy and creating Organisational Plan</p>	<p><b>Achieved Benchmark</b></p>

In the past 18 months Beyond Empathy has successfully managed a major restructure due, in part, to drastic changes in revenue. Already at the beginning of 2019 Beyond Empathy was about 30% down in revenue from previous years due to losses of private philanthropic funding support. In May 2020 we learnt that we were unsuccessful in our multi-year funding application to the Australia Council for the Arts for the first time since the organisation was established. This removed an additional 30 - 40% of our previous funding stream. In response the Board decided to consolidate our activities and prioritise the 15 year long work in the Illawarra, which has produced three of our current staff. This is an indication of the success and impact of the work there. Beyond Empathy is investing in our alumni young artists and allowing them to take a vital role in steering the company into the future. They come from the communities where we work. They understand the issues intrinsically because they live them. Our investment in them is an investment in creative, strength based and authentic solutions.

The intention of this priority for the Illawarra projects was to focus resources there for a while and then expand our project reach to new communities along the lines of natural family and community ties. We anticipated that this would see us expand into the Shoalhaven. Thankfully we can report that we were successful in securing new multi-year funding from Create NSW as well as significant new project funding for the Shoalhaven via Bushfire Resilience and Recovery Fund. This new project called Grit is focused on resilience and capacity building. It is currently being implemented with two new staff employed and local to the Shoalhaven.

The restructure involved conducting a major review of our entire organisational decision-making structure and all the Company's policies and procedures. Zurich Australia played a key role in enabling successful navigation of this process. Zurich offered BE a deep dive conversation about organisational management, which was held between BE staff and BE Board alongside staff from Zurich Australia. Expert staff from Zurich Australia completed a risk assessment of our new organisational structure and this work has created a living risk management document and informed crucial decision making around the restructure. This was incredibly valuable and allows us to feel confident with our new structure, policies and procedures and this, in turn, gives confidence to our other funders and supporters.

Zurich have also offered various mentoring opportunities for BE staff, provided support to access the Benevity platform and support from Zurich HR in regards to recruitment and staff support. This level of support from Zurich is quite astounding. Without it you can easily see how a small not for profit like BE could become trapped in a pattern of only just keeping it's head above water. This support has enabled us to do more than just survive the impact of the funding changes. BE has been able to rejuvenate and to keep being creative during this period.

BE is incredibly grateful that Zurich has indicated that this support might be able to continue over the coming year or so, with a focus on supporting the business development capacity of the Company in a variety of ways.

BENCHMARK	FINAL REPORT
<b>Conduct an impact study and develop model for future projects</b>	<b>Achieved Benchmark</b>

### Activity: Produce final Impact Assessment Report

#### Background

Beyond Empathy, with support from Zurich, uses Takso, which is an Outcomes Planning Platform being developed by The Cultural Development Network (CDN).

The Takso platform (formerly White Box) is a public sector funded initiative led by CDN in partnership with Australian capital cities and the Australia Council for the Arts, with other major urban cities, regional councils and cultural producers joining in trials to make Takso applicable to a diverse cultural sector. The product's potential has received an enthusiastic response from Australian councils, trial sites and international arts agencies and has been endorsed by international local government peak body UCLG (United Cities and Local Government.)

Takso is the flight recorder for cultural activities. Takso responds to the problem of a lack of consistent narratives and understanding of the outcomes of a cultural activity. Measurement alone does not provide the understanding we are seeking if it is not considered within the whole narrative. This requires a consideration of the planning intent and the evidence leading to the choice of activities underpinning an expected result. Only with this can measurement help us understand what is achieved for participants and how efficiently the inputs have been applied to the outputs and the outcomes have been achieved.

This research is embedded into Takso in the form of the 8-Step Activity Workflow that reflects what cultural managers have told us they already do. Data collected in Takso can inform future practice and is aggregable for reporting and benchmarking. Takso data can provide a national or regional picture of inputs, outputs and outcomes of every type of cultural activity across the cultural sector.

Through Takso Beyond Empathy records the full narrative of its activities from conception, planning, evaluation to reflection. As well as utilising the system Beyond Empathy is a development partner. Suggestions made by Beyond Empathy have been incorporated into Takso for all users. Beyond Empathy is one of the first producers to adopt Takso and use the system in community. Beyond Empathy's whole of community approach to its work required a greater flexibility in evaluation which has led to a redesign of Takso's evaluation and reporting functions. These functions are now being utilised by Takso users across the system. As early adopters of Takso and one of the first producers to use the system in community, Beyond Empathy was able to provide a valuable case study as to the systems applicability and useability in community settings.

Utilising Takso has enabled Beyond Empathy to gather useful information about the experience of those we engage with and the impacts of our work on our participants. This together with the record of the planning intent provides the information needed to understand how effective our activities are in meeting their intentions.

The 2020 Takso evaluation was conducted by young people who are participants in the project. This was a great leadership development opportunity for them and facilitated some great conversations between them and their younger peers.

### Activity: Produce final Impact Assessment Report

#### Background

Because the 2021 lockdown has been more restrictive than 2020 our paid staff have had to take on the task of doing the evaluations this time. But this has meant that previous participants Shaniece and Elias, have had the opportunity to have these discussions with our participants and both have commented on how terrific the process is, being able to have the conversations about being valued, about knowledge and insights gained and about their wellbeing. The evaluation process is now an integral part of the overall work. The evaluation process itself adds to the feeling of being valued and to insights gained and wellbeing improved for participants.

BENCHMARK	FINAL REPORT
<b>Social Impact Assessment Benchmark: Evaluation of social outcomes</b>	<b>Achieved Benchmark</b>

Please see our **End of Project Evaluation results** on page on pages 36 – 65 of this report of this report

BENCHMARK	FINAL REPORT
<b>Social Impact Assessment Benchmark: Cultural impact assessment and the causal link to the social outcomes</b>	<b>Achieved Benchmark</b>

Information gathered from BE participants surveys are suggestive of the link between the cultural outcome and achievements of non-cultural outcomes. With funding from Zurich for the Parting project CDN has engaged a practicing community artist and researcher to assist in the production of a literature review exploring the assumptions and evidence behind the use of cultural activities for social impact and the casual links between cultural and social outcomes. (You can read the Literature Review in **Appendix 2**)

## 13.3/ BENCHMARK

## FINAL REPORT

### Analysis of Outcomes and Academic Report

### Achieved Benchmark

Beyond Empathy is collaborating with CDN on a case study which will form part of a larger journal article exploring the relationship between central policy imperatives and their implementation in rural and regional locations and how Takso can facilitate the process. Other partners in this work include the Kimberley Aboriginal Law and Culture Centre. Beyond Empathy will continue to support CDN to further develop Takso.

To your right is a summary of findings arising from BE's Podcast projects and BE's relationship with Zurich. The full draft case study can be found in **Appendix 3**

## EXECUTIVE SUMMARY

### A trusting relationship Nathan Stoneham for Cultural Development Network

Beyond Empathy, an Australian community arts and cultural development organisation, works with people in neighbourhoods to create and share art to “unravel the effects of social disadvantage”. Through the community-engaged arts project Podcasts From The Edge, Beyond Empathy is aligning with the Z Zurich Foundation's goals to “improve mental wellbeing” and “enable social equity”. By agreeing on these goals, while allowing the creative activities and outputs to respond to local opportunities and challenges, Beyond Empathy is able to work within their values and be part of creative processes that support self-determination and leadership by the community. Zurich Financial Services Australia act as local partner and an important intermediating body, and a trusting relationship between them and Beyond Empathy allows Beyond Empathy's community-engaged process to meaningfully unfold and respond to community interests and issues as they emerge.

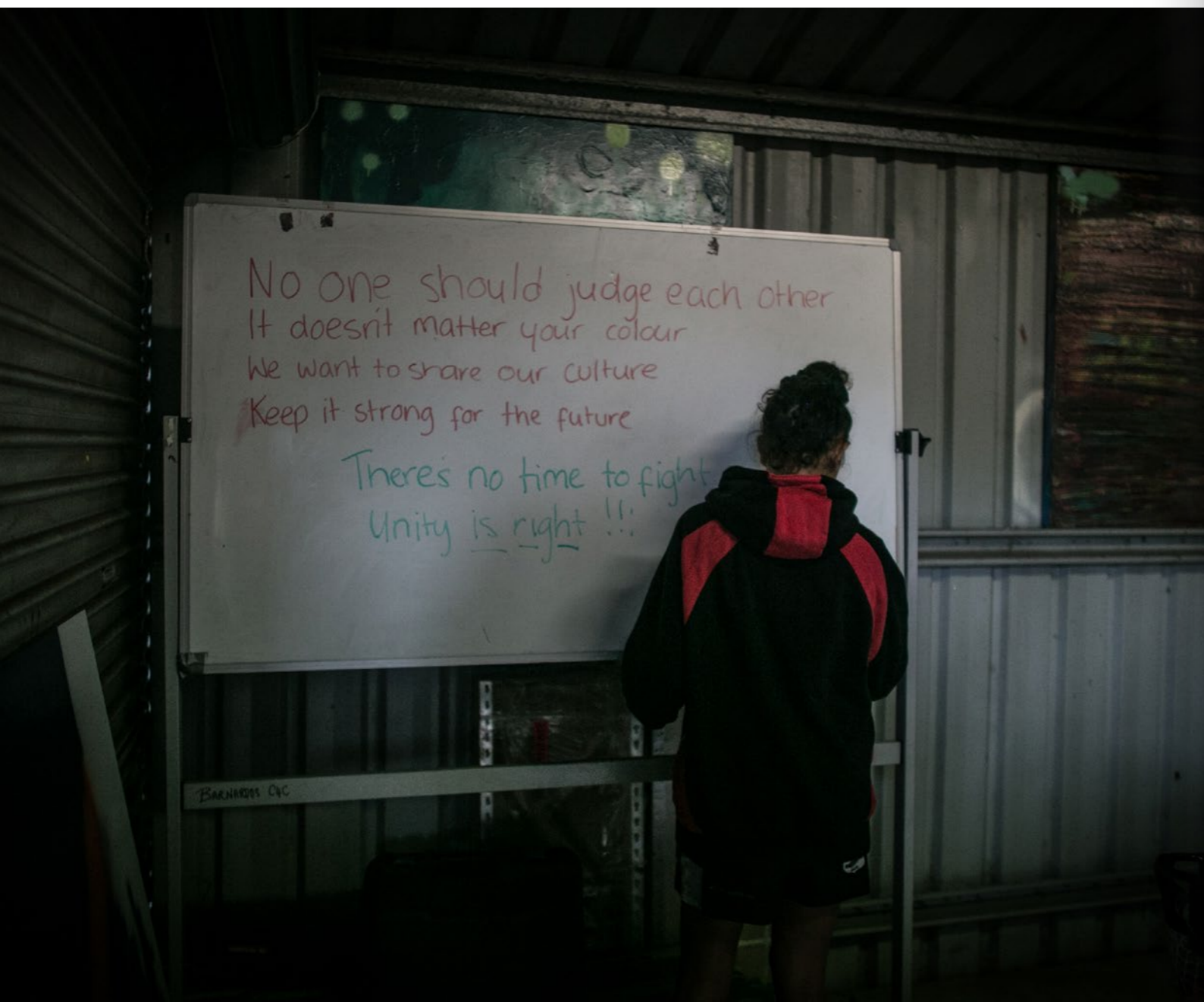
Through creative workshops and performances, Beyond Empathy strives to achieve outcomes for participants and audience members, including that their creativity is stimulated, that they experience feeling valued, they gain knowledge, ideas, and insight, they bridge social differences, and their physical and/or mental wellbeing is improved. A range of evidence, from literature, practice wisdom, and community sources supports the idea that these outcomes can be achieved for young people who may be considered vulnerable through community participation in casual, intercultural, creative activities, and storytelling.

Community arts processes informed by community development approaches resist predetermining activity, since the practice relies on “bottom up” decision making, and local knowledge and leadership. Beyond Empathy cannot pre-determine what stories will be told,

who exactly will be involved, what challenges or opportunities may emerge within the community, or what artistic outputs may be made, therefore a level of trust is required from Zurich Financial Services Australia and the Z Zurich Foundation. Various factors play a role in developing that trust, including observing Beyond Empathy's long history of successful community engagement, their expertise, flexibility, and commitment to relationship-based practice, their strong community connections, the quality and heartfelt artistic products they produce, and their professional approach to project evaluation.

According to Community Project Manager, Vanessa Kredler, Zurich Financial Services Australia is interested in strategic, long-term partnerships with local charities. While a traditional funding model, characterised by project proposals with specific timelines, KPIs, and budgets is still in place, through the process of “learning about each other” the two partners have found ways to be more flexible. Vanessa observed that Zurich Financial Services Australia initially interacted with Beyond Empathy in a more corporate style which shifted as an understanding of community-engaged work developed. She described trust as a “fundamental part of our partnership which has evolved over the years”.

Beyond Empathy's community development approach ensures community participation and leadership, which requires Zurich Financial Services Australia to trust in Beyond Empathy's process and the community's own strengths. The partnership is strengthened by shared values and a shared goal, as well as this trusting relationship that deepens over time. Zurich Financial Services' trust is rewarded as Beyond Empathy's creative processes result in quality Podcasts from the Edge, and positive change within a community that's often described as disadvantaged.





SECTION 2  
IMPACT

## IMPACT STORIES

### BRIDIE\*

Bridie was referred to Beyond Empathy through the local family support service. She was 9 and had been diagnosed with Oppositional Defiance disorder, among other things. She has a sister two years younger and lives with her mum and dad. Both Bridie and her sister have learning difficulties. Their parents are loving and kind but struggle financially. Bridie's Mum has struggled with her own mental health issues and experiences of trauma. The family live in public housing. Bridie's parents are very committed to giving their girls the best opportunities they can, and so they jumped when they heard about Beyond Empathy. It was just something else that could create an opportunity for their girls.

Over the years Bridie's diagnosis has changed. The most significant change has been a diagnosis of autism. This helped to explain some of the earlier difficulties that seemed so persistent and led to strategies that have been very helpful for Bridie and the family.

The girls have only averaged one or two workshops per year over the number of years they have been with Beyond Empathy. But their story illustrates that while volume of interaction could be significant in creating opportunities for change, another strong factor in creating change is longevity of the interactions.

*Bridie says I felt a sense of being included being part of the podcasts and the films.*

Sometimes the smallest things are the things that make the most impact, because they are indicators of respect and trust. Bridie says *When my phone died when we were out doing a workshop, one of the staff members lend me their spare phone and I could continue the workshop. I ended up having a great day because of that.*

Bridie's mum added to this story. With Bridie having autism, she is always getting left out. That simple gesture of making sure she was included really stuck with her... even though that happened in 2019.

Bridie also has speech difficulties, making some social interactions with peers tricky.

*I think when I first started I didn't have good social skills and my emotional wellbeing*

*wasn't as good as it is now, said Bridie. Talking to everyone in the presentations has helped me with my social skills, she said. Bridie's mum added, The public speaking knowledge she gained through Beyond Empathy helped her with school speeches. Bridie actually is on the SRC (Student Representative Council) at school now and both Bridie and her mum attribute this directly to the confidence she gained from being involved in BE projects. BE projects have improved both girls speaking and also their reading. This has been done by BE staff creating a safe and non-judgmental environment for them to read and speak.*

Bridie's mum recognised BE's flexible approach. The BE workers could see that Bridie couldn't fit in with other kids, so at first they just took her and her sister by themselves. This allowed them to cater for her needs as well as for the other young people's needs. Once the trust and confidence was built up Bridie had a reason to try and practice her social skills and started to join in with group activities. This could be done at her pace.

The BE team are also patient. Bridie's sister was freaking out about using the sound equipment the other day. Because of lockdowns the BE workers were going to drop the sound equipment to our house, but Bridie's sister had to operate it herself, with the BE staff guiding her via a zoom call. But because Bridie's sister knew and trusted the workers she was willing to have a go and realised she could do it. That's a new skill now. And when someone else asks her to do something similar, she won't have to freak out as much because she knows she can do it.

For Bridie it's all about the preparation, says her mum. *She can accomplish anything as long as she does the prep ahead of time, using her noise cancelling headphones, and talking through what will happen and what the environments will be like. These are basic things for us that most people don't think about. BE staff make a connection for my girls to others. And they work in a way that suits*

*her. Bridie is seen for who she is, not what the world sees her to be.*

*\*This is a true story, though names and image have changed to protect privacy*



## AMY\*

Amy's mum died just as we were starting the Parting project – BE's podcast project talking about grief and death and dying. It was very sudden. Amy's mum received a diagnosis and was dead within a month or so, leaving behind 7 children. Amy is the oldest.

Amy says about Beyond Empathy, *I didn't know I had a creative side. I've learned so many things, how to act, speak in front of others, assist other kids, so much personal growth. I actually grew up with the company.* Amy started with Beyond Empathy when she was in primary school and she is now in the last few weeks of Year 12, ready to graduate from High School.

Amy was involved in the film Protection and played a lead role in one of the stories and helped to crew and film on several others. She played a lead role in the presentation and promotion of the film, including going on the tour to screen the film in Brisbane and several locations in Northern NSW and doing media interviews. Beyond Empathy workers also offer more than just creative support. Amy attended several Youth Insearch Camps with the BE team and Amy also attended follow up support groups. These camps and support groups are designed to assist young people to be able to talk about the difficult things they face and seek help when they need it. Amy has sought help when she needed it from BE staff and has also been able to do that with school teachers, counsellors and Aboriginal support workers. Amy is Aboriginal.

Nothing can prepare you for losing you mum so suddenly but Amy had people in the BE team who she could talk to, who could do practical things, who could go to the funeral and help her dad get a working fridge and put it in the house. People who could drive her somewhere she needed to go. People who could sit and talk... or distract her with some art project stuff.

*Even when I wasn't really in touch with how I felt about myself or what was going on the BE staff were there. The support stuff like Youth Insearch really helped me understand my wellbeing,* says Amy

Amy's aunty, who she lives with now, took a longer view of the impact of BE for Amy and her brother and sisters. She said,

*Amy and her siblings have a different world view because of the BE projects. They have relationships with adults outside of their families, adults who show them healthy behaviours, who treat them with respect and kindness. Amy and her brothers and sisters might not fully realise what impact this has had on them yet which is amazing actually, because they have grown up with it. It has become normalised for them now. Normalised to have those kind of relationships. I don't think they realise that not everyone has that.*

*The first 10 years of my own life I was in a broken home... there was alcohol and substance abuse and a lot of sadness and I spent a few years living in the same public housing Estate where Amy and her brother's and sister met BE. But BE is one massive difference for them. Instead of being shamed about where they live, they tell stories about it and they get applauded.*

*And what's more.. as a mum myself who is breaking the cycle of trauma with her own kids... BE and Amy and the rest of them have given me another tool... in the films and art they make... a tool that helps my kids and other people in the community understand what other's go through.*

*The stories they tell are like modern day artifacts. I sat in one of their film screenings and I kept thinking... I hope none of them look at me... because I was crying. It hit me right in my inner child. It took me back. These kids are still going through what I did. But they have this other experience to help them make sense of it and create positives out it.*

*\*This is a true story, though names and image have changed to protect privacy*

## LUCAS\*

Lucas moved into the Bundaleer Housing Commission Estate, where BE has worked for 17 years, in 2017 when he was in early high school. He became friends with some of the other teenagers in his neighbourhood who were already involved with Beyond Empathy and they introduced him to BE.

Ironically we discovered down the track that Lucas and his mum had a chance meeting with BE a few years earlier. They lived in another public housing estate in the Illawarra and Lucas had been involved in a surf safety program. Lucas and his mum volunteered to speak about the program on a video that was being made for the organisers by... you guessed it... BE. Neither BE nor Lucas made the connection until we uncovered the video a few years later and realised we had met before. But this meeting and video appearance does speak to Lucas and his mum's willingness to get involved in programs that might offer opportunities. And it also points to the ways in which BE's collaboration and partnership with other service organisations creates a safety net of interactions and connections that people can build on.

Lucas connected with BE just as our film Protection was almost finished and ready to be screened. He actually appears in the official trailer for Protection as an audience member, making a comment about how he felt watching the film. At that time Zurich had funded Beyond Empathy's Excursions project and this funding enabled the BE team to create some more film content. That new content was included in Protection screenings during 2018 when the young people presented their film in over 20 cities around Australia. Lucas did some film workshops with the team, recorded a stunning voice over poem that became an important part of most Protection screenings and helped create several other film segments.

Some of his BE peers told Lucas about the Youth Insearch Camps, that BE took young people to, and he was interested in attending.

In these Camps young people talk about the issues they face and support each other. Lucas bravely spoke up on his first Camp, showing his leadership qualities. Later that year he travelled with the BE crew who presented Protection in Brisbane and several regional Australian towns.

Another sign of Lucas's willingness to create and utilise opportunities for himself came when he managed to get himself a school based traineeship at the Bluescope steelworks. These are not easy to get. Everyone was very proud and excited. But money was tight at home. And on the day before his first trainee shift he still didn't have the right shoes to wear on the job. So BE workers jumped in and bought him some work boots.

In 2019/20 Lucas's mum became unwell. Some mental health problems hit hard. The eldest of Lucas's younger brothers moved out of home and in with their Aunty. The stress at home was huge. Lucas tried to stay at home to keep helping look after his two youngest siblings. It was hard. But Lucas kept going to his traineeship and stayed at school. He made good use of the support of the Youth Insearch Support groups and the BE staff, often talking through how he could manage his situation at home.

Things finally reached a crisis point at home and the Department of Communities and Justice stepped in. Lucas and another of his siblings also moved in with their Aunty and his youngest brother went to live with his dad. Lucas's mum spent some time in hospital and her mental health stabilised and things improved. She came back home. Lucas, his brother and their mum nominated BE staff to come to a Family Conference organised by the Department of Communities and Justice to try and figure out what was best for the wellbeing of the kids. Because BE staff had positive constructive relationships built on respect with all the family, the boys, Lucas's mum, and his Aunty, BE staff were able to



speaking highly of the whole family and their resilient qualities. The family conference resolved with a plan that everyone felt good about.

The boys stayed with their Auntie but had regular contact with their mum. It was a relief. But that level of stress takes a toll. And Lucas's Aunties household had swelled to 9 kids and 3 adults. Lucas was so grateful, but also sometimes felt out of place there. As a result of the Covid 19 pandemic Lucas's school based traineeship had to stop. The steelworks told him to come back and see them when he turned 18. He persisted with school. But the stress eventually got the better of him. Lucas left school. It became too much. He wasn't eating well. He became very thin. He would comment about how he just didn't seem to be able to eat.

At this point BE stepped in. Lucas needed something to focus on... something to enable him to realise his potential. BE staff got Lucas even more involved in the podcast projects. We had started working in a couple of recording studios. Lucas proved, as always, to be an asset and a leader. BE offered him, and a few other young people, paid work as assistants.

Lucas excelled at story telling and at interviewing and in mentoring others. He has a great work ethic. He is always there to set up and conscientious with pack up. He had a go at everything, including some rap songs that were being composed at the time. With the money he earned from BE he bought a car he could fix up. He started to look healthy and was eating better, especially when we fed him up on days he was working with BE. Lucas appears in more stories in the podcasts than anyone else and the wisdom that comes from his experiences really shines through.

Just last week he turned 18 and got back in contact with the steelworks. They offered him a job.

Lucas says, *I have learnt so much from BE. The main thing is how to handle difficult situations properly. Not keeping it to myself. Not pushing it down. The BE staff are like older brothers or uncles, people to look up to, people who teach me new things, people who I trust a lot.*

Lucas's mum says, *if Lucas hadn't had that insight and support from BE I am not sure what would have happened. I feel like I might have lost him. But he is*

*so mature and strong in so many ways. He always was, but BE helped him keep that, even when things were so hard.*

*She says, I am so proud of all the young people, my kids and all the others in the neighbourhood. If you really want to know why programs like BE are important... just look at the issues they talk about... just listen to them. I am so proud of how they speak on the podcasts. They are all amazing in my eyes.*

Lucas is a young person with enormous potential. He has excellent reading and writing skills. He is a great communicator. He has an empathetic personality and a great work ethic. BE didn't create any of that. He already had all that in spades. BE just played a role in helping to keep him safe and engaged when things were really difficult.

*\*This is a true story, though names and image have changed to protect privacy*

## SUMMARY

**A common theme of these case studies is consistency over time as a key driver for change. This is why our projects work in cycles of activities that span around 4 to 5 years. That 4 – 5 year period tends to focus around the creation and sharing of a major piece of art work: a film, or a show, or an exhibition or a collection of podcasts. Entry points for participants can be any time during that period though and different participants can be activated by different activities in the cycle. The next section describes those activities that form the cycle and uses quotes from some of our participants to explain the impact over time.**

# IMPACT STATEMENTS

## BY ELDERS AND COMMUNITY PARTNER ORGANISATIONS

### Elders Aunty Lorraine Brown and Aunty Narelle Thomas

#### Coomaditchie United Aboriginal Corporation

Beyond Empathy has been working with families, children and young people in our community for over 15 years now. Their work has brought many of our kids out of a kind of "hiding," enabling them to be more expressive and confident. These are kids who normally would hardly speak.

Through BE they act, they crew and they stand up in front of audiences to lead discussions and you can feel their pride. It's given them insight, shown them that they can have a voice and they can have input into the issues that affect them. They have connected with culture and traditional language and found ways to express that in story and music and this is helpful way beyond the young people who are directly involved, because many other people see the artworks they produce.

We grew up on the Coomaditchie Mission and when we were growing up we felt we were unable to leave or make connections with the world outside the Mission. This continued way into our adult lives. This was part of the intergenerational trauma that our people have experienced. In the past our people were not allowed to leave places like the Mission and, even when that was not enforced by law, it was enforced by community attitudes and racism. It is only in more recent years that we ourselves have built up our confidence and connections with the community beyond the Mission and that has been through our art and our community work.

We know the power of being recognised and valued. Through BE our kids are getting to know that sense of value at a much younger age than we did. In this way BE is helping to break the intergenerational patterns than keep disadvantage in place.



### Lisa O'Gradey

#### Manager Communities for Children Program Shellharbour and Bundaleer Community Centre, Barnardos Australia

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

# BE'S THEORY OF CHANGE ACTIVITIES

Imagine you are a young person who grows up in a place that happens to be considered disadvantaged. The following engagement process occurs over a period of 4/5 years.

## Leadership

You have actually been leading all along but now you see you can do it. You start to assist with new young people coming into BE projects. You take on bigger roles in presentations and talking to the media. You get small work experience roles within the company; running evaluation sessions and assisting as crew on enterprise projects. You take these skills out into whatever comes next in your life.

*The conversations with the workers make you realise that you can be something else and it helped me on my path to Youth Work. It's awesome to be a part of retelling and sharing the same feelings that I got when I was younger and to let the young people I now work with know that they are not just a product of their environment. All the negatives I experienced as a kid I use as a positive now to help out young people. I'm studying at University and finishing my Social Studies degree. Having people say that there is more out there, that you can make a better future for yourself can really make a massive change.*

Sarah Addison

## Release and promote work

You present further afield to people you don't know. You participate and then learn to lead discussions about issues in our society. These issues can be discussed through talking about the stories you have create collaboratively with the BE team. This is a safe way for everyone to explore them in a one step removed kind of way. You become a contributor, someone with something to offer, someone whose voice can be heard.

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

Summer Harris

## Community Presentations

You present stories and artworks within the community to family and friends. Presentations can occur at multiple stages throughout the project to provide smaller opportunities to practice and build confidence. This enables you to get feedback and applause for your work and gradually leave shame behind.

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

Taylor Stevenson

## Connection

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

*"I didn't have very much support growing up and I had no one to encourage me to pursue anything educational. It felt like a big dark cloud hovering over my head; thinking that there isn't really a future outside of the housing estate. That all could grow up to be was being on the pension. It was very empowering as a young person to feel wanted through BE. Growing up through the project it helped me realise that not all people think that children that come from these places are naughty, troubled and have no future. We were told by audiences that what we did was amazing and we were rewarded and got attention for the right reasons."*

Sarah Addison



## Participant Led Workshops

You get asked, where do you want to go? Who do you want to work with? What are some of your experiences, your interests, your passions.

A story might start to emerge. These first workshops are led by participants and they build connection, collaboration, respect and the start of trust with BE workers.

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

Sarah Addison

## Production Workshops

You perform, write, record, film, photograph, compose, discuss, research, and edit art works: films, music, stories, murals, sculpture. The art workshops are influenced by your interests, strengths, life experiences and culture mentored by the BE team.

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

Jess Rees

## Support

BE workers connect where you are at. That means taking into account the difficulties you are facing. If you talk to them about what is going on, they listen. They can make connections to other support services. If you are in court facing charges, they can attend; they can write letters of support; they can refer and connect to other services. If you are homeless or need some help with drugs and alcohol use, they listen; they can refer, drive you there; they can come with you on a youth leadership camp with other young people who experience similar issues where you might find some ways forward. If you are isolated or alone, they can make contact and offer opportunities. They don't worry if you back out because it feels too much or life gets in the way. That's okay. They will ask you again another day.

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

Lakia Igano

# PARTICIPANTS IMPACT REPORT

Below are our two 2021 Participant Impact reports. In Takso we break down our activities into two stages: Workshops and Presentations. And the outcomes and theory of change are different for the two activities... even though they work in complete integration with each other and are two stages of the one overall strategy.

These reports are also our planning tools. In the reports you can see the goals, intended outcomes, theory of change and then results of evaluation.

## WORKSHOPS - PODCASTS FROM THE EDGE

### ACTIVITY DESCRIPTION

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

### ACTIVITY TYPE

Creative community

### TOTAL ACTIVITY PERIOD

1st January 2019 - 31st August 2021

### ORGANISATION GOAL

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

### GOAL DESCRIPTION

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

## OBJECTIVE - INTENDED OUTCOME/ THEORY OF CHANGE

### Aiming for... Creativity stimulated

#### and Knowing...

1. that creative activities are central to developing cultural awareness and identity;
2. creative activities create fundamental opportunities to learn and grow for First Nations people;
3. creative activities create fundamental opportunities to learn and grow for all people and are particularly effective when working with people who do not feel successful in mainstream learning settings;
4. creative activities can give a sense of purpose and achievement;
5. creative activities can improve educational and life skills outcomes
6. creativity can be stimulated by "doing" as a method of planning and discovering and may work for people who learn experimentally more than verbally
7. the positive effects of creativity being stimulated are greater when opportunities are offered on many occasions and over time

### Aiming for... Feeling valued experienced

#### and Knowing...

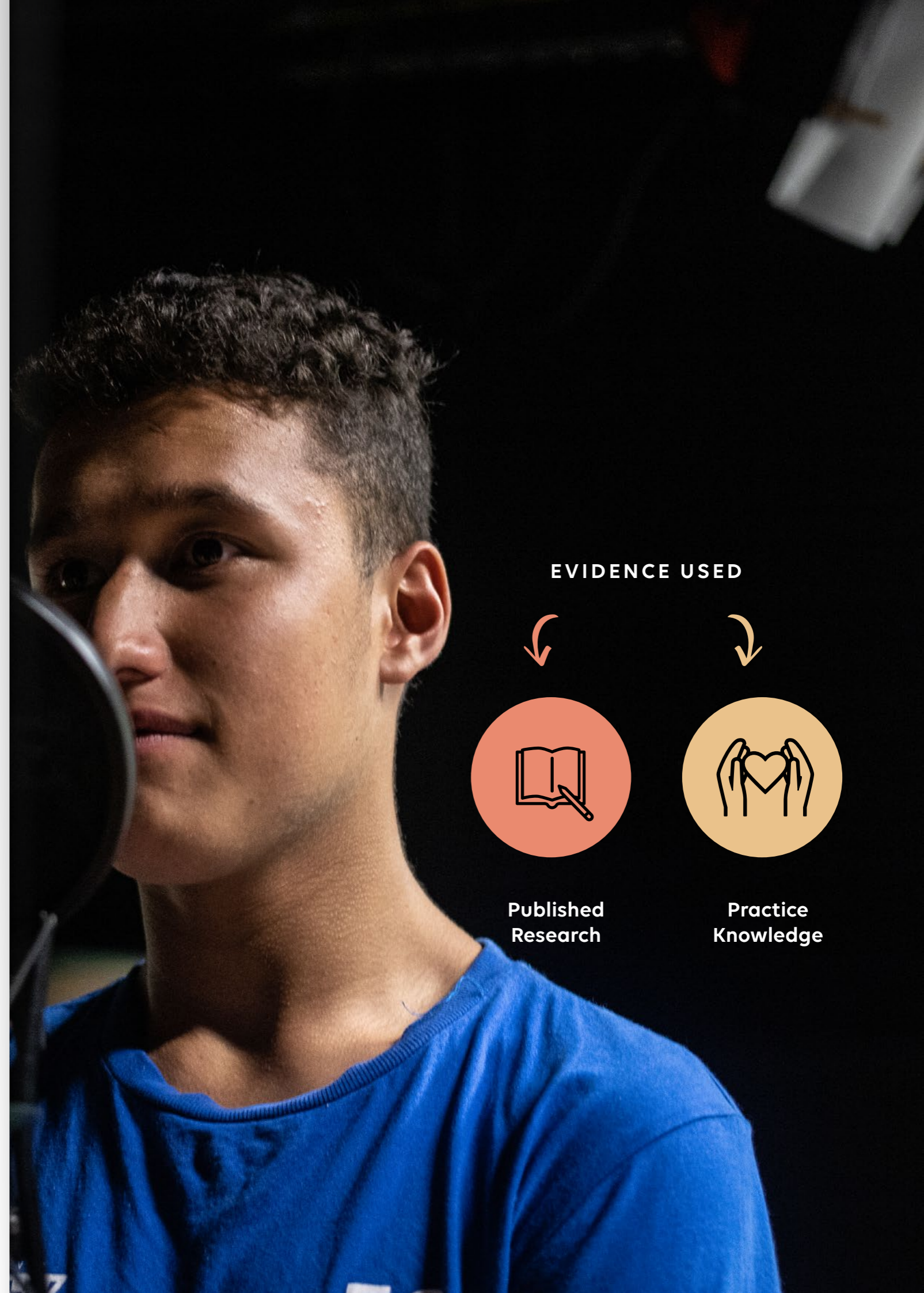
1. that to be sustained "feeling valued" needs to be underpinned by having a secure cultural identity;
2. that the role of our workers/mentors in creating safe, trusted relationships is key to allowing our participants to feel valued and derive benefit (including secure self esteem) from that feeling;
3. that participants will feel valued if their needs and interests guide activities;
4. that the quality and effect of feeling valued will be enhanced by multiple and repeated experiences over time;
5. that feeling valued assists people to be more successful in other educational, social and work settings;
6. that consistency over time in providing these opportunities in communities enhances and speeds up the process of feeling valued for individuals
7. that collaborative creative activities create a sense of belonging that is often a significant component of feeling valued;
8. that working in fiction rather than personal stories allows a safe way for people to explore personal issues, difficulties or traumas in a 1 step removed way;
9. that feeling safe is a requirement for feeling valued;
10. that people who feel safe and who have access to trusted relationships with mentors are more likely to be able to be overcome deficits cause by trauma.
11. that people will feel valued when they feel they are contributing to the social conversation about issues that may affect them.
12. that pride is developed through creative activities and pride is self value experienced self value experienced

## We will...

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

## We will...

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



## EVIDENCE USED



**SOME EXAMPLES OF PUBLISHED RESEARCH THAT UNDERPINS THIS THEORY OF CHANGE**



<b>Content</b>	Factors that created success in social value terms identified through previous BE project Rites of Passage include the role of the project workers... that they are supportive, known, trusted, empathetic, role models in relation to treating people with respect, how to interact and speak with people, personal attitude and communication skills and they showed confidence in the participants abilities. These things have a strong influence improving participants outlook for the future, their opportunities, and aspirations.
<b>Source</b>	Ravi, A and Albert, E. Netbalance, SROI evaluation of the Beyond Empathy - Rites of Passage Project Coca Cola Foundation
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Creativity stimulated Feeling valued experienced
<b>Date Added</b>	12th May 2021

<b>Content</b>	Feeling valued helps children to feel more positive about themselves as learners
<b>Source</b>	(Dr Mary Hunter, September 2005 A study of four arts-based programs Jointly commissioned by Department of Education, Science and Training & Department of Communications, Information Technology and the Arts.)
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Feeling valued experienced
<b>Date Added</b>	12th May 2021

<b>Content</b>	Self-esteem is increased through arts participation
<b>Source</b>	(Dr Mary Hunter, September 2005 A study of four arts-based programs Jointly commissioned by Department of Education, Science and Training & Department of Communications, Information Technology and the Arts.)
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Creativity stimulated Feeling valued experienced
<b>Date Added</b>	12th May 2021

<b>Content</b>	Many of the children who will be participants (and their families and community peers) will have experienced trauma and that the presence of supportive adults who create safe environments that help children learn to cope with and recover from major adverse experiences is one of the critical ingredients that make serious stressful events tolerable (Center on the Developing Child, 2014)
<b>Source</b>	National Scientific Council on the Developing Child. (2014). Retrieved from <a href="https://developingchild.harvard.edu/resources">developingchild.harvard.edu/resources</a>
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Feeling valued experienced
<b>Date Added</b>	12th May 2021

<b>Content</b>	Children's reading comprehension, confidence to express ideas, skills in written and oral communication, level of confidence and pride in their work and school and achievement are all improved through creative projects
<b>Source</b>	(Anne Bamford, Reg Newitt, Jan Irvine with Rachel Darell. (c 2004). EAPI Report: Promoting the Value of the Arts. NSW Ministry for the Arts, The University of Technology, Sydney, and the NSW Department of Education and Training.
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Creativity stimulated
<b>Date Added</b>	12th May 2021

**SOME EXAMPLES OF PRACTICE KNOWLEDGE  
THAT UNDERPINS THIS THEORY OF CHANGE**



<b>Content</b>	Working over many years consistently in communities develops trust and recognition and opportunities. The reputation that is built by consistency means when participants join they can feel valued straight away by association with their success and opportunities of others.
<b>Source</b>	Illawarra Projects Worker
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Feeling valued experienced
<b>Date Added</b>	14th October 2019

<b>Content</b>	When you start doing something quickly creativity is stimulated. Lots of us learn by doing. We develop skills in the process not in the preparation.
<b>Source</b>	Illawarra Projects Worker
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Creativity stimulated Feeling valued experienced
<b>Date Added</b>	14th October 2019

<b>Content</b>	"All art forms, especially with Aboriginal communities, work. Because that's the way we been teaching all the time. We been teaching that way since time began. These kinds of projects, what BE does, it gives a little bit of balance for our little ones. It gives them a belonging."
<b>Source</b>	Matt Priestley, artist and Moree community member
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Creativity stimulated Feeling valued experienced
<b>Date Added</b>	7th August 2020

<b>Content</b>	Working in fiction rather than documentary allows a safe way for people to explore personal issues, difficulties or traumas in a 1 step removed way. Feeling safe is a requirement for feeling valued.
<b>Source</b>	Illawarra Project Workers
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Creativity stimulated Feeling valued experienced
<b>Date Added</b>	7th August 2020

<b>Content</b>	People who have experienced trauma and disadvantage may sometimes avoid or sabotage groups because they have built up negative experiences based on feelings of anxiety or inadequacy. And if you focus on groups they may be excluded or exclude themselves. Group activities will develop naturally as an art work develops and is eventually presented and this is an organic way for a group to gather... rather than imposed by project organisers.
<b>Source</b>	Illawarra Project Workers
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Feeling valued experienced
<b>Date Added</b>	7th August 2020

Please see **Appendix 5** for the full list of Published Research and Practice Knowledge that underpins this theory of change

## OUTPUTS

**115x**  
new works\*

**166x**  
total participants

**95x**  
highly engaged participants

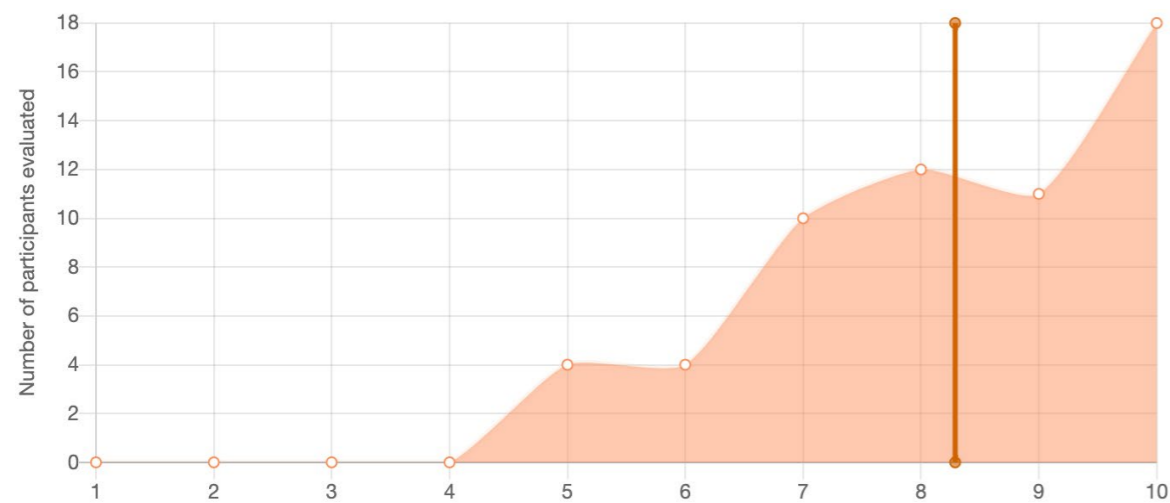
**1127x**  
sessions

\*created or presented including: 32 x podcast stories, 10 x Podformances, 4 x Video Trailers, 3 x Audio Trailers, 35 x Videos (some for partner orgs), 37 x exhibited or to be installed photographs/artworks.

## OUTCOMES

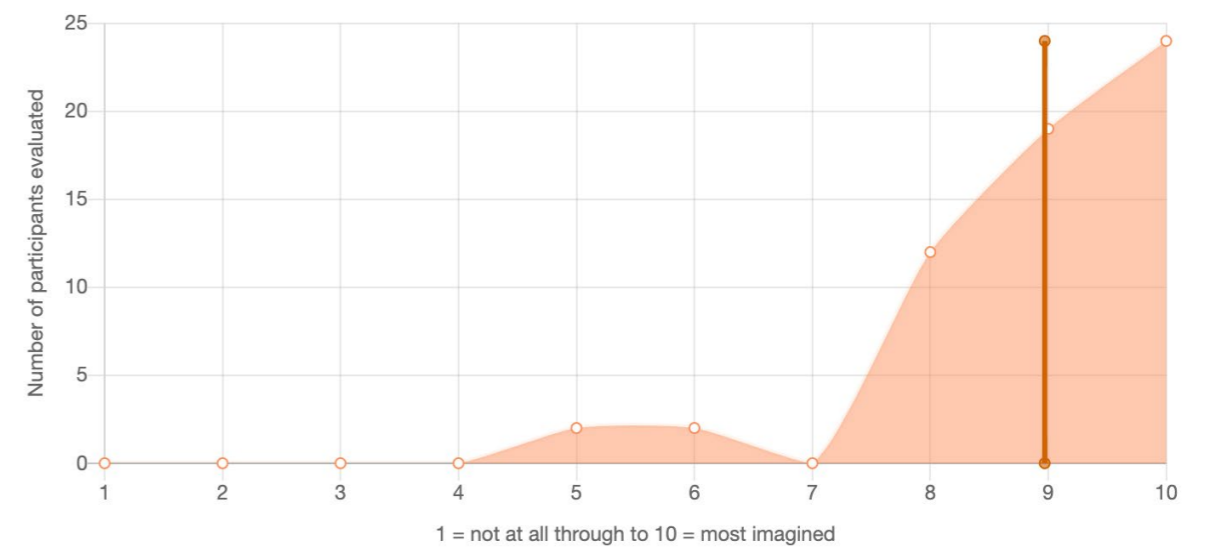
### OBJECTIVE Creativity stimulated - Cultural

<b>Method</b>	Interview with Highly Engaged Participant
<b>Question</b>	How much did they think their creativity had been stimulated through BE activities?
<b>Sample</b>	62% 59 respondents out of 95 possible Highly Engaged Young People
<b>Av Rating</b>	<b>8.2 out of 10</b> with 1 being not at all and 10 being the most imagined.



### OBJECTIVE Feeling valued experienced - Social

<b>Method</b>	Interview with Highly Engaged Participant
<b>Question</b>	How much did they experience feeling valued through BE activities?
<b>Sample</b>	62% 59 respondents out of 95 possible Highly Engaged Young People
<b>Av Rating</b>	<b>8.95 out of 10</b> with 1 being not at all and 10 being the most imagined.



## REFLECTION

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

"Yes definitely, your opinion and ideas are constantly included and never made to feel invalid. And yes, we are always praised even for the tiny things some usually wouldn't acknowledge. Participating in this definitely helped improve my self-esteem as it made me feel more included with everyone around me and gave me more motivation with the thought that I'm actually doing something helpful and to contribute."

"The podcasts that we do are important and the stories that we tell are special. It makes me feel special."

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

"Because when I am recording I can express myself. I can show my personality."

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

"Cause I feel like you care about me"

"Because you are all like family to me"

"You's have encouraged me and supported me. Make big ideas come to life."

"Beyond Empathy have manners (as in, they treat me with respect, don't name call) and people are just drawn to the company. I first heard about BE because my cousins were involved. I felt so special when I was asked to be involved and then years later was touring around Australia with our film we made. We showed other communities what disadvantage means and how it shouldn't stop people from being themselves. BE projects are a safe space to grow up together and learn from each other."

"I had heaps of fun both doing the podcast and film but I felt more creative in podcasts. I was involved with talking to experts that knew so many things about what they do and I learned about what bereavement is. I felt creative."

"I feel like I've opened up and am not as shy anymore. Out of the 7 billion kids at the high schools and in the Illawarra, BE asked to be a part of their projects! I got to get out of school and I'm on Spotify! I remember doing the speeches at the cinema for Protection and how I had to stand in front of the audience and they had clapped for me. When we had the awards ceremony I felt happy that I got my award and loved the way they read out my award, it made me feel really special."

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



# PRESENTATIONS

## PODCASTS FROM THE EDGE

### ACTIVITY DESCRIPTION

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

### ACTIVITY TYPE

Creative community

### TOTAL ACTIVITY PERIOD

1st January 2019 - 31st August 2021

### ORGANISATION GOAL

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

### GOAL DESCRIPTION

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

## OBJECTIVE - INTENDED OUTCOME/ THEORY OF CHANGE

**Aiming for...**  
**Knowledge, ideas and insight gained**

**and Knowing...**

1. that gaining knowledge, ideas and insights will be safe and most effective when underpinned by secure cultural identity;
2. that knowledge, ideas and insights gained will be more long lasting and secure when participants are engaged as presenters, leaders and teachers of knowledge, ideas and insights;
3. Presenting and contributing to conversations that may allow participants to gain new knowledge, ideas and insights can more easily and effectively happen when they present art they have collaborated on because they already feel important and that they are already contributors into the social conversation;
4. New, knowledge, ideas and insights are more likely to be powerful as instruments for change if they are gained over repeated activities over time.
5. Presentations can assist in putting words to feelings and intuitions which enhances new knowledge, ideas and insights for the individuals own self talk.
6. Participants can benefit from this new knowledge, ideas and insights without being up the front presenters. They may feel more comfortable learning by watching, but if they feel part of the team they will have ownership of the new ideas and insights **even if they are not themselves directly putting them into words.**

**Aiming for...**  
**Wellbeing (physical and/or mental) improved**

**and Knowing...**

1. that improving wellbeing needs to be underpinned by secure cultural identity;
2. that wellbeing may be improved by single activities or events but is more likely to long lasting and sustained if reinforced by multiple activities over time.
3. the role of the mentor artist and the relationship formed with the participant is a key factor in creating improved wellbeing;
4. the trusted mentor artist is in a unique position to assist participants with referrals to other services that might improve their wellbeing
5. that creating excellent, authentic artworks that speak about socially relevant issues can connect to greater audiences and this enhances individual, family and community sense of value and wellbeing;
6. that presenting artworks and leading conversations on socially relevant issues can kickstart or magnify a sense of wellbeing;
7. that presenting artworks allows participants to come from a position of strength when considering and talking about difficult experiences and this also models that speaking about difficult issues is a good and healthy thing to do.

### We will...

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

### We will...

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

### EVIDENCE USED



**Published Research**



**Practice Knowledge**

## SOME EXAMPLES OF PUBLISHED RESEARCH THAT UNDERPINS THIS THEORY OF CHANGE



<b>Content</b>	Art is effective at engaging and distilling complex and dynamic problems. Art challenges habits and certitude. Art frames familiar problems in new ways. Art enchants and invites participation. Art engages all of the senses and sense-making capacities of the learner. Art provides opportunities for synthesis and personal meaning-making.
<b>Source</b>	<a href="https://exploratorium.edu/files/pdf/cils/Art_as_a_Way_of_Knowing_report.pdf">exploratorium.edu/files/pdf/cils/Art_as_a_Way_of_Knowing_report.pdf</a>
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Knowledge, ideas and insight gained
<b>Date Added</b>	8th August 2020
<b>Content</b>	Art can fill occupational voids, distracted thoughts of illness; improvements in flow and spontaneity, expression of grief, positive identity, social networks
<b>Source</b>	57. Reynolds F, Prior S. A lifestyle coat-hanger: a phenomenological study of the meanings of artwork for women coping with chronic illness and disability. <i>Disabil Rehabil</i> 2003;25(14):785-794 [PubMed] [Google Scholar]
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Wellbeing (physical and/or mental) improved
<b>Date Added</b>	8th August 2020

<b>Content</b>	"Arts participation can do a very significant thing – it can identify a problem and it can start to address it at the very same time. I can't think of other interventions that can quite do that – arts have that unique quality."
<b>Source</b>	Mike White is Senior Research Fellow in Arts in Health at the Centre for Medical Humanities (CMH) at Durham University. Published in Devlin, P. (2010). Restoring the Balance: the effects of arts participation on wellbeing and health. UK: Voluntary Arts England.
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Knowledge, ideas and insight gained Wellbeing (physical and/or mental) improved
<b>Date Added</b>	8th August 2020

<b>Content</b>	<p>For a similar project completed with youth, Independent Social Return on Investment evaluation (refer NetBalance, SROI evaluation of the Beyond Empathy - Rites of Passage Project, ) demonstrated a three-fold social return on investment (for every \$1.00 invested a social return of between \$2.40 and \$3.90 can be expected). This included returns in the following areas:</p> <p>Short term changes:</p> <ul style="list-style-type: none"> <li>• Ability to empathize with others.</li> <li>• Opportunity to meet other people.</li> <li>• Try new things.</li> <li>• Introduce them to new experiences.</li> <li>• Access to appropriate information and services when needed.</li> <li>• Exposure to positive role models.</li> <li>• People putting trust in them.</li> </ul> <p>Medium outcomes:</p> <ul style="list-style-type: none"> <li>• Return to school.</li> <li>• Feel more involved and connected to school and community.</li> <li>• Have a more positive attitude towards the school.</li> <li>• Development of new technical skills.</li> <li>• Increased awareness of opportunities.</li> <li>• Improved self advocacy skills.</li> </ul> <p>Long term changes:</p> <ul style="list-style-type: none"> <li>• Improved prospect of meaningful community participation.</li> <li>• Improved outlook for the future.</li> <li>• Increased social inclusion.</li> <li>• Improvement in personal relationships.</li> </ul>
<b>Source</b>	Ravi, A and Albert, E. NetBalance, SROI evaluation of the Beyond Empathy - Rites of Passage Project 2013
<b>Evidence Type</b>	Published Research
<b>Attached Objective/s</b>	Knowledge, ideas and insight gained Wellbeing (physical and/or mental) improved
<b>Date Added</b>	8th August 2020

## SOME EXAMPLES OF PRACTICE KNOWLEDGE THAT UNDERPINS THIS THEORY OF CHANGE



<b>Content</b>	Artworks which are relevant, authentic and excellent may reach greater audiences. Reaching more audiences allows participants to feel that the value of their contribution is appreciated from far outside their normal network and community. This validates their community and network because others are interested in them, where they come from, what they know, and what they have to contribute. This has the potential to raise everyone's sense of value, outlook for the future and sense of wellbeing.
<b>Source</b>	Illawarra Projects Worker
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Wellbeing (physical and/or mental) improved
<b>Date Added</b>	8th August 2020

<b>Content</b>	Creating a major work over many years rather than lots of small works in short time frames helps everyone, including the audience, to perceive that the achievement is greater. It also teaches persistence and commitment, just by staying involved and seeing what the work will become. Creating a major work where many people get to be "stars" allows the feeling of value to be spread among many participants.
<b>Source</b>	Illawarra Projects Worker
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Knowledge, ideas and insight gained Wellbeing (physical and/or mental) improved
<b>Date Added</b>	8th August 2020

<b>Content</b>	The presentation of the art work enhances and magnifies all the other gains and opportunities created in workshops. Creativity is further enhanced during presentations as is the realisation of the individual participant as a creative contributor. Feeling valued has a peak moment when the participants receive applause and recognition of their achievements. New knowledge, ideas and insights are put into words when making presentations and this sometimes give self talk language to what might have been a feeling or intuition. Peak moments like presentations have the potential to kick start or reignite a sense of wellbeing. Over time these opportunities build to something more secure and resilient for the long term.
<b>Source</b>	Illawarra Project Workers
<b>Evidence Type</b>	Practice Knowledge
<b>Attached Objective/s</b>	Knowledge, ideas and insight gained Wellbeing (physical and/or mental) improved
<b>Date Added</b>	8th August 2020

Please see **Appendix 5** for the full list of Published Research and Practice Knowledge that underpins this theory of change

## OUTPUTS

**115x**  
new works\*

**166x**  
total participants

**95x**  
highly engaged participants

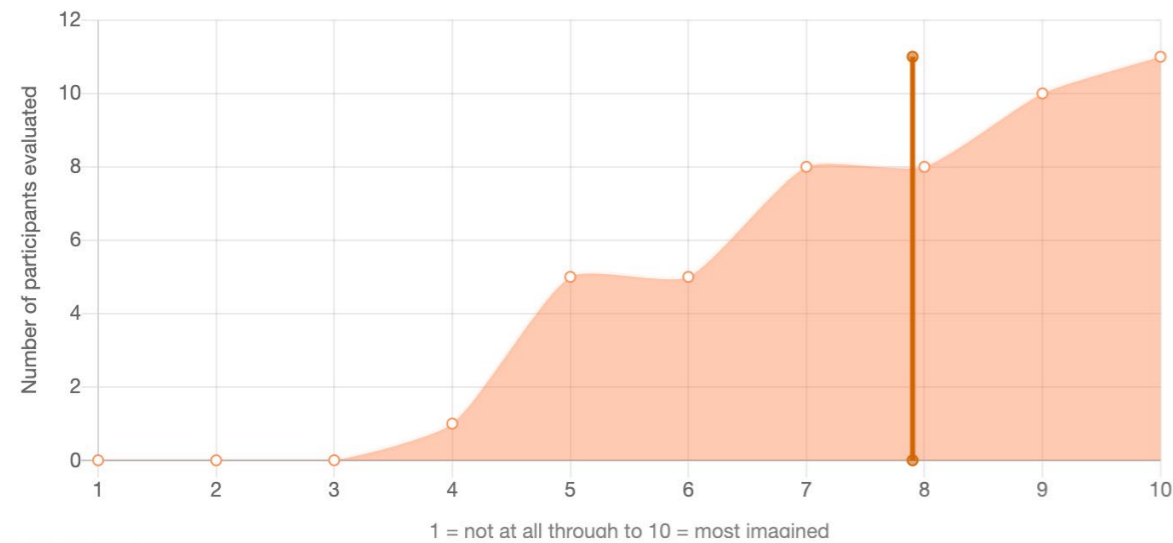
**1127x**  
sessions

\*created or presented including: 32 x podcast stories, 10 x Podformances, 4 x Video Trailers, 3 x Audio Trailers, 35 x Videos (some for partner orgs), 37 x exhibited or to be installed photographs/artworks.

## OUTCOMES

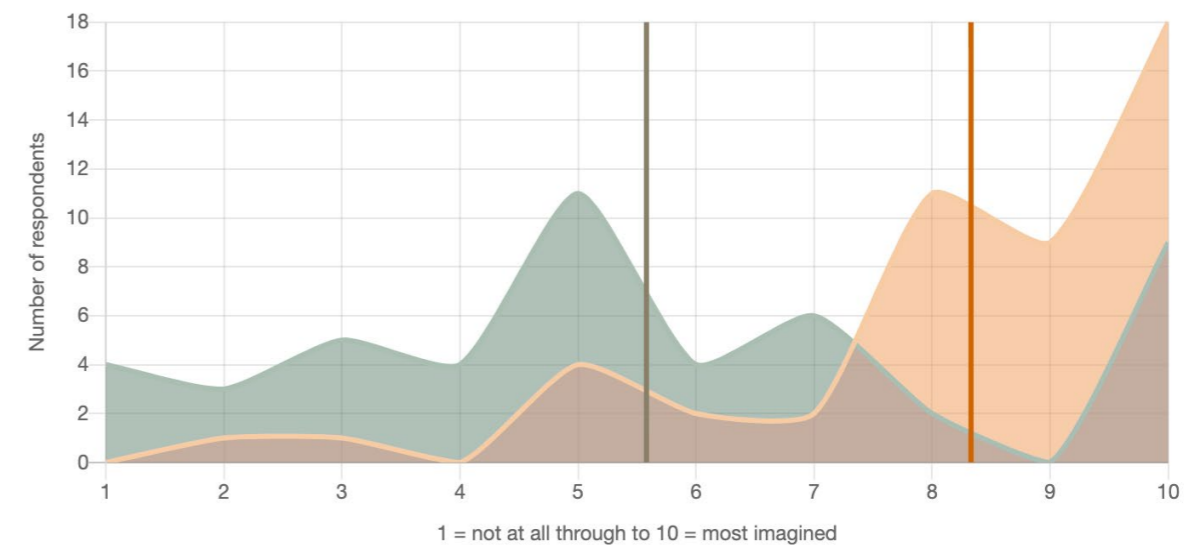
**OBJECTIVE** Knowledge, ideas and insight gained - Cultural

<b>Method</b>	Interview with Highly Engaged Participant
<b>Question</b>	How much knowledge, ideas and insight did they gain through BE activities?
<b>Sample</b>	51% 48 respondents out of 95 possible Highly Engaged Young People
<b>Av Rating</b>	<b>7.9 out of 10</b> with 1 being not at all and 10 being the most imagined.



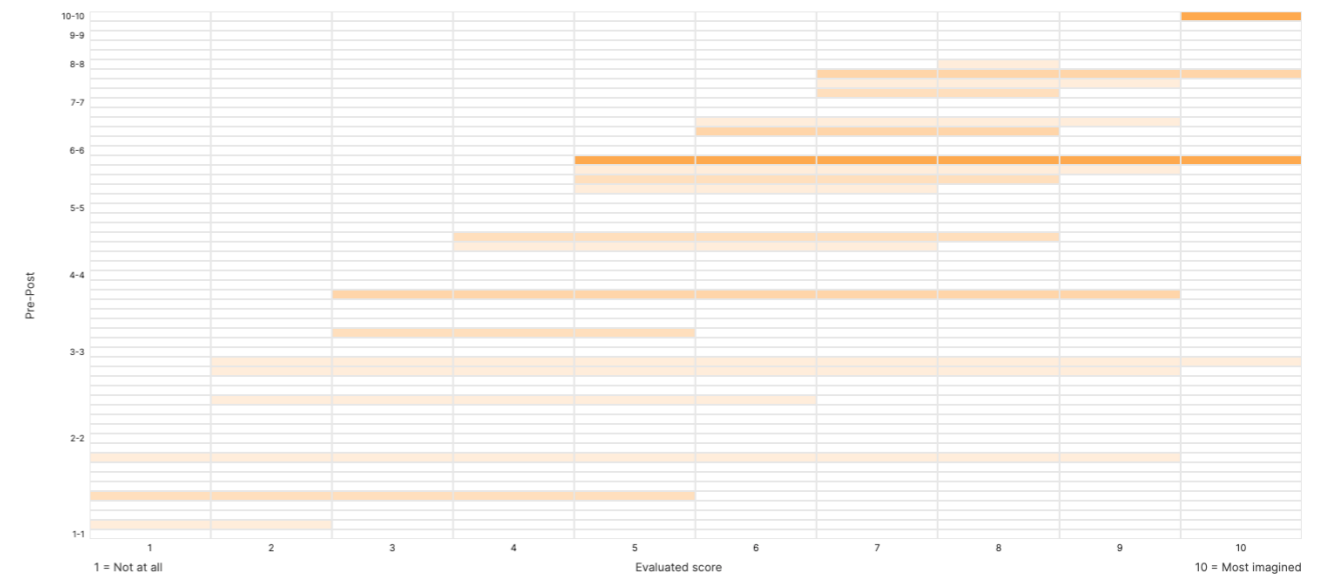
**OBJECTIVE** Wellbeing (physical and/or mental) improved - Social

<b>Method</b>	Interview with Highly Engaged Participant
<b>Question</b>	How much did participants wellbeing improve through BE activities?
<b>Sample</b>	51% 48 respondents out of 95 possible Highly Engaged Young People
<b>Av Rating</b>	<b>5.6 out of 10 BEFORE BE activities</b> <b>8.3 out of 10 AFTER BE activities</b>



### INDIVIDUAL RATE OF CHANGE GRAPH

This graph shows the rate of change for each respondent. The darker line indicate more respondents showing the same before and after scores.



## REFLECTION

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

"Ever since I was young boy I was that twisted kid. But now I feel a sense of pride and responsibility"

"Without the performances that we've done I think my well-being would be pretty low. It gives me something to look forward to and be excited for"

"It gave me something to look forward to, helping improve my self-esteem, and having your opinions valued and getting feedback to improve. Also makes you more proud of yourself to know you've done something productive or out of ur comfort zone. Before I wouldn't do much. I'd prefer to be completely alone in my room and I never felt like I did much to contribute to life, so working with BE opened up my social circle and allowed me to communicate and interact with so many people. It also kept me busy and got me out of my house so it definitely improved my well-being"

"If I've had a bad day at school and I hang out with the BE team it makes me happy."

"It helps me go into my little space and be calm and practice things and helps me relax. I feel like I'm getting there with being good to myself."

"When we do the podcasts we don't have to be perfect and we can be kind to ourselves. If you can't get it the first time, it's okay."

"I didn't know myself back before we started doing things, but now I can see that I know how to cope. I can manage to smile and get through bad days and I believe in myself."

"Before the podcasts I think I was worse with knowing myself. I didn't really knew what made me happy. Now I think I know what makes me feel good and I can look after myself."

"I went to places that I haven't really been before and learned about Nowra and Sydney. I learned patience. I would ask Elias when the film would be ready and he would say wait. I waited for a long time and it was worth it. Persistence is a skill I learned because I had to do things over and over again. Even though it was frustrating it was worth it."

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

"I have learnt to record sound and film with the camera"

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

"Working with BE has helped me control my feelings"

"I feel like I can handle more things better."

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

"You feel like you belong... part of a family"

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

"We feel like we have a family we can rely on and talk to"

# AUDIENCE IMPACT REPORT

## ACTIVITY DESCRIPTION

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

## ACTIVITY TYPE

Performances: performing arts of all forms

## TOTAL ACTIVITY PERIOD

1st January 2019 - 31st August 2021

## ORGANISATION GOAL

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

## GOAL DESCRIPTION

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

## OBJECTIVE - INTENDED OUTCOME/ THEORY OF CHANGE

**Aiming for...**  
**knowledge, ideas and insight to be gained**

**and Knowing...**

- Cultural and creative activity can generate a new understanding of self knowledge and self development.
- Bridging social capital between diverse and vertical communities can create a greater ability to gather information, determine better placement within networks and/or an ability to better recognise new opportunities.
- Informal interactions in new environments can enable diverse communities to gain insight and understanding of cultural, economic and social differences.
- Creative activity can develop new understanding and insights between colleagues creating bonding capital within the workplace and enhancing connection to common goals.

**We will...**

- Invite our audience to attend presentations/performances or a virtual program to meet, engage and be led by a diverse range of BE participants involving artistic practice.
- Create this activity in a safe physical and online space allowing for informal and dignified interactions led by BE participants.
- Implement a debriefing process for audience to reflect and connect on their shared experience.

**Aiming for...**  
**Feeling valued experienced**

**and Knowing...**

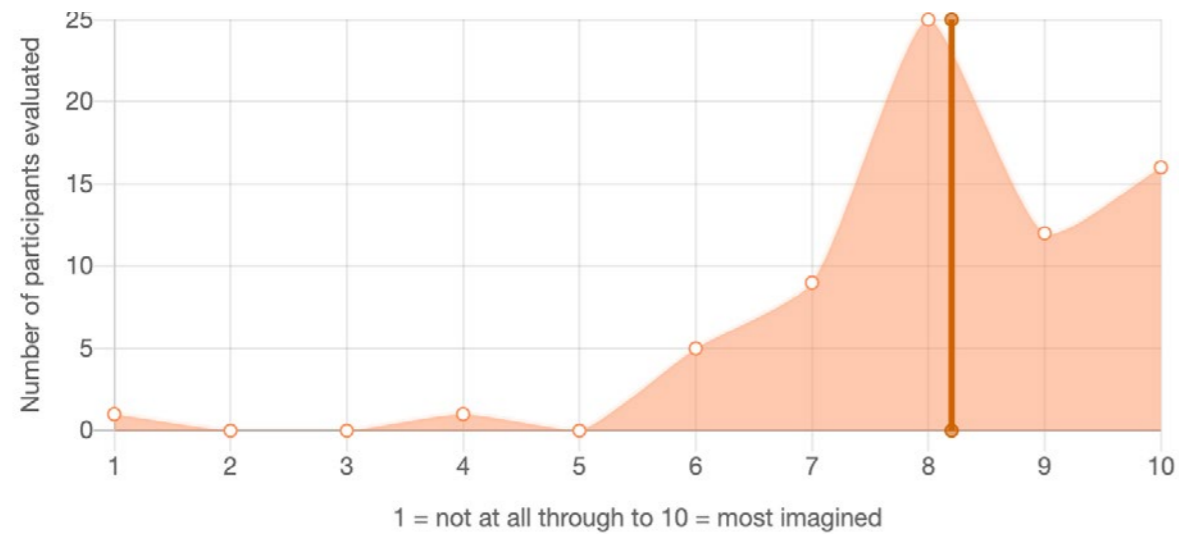
- Participation in the arts develops creative thinking and empathy for others of diverse backgrounds.
- Social trust and connectedness can emerge from formal and informal creative activity.
- As a result of developing bridging capital, groups can share and exchange information, ideas and innovation which builds consensus among groups representing diverse interests.
- Interplay between network structure, social capital and empathy suggests that empathy facilitates the relation between network structure and social capital.
- Informal interactions in new environments can enable diverse communities to gain insight and understanding of cultural, economic and social differences.
- Empathy can be cultivated through play, imagination, curiosity, awareness and listening to diverse stories.

**We will...**

- Invite our audience attend a physical performance or virtual program to meet, engage and be led by a diverse range of BE participants in artistic practice.
- Create safe physical or online space for audience to listen to stories from BE Participants and exercise their cognitive and emotional empathy.
- Implement a debriefing process for audience to reflect and articulate new awareness and commonalities.

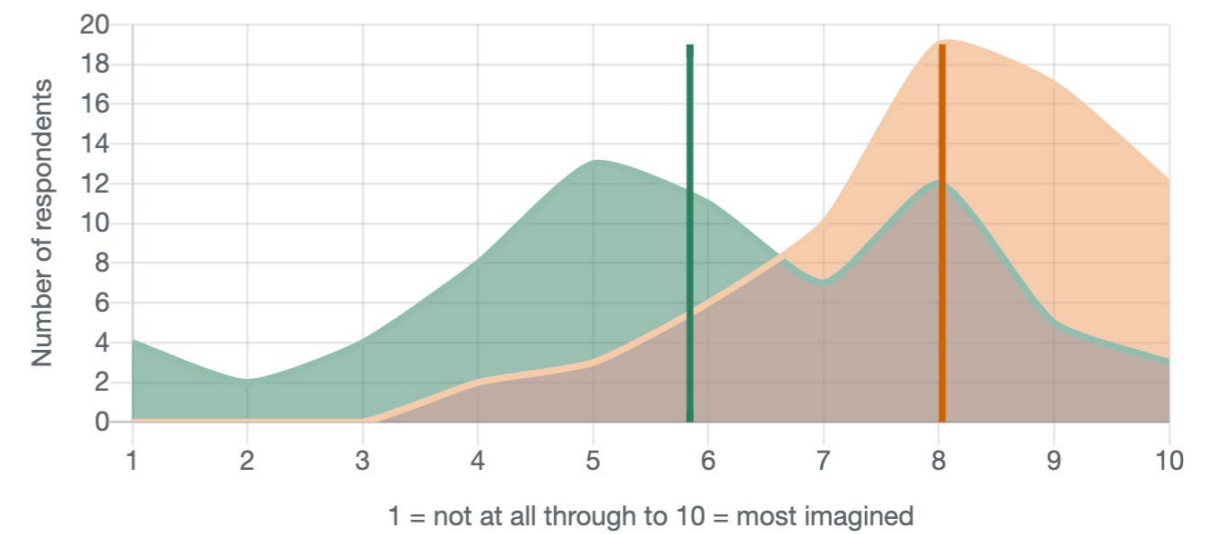
# ACTUAL OUTCOMES

<b>OBJECTIVE</b>	<b>Knowledge, ideas and insight gained - Cultural</b>
<b>Method</b>	Questionnaire
<b>Question</b>	How much knowledge, ideas and insight did they gain through BE activities?
<b>Sample</b>	69 Respondents from 2565 interactions (interactions include attending a Podformance or downloading a podcast episode) A single person may have multiple interactions so it is difficult to estimate the sample percentage, but it is probably between 10 and 20%.
<b>Av Rating</b>	<b>8.2 out of 10</b> with 1 being not at all and 10 being the most imagined.



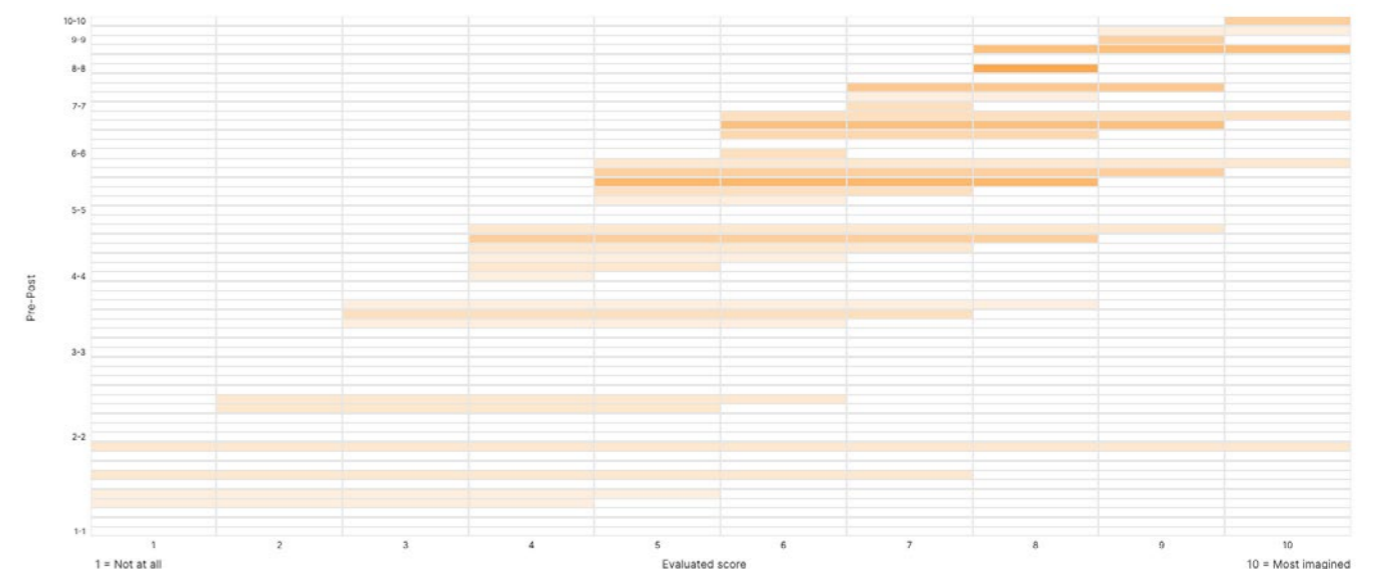
## OBJECTIVE Social differences bridged - Social

<b>Method</b>	Questionnaire
<b>Question</b>	How connected you feel to people of a different social identity to you?
<b>Sample</b>	69 Respondents from 2565 interactions (interactions include attending a Podformance or downloading a podcast episode) A single person may have multiple interactions so it is difficult to estimate the sample percentage, but it is probably between 10 and 20%.
<b>Av Rating</b>	<b>5.85 out of 10 BEFORE BE activities</b> <b>8.05 out of 10 AFTER BE activities</b>



### INDIVIDUAL RATE OF CHANGE GRAPH

This graph shows the rate of change for each respondent. The darker line indicate more respondents showing the same before and after scores.



## REFLECTION

**Audience members were asked why they gave the rating they did in response to the questions of whether they gained new knowledge, ideas and insight and about feeling of connection to people from a different social identity. Here are some of their comments:**

I hadn't listened to one of their podcasts previously, so I wasn't sure what to expect. Despite social difference, the young people both bravely and boldly narrated their stories in such a relatable way. Death is something which will touch us all at some point regardless of social difference, yet grief is something that perhaps as adults we find harder to articulate/navigate through.

The podcasts and content were insightful, raw, and spoke many truths. The content was relatable and the delivery was very poetic and full of energy and emotion.

This was just an awesome reminder of our sameness, shared lived worlds but also there was a great perception of our differences and the unfair social and political structures these performers are growing up in. Somewhere towards the session one of the performers spoke to the inequality in being indigenous and this was a valuable reminder.

The podcasts frame these stories as being from kids who grow up in low socioeconomic areas, which immediately intrigues me and invites me as a listener to see things from a different perspective. Having that invitation from the start means I prepare myself to be challenged, and therefore I am able to hear, learn and grow with each episode. I feel like I've learned a lot about what life is like in social housing, what poverty looks like, and how children experience a world that can sometimes be stacked against them from the start. Hearing kids who have so

much going against them, as they get to be creative, explore and open their worlds up to new possibilities, has inspired me and given me hope.

I found the podcasts very moving and the young people so real that it made me pause and think deeply about the issues.

Through these podcasts, I feel like I gain access into peoples' worlds that I am curious to understand but don't have access to. These podcasts help to re-shape my attitudes and beliefs and open my mind. When the team interview someone else (like Tender Funerals) I get to learn about their service through someone else's eyes, and I like that.

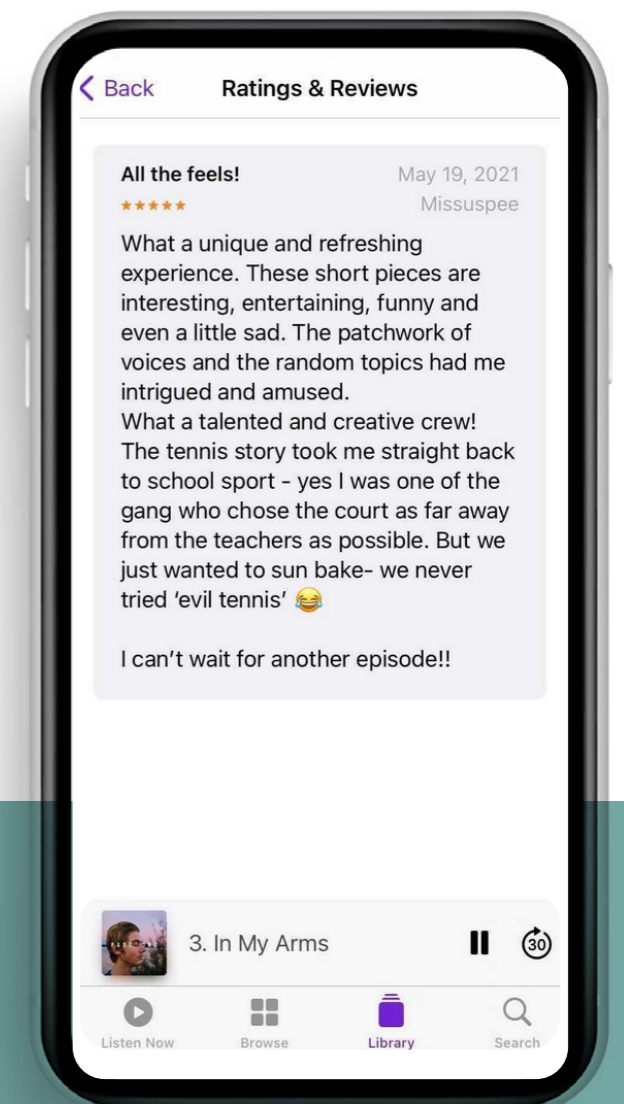
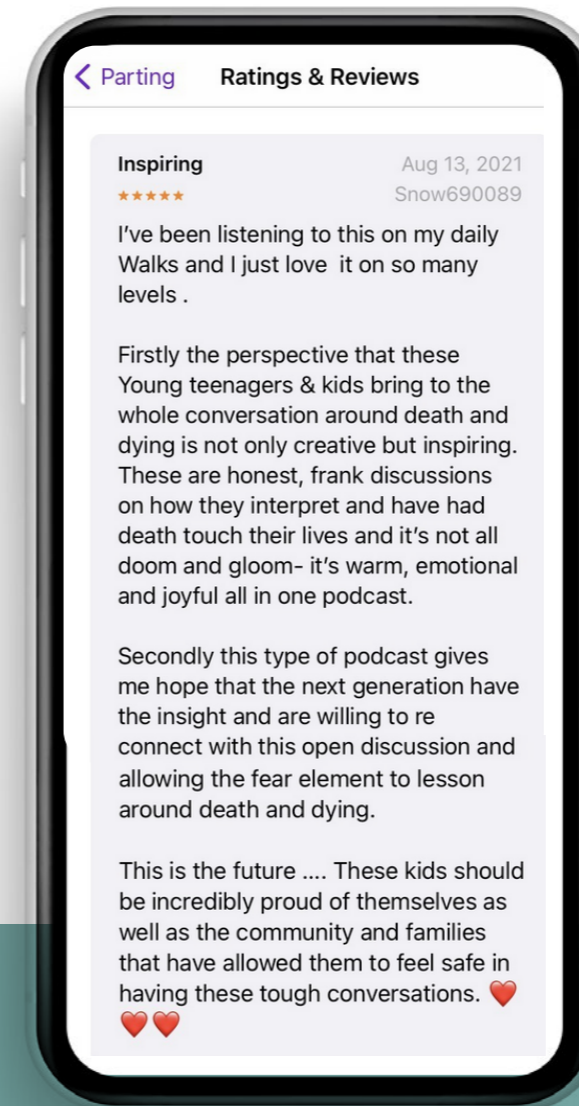
I'm very impressed at the way the young people take on ideas about delayed gratification and how that was conveyed in the podcast. I found it deeply moving and incredibly important. I'm sure this podcast will be a great resource for anyone involved in youth work or educational settings.

My family lives nearby to one of the housing commission streets featured, yet we take so many factors of 'advantage' for granted. This podcast, these stories, offer a choice to listeners like me - will we continue to "other" people finding themselves in a demographic of the disadvantaged, or will we recognise our shared path and take the necessary steps towards justice and equity for every corner of our neighbourhood.

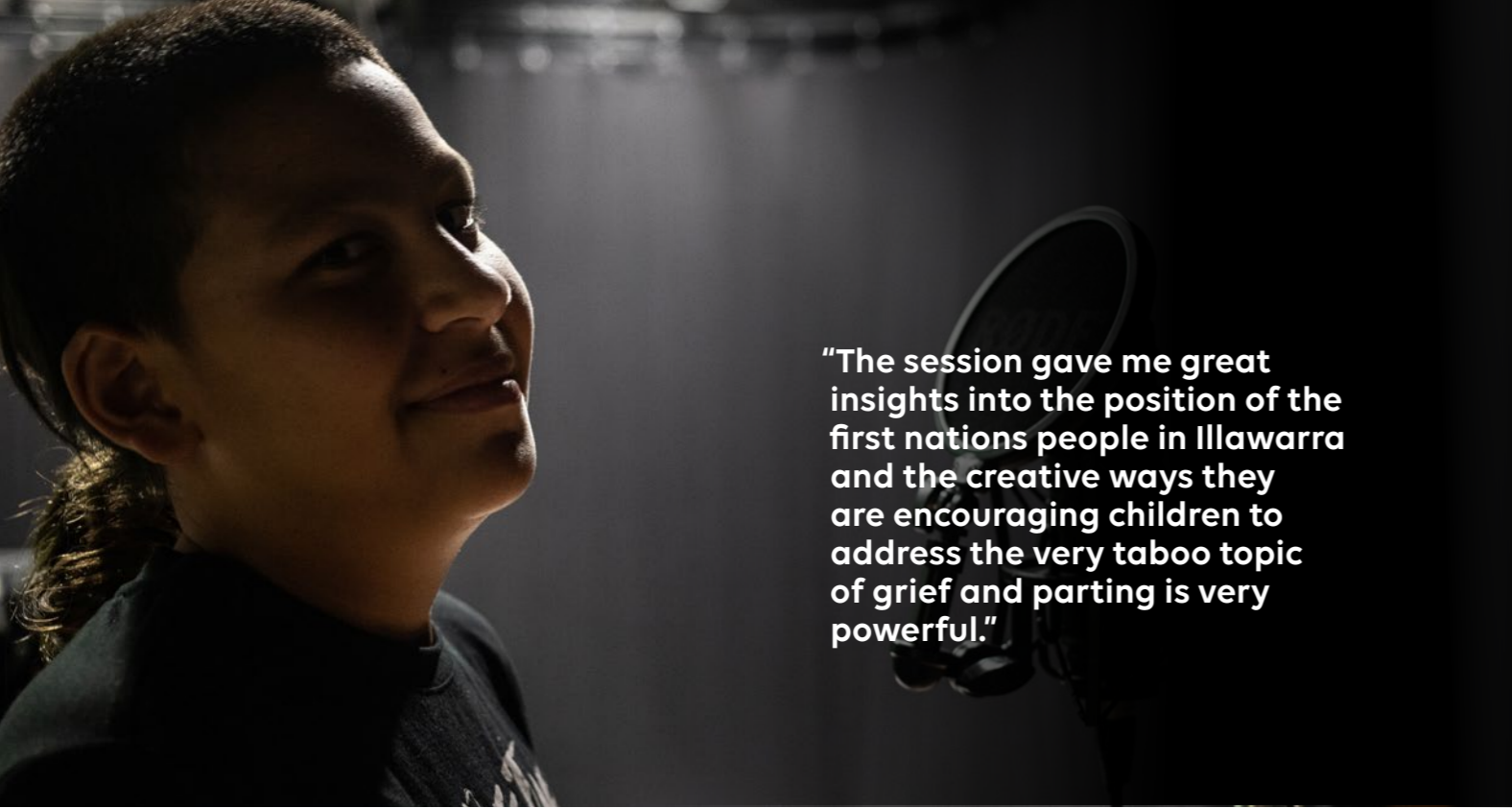
It is hard to feel connected to people and circumstances you don't know or understand. The podcast gave a beautiful insight into others experience and allowed you in on a personal level.

Seeing children outside of school context connecting and committed to projects, enables one to see in humanity of everyone. Breaks down defensive barriers that may be built up over time. Also it is entertaining and funny which is a powerful means to lighten things up and hence allow us to be more open to difference.

And here are two reviews posted on Apple Podcasts.







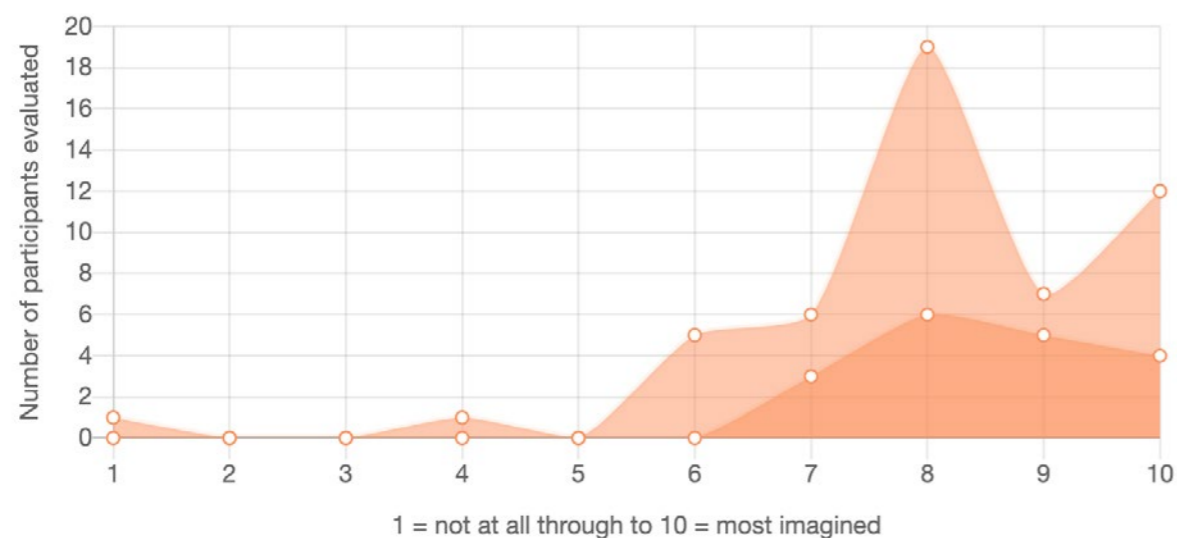
**"The session gave me great insights into the position of the first nations people in Illawarra and the creative ways they are encouraging children to address the very taboo topic of grief and parting is very powerful."**

## ZURICH STAFF ENGAGEMENT

Zurich staff are included in the above audience impact report. Because some presentations were only for Zurich staff we were able to see that Zurich staff responses are the same as the general audience.

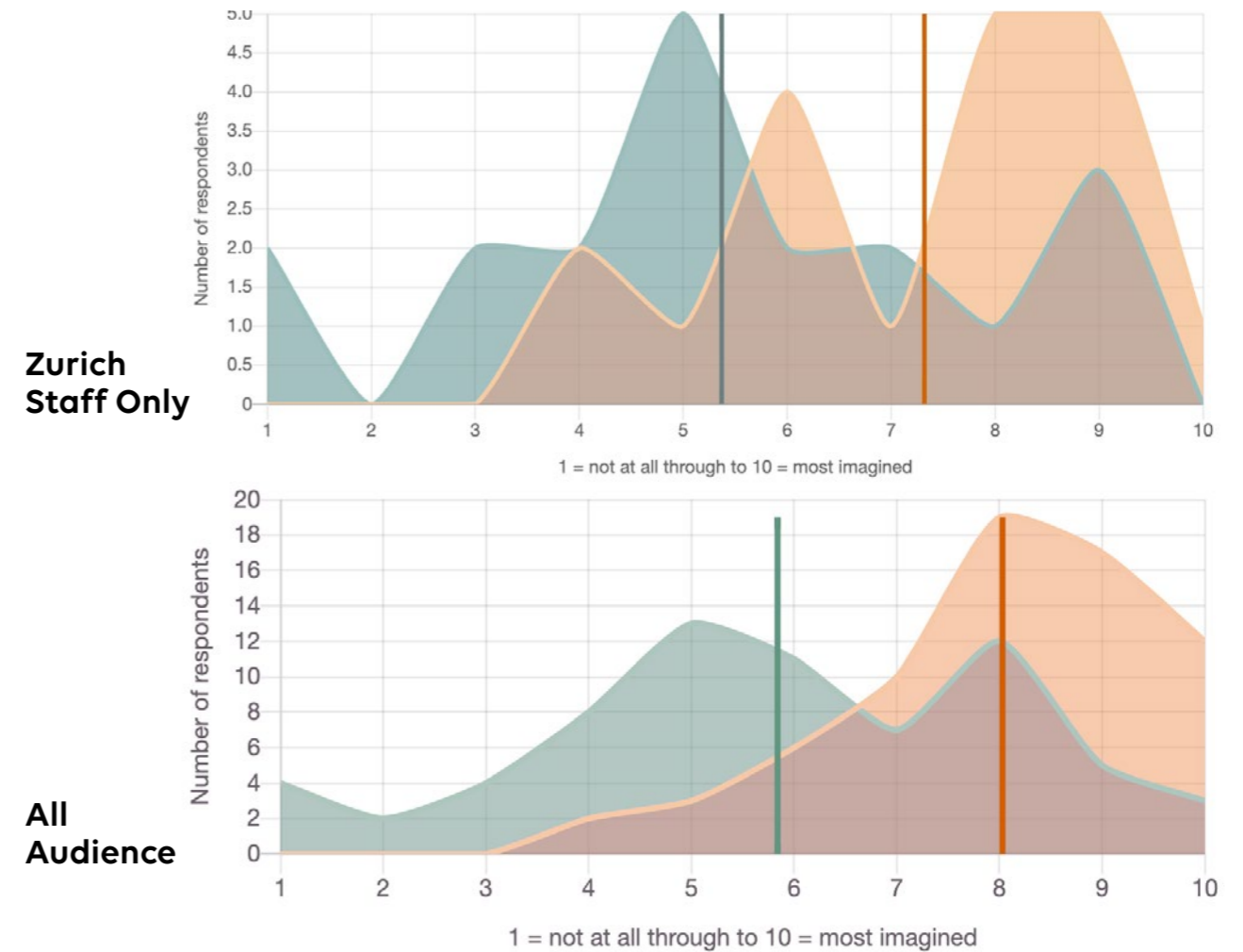
### KNOWLEDGE, IDEAS AND INSIGHT GAINED

This graph shows Zurich staff responses in the darker shade compared to the general audience responses. There were less respondents in the Zurich specific data collection, which is why the graph level is lower. But it shows that the average response is very similar. In fact the average for the general audience was 8.2 and for the specific Zurich staff 8.3.



## SOCIAL DIFFERENCES BRIDGED

These two graphs compare Zurich staff responses with the general audience responses. These also suggest a very similar rate of change in regards to feeling that social differences were bridged.



## REFLECTION

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

**"The older I get the more I feel I can learn and the team today added to that learning."**

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

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

**"I feel the session gave me much better insights on the project but also a much better connection with the people and the work being done in respect of the Parting project."**

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

**"It makes me feel closer to the kids, the aunties, all participants, because I realise we are all human despite coming from such different places."**



## SECTION 3

ANALYSIS & LEARNINGS

# THE 4 - 5 YEAR CYCLE

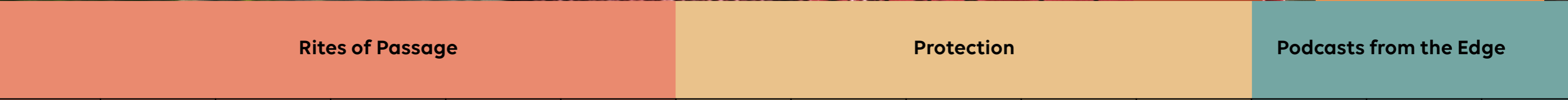
In order to put these outcomes in context we should consider the timeframes that BE's theory of change operates in.

Timeline showing BE Recent Major Project Cycles



Zurich funded Excursions Project

Zurich Funded Parting Project



Rites of Passage

Protection

Podcasts from the Edge

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Short film made plus 1 Community Presentation	Production Workshops and Support with 1 key Community Presentation	Production Workshops and Support with 1 key Community Presentation	Production Workshops and Support with 1 major Community Presentation	Presentations in 20 Cities around Australia. 35 young people travelling and presenting including to Poland and Canada.	Production Workshops and Support with 1 key Community Presentation	Production Workshops and Support with 1 key Community Presentation	Production Workshops and Support with 1 key Community Presentation	Production Workshops and Support with 1 major Community Presentation	Presentations in 21 Cities around Australia. 40 young people travelling and presenting.	Production Workshops and Support with several small Community Presentations	Production Workshops and Support with several small Community Presentations and two National/ International Presentations facilitated by Zurich and Z Zurich Foundation.	Production Workshops and Support and Presentations

The Rites of Passage Project was Independently Evaluated using a Social Return on Investment methodology to show that for every dollar spent the project created \$3.10 worth of social value.

**NOTE:** Young people can enter these projects at any time in the cycle. They don't have to be there at the beginning. Zurich's initial Excursions Project funding enabled us to create new film stories that were included in the screenings of the film Protection and enabled newly engaged young people to feel part of the presentations. The case study of Lucas on pages 31 and 32 in this report is an example of a young person who connected to Beyond Empathy late in 2017 but created content in 2018 with Zurich support through the Excursions project and then went on tour with the film Protection to Brisbane and several regional NSW towns. As previously mentioned \*Lucas is now arguably the most significant contributor to the Podcasts from the Edge project.

(The original plan for these presentations was disrupted by Covid but we adapted and learned how to create Virtual events. In fact the International Event at the Z Zurich Conference would not have occurred if we hadn't learnt how to present virtually)

**The Podcasts from the Edge cycle needs 1 – 2 more years to complete. This will give all the young people involved a richer, more complete experience of the three stages of Presentation activities: Community Presentations, Release and Promote Work and Leadership. Many of the outcomes, though excellent here in the 2021 Takso report, will be more fully realised and solidified for participants during the presentation part of the project.**

The scores given by young people in our evaluation for this report in 2021 are high considering the project is half way through. However this is probably more indicative of the fact that the majority of the respondents are young people who worked on Protection. The outcomes they perceived have been achieved are cumulative from that previous project. This can be detected in their Reflection responses.

We had intended to give more of our young people the experience of presenting during the Zurich funded period for Parting. In fact we have created a lot more presentation opportunities during these two and a half years of Podcasts from the Edge than were conducted during the corresponding periods of the Protection and Rites of Passage projects. Again the relationship with Zurich helped us to achieve this. The initial idea to have a virtual site visit by Zurich staff as a response to COVID 19 was a game changer and actually created many great opportunities.

**However the overall impact of COVID 19 is complex.**

On the positive side we discovered that we are pretty good at adapting. Unpredictability is a normal feature of everything we do, and we are constantly changing our strategy to meet the needs and interests of all the individual participants we engage. So when we went into lockdown in 2020 we found, though it was hard, stressful and at times downright confusing, we were able to keep going. In

fact, in the 2020 lockdown there was no stop to the delivery of workshops and support for young people. We were very happy that we had chosen to focus a lot of workshops on sound and audio stories because it was very easy to move these online via Zoom. Because we do many activities outside (we have no office or workshop venue; we just go to where the young people are); we were ready, when outside activities were ok again, to jump straight back in to socially distant but face to face support.

We observed the effects of marginalisation during the lockdown, and how people from vulnerable or low socio-economic areas are more likely to be impacted by a crisis like Covid-19. When schools went online, it was very obvious how few of our young people had computers they could use to access online learning, quite a number don't even have phones, or they lack the data access for it to be useful. We were very grateful for Z Zurich Foundation Covid-19 response support. This enabled us to buy various bits of equipment including phones, microphones, recording devices, phone data plans, computers and an iPad that we have used to run workshops and presentations. We used this equipment when we presented to Zurich staff at the virtual employee engagement events in May and July 2020. And young people have used this equipment to get onto workshops being run from Scotland. Yep. You read right... Scotland. Gemma Parsons, who was previously on our team, moved to Scotland in 2019 and was working on the TV show Outlander until Covid-19 hit. We realised we could make use of some of her lockdown time and the young people have been jumping onto Zoom to do workshops with her. They really appreciate the opportunity to connect back with her because she was, and is, a significant mentor for them. It is a relationship that goes back up to 15 years. We have also made sure that our team have access to support and professional supervision to make sure we assist them to develop good boundaries, have skills to cope with vicarious trauma and deal with the changes brought about by working from home and the constantly changing work project landscape.

We also discovered that online presentations through Zoom can be an amazing experience; and much cheaper to run than a visit to the



cinema to present a film or a tour. We were able to connect, through Zoom, to an audience of Zurich staff during their lunch break from all around Australia, with people even joining us from international locations.

Our young people also played their part in the health messages needed during the pandemic. One of our other funding partners on the Podcasts from the Edge project was Coordinare – South Eastern NSW Public Health Network. Based on the good work they saw our young people do on the podcasts they asked us to produce two social media video ad campaigns. The first was to encourage young people to get tested if they needed to. And the second was to encourage First Nations people to get vaccinated.

**We were able to employ some of our young people as actors and crew to produce these works. And this work had the added benefit of informing our own families and community through the ads they created.**



WATCH #FABVAC



WATCH PROTECT OUR COMMUNITY

The 2021 Lockdown has proved to be a greater hurdle than the 2020 lockdown.

We have still kept up workshops and support with young people. They are still recording content for the podcasts and involved in creating social media content to promote the podcasts. But we are unable to bring them together to do Podformances. The Edgies, which we did with Zurich as our end of funding celebration, was great. But having everyone in their own space and not together is a serious impediment for the experience of presenting.

It is also true that while online presentations have a place, they are not a perfect substitute for being in front of a live audience. Zoom and all the other virtual spaces can feel strange and you can't easily get that feel for what is happening in the room that you can get when you are in the same space as your audience. Our young people are also sick of zoom calls. They didn't really like them in the first place. They tolerate it. But it is not their preference. They would prefer to be together and to go places.

Another significant impact of Covid 19 was had directly on the impact questionnaire process. The 2020 respondents included a significant number of children in the Shellharbour LGA who attend Warilla North Public School. Because of the lockdown our staff have not been able to see these students to conduct the Takso interviews.



# SUMMARY

**The Evaluation outcomes indicate strongly that BE is effectively achieving the desired outcomes both for participants and also for our audience who interact with our young people.**

BE can proceed with confidence into the second half of the Podcasts from the Edge cycle knowing that our Presentation focused activities will consolidate and strengthen those outcomes for our young people.

BE's plan for 2022 and 2023 is to create theatrical multimedia Podformances that will be live, virtual or both. The young people will perform, present and tour live, virtually or both.

Our Cultural Guide Dr Jodi Edwards recommended two First Nations language words to use in our projects during 2022 and 2023.

The first is from the language group of the Dhawaral people. The word is Baladjarang. It means "Shine". It is already the name of one of the Podcasts from the Edge that is still in development.

The second word is from the language groups of the Yuin nation. The word is Djinggi and it means "Stars."

Together they represent that our young people are stars who shine through the presentations to come. And these words represent BE's new connection between the Illawarra (Dharawal country) and the Shoalhaven (Yuin country).



## BUDGET REPORT

INCOME	YR 1	YR2	TOTAL	ZURICH CONTRIB.	ZURICH BUDGET
Sundry	22,445	33,822	56,267		
Barnardos	50,913	20,218	71,131		
Z Zurich Foundation	180,000	170,000	350,000	350,000	350,026
Z Zurich Foundation Covid 19 support	50,000		50,000	50,000	50,000
Aust Govt Job Keeper	16,666	57,034	73,700		
Aust Council	186,109	122,654	308,763		
Coordinare SE	23,400	15,000	38,400		
Create NSW	74,000	155,000	229,000		
Illawarra Shoalhaven LHD	22,275		22,275		
The Tony Foundation	20,000	20,000	40,000		
	<b>645,808</b>	<b>593,728</b>	<b>1,239,536</b>	<b>400,000</b>	<b>400,026</b>

EXPENDITURE	YR 1	YR2	TOTAL	ZURICH CONTRIB.	ZURICH BUDGET
Administration	68,734	60,879	129,613	64,492	69,487
Accommodation	65	0	65		
Equipment Tools Digital Media	23,044	20,035	43,079	22,000	22,000
Meeting Costs	3,388	4,724	8,112	8,112	18,000
Motor Vehicle Expense/Travel	11,654	14,548	26,202	12,857	9,000
Rent	1,699	196	1,895		
Utilities	2,046	573	2,619		
Salaries & Wages	123,433	274,814	398,247	30,000	20,000
Project Producer	110,485	81,448	191,933	51,175	51,175
Artists Fees	106,373	13,342	119,715	97,000	97,000
Production Costs	4,000	7,243	11,243	8,000	8,000
Web & Social Media	5,560	4,683	10,243	1,000	0
Project Evaluation	51,000	51,722	102,722	100,000	100,000
Contractor	5,250	25,461	30,711	5,364	5,364
	<b>516,731</b>	<b>559,668</b>	<b>1,076,399</b>	<b>400,000</b>	<b>400,026</b>

## COMMENTARY ON BUDGET REPORT

PARTING PROJECT COSTS FROM COLLABORATION AGREEMENT		COMMENTARY IN REFERENCE TO ACTUAL EXPENDITURE
Artist Fees	70,000	Higher than budget allocation. Boosted by Zurich Covid 19 response and reallocation from other budget lines that were not required.
Materials	4,000	Called Production Costs in Expenditure report
Venue Hire	2,400	Not required due to Covid 19 and project strategic partnerships.
Production/ Equipment Hire	8,000	Not required due to Covid 19 impact and project strategic partnerships.
Transport	3,000	Actual expenditure was higher. In this case the budget estimate was too low for actual costs
Sustenance/ Catering	2,000	Called Meeting Costs in Expenditure report
Field Trips/ cultural outings	6,000	Not conducted due to Covid 19 impact with project strategic partnerships covering any issues from not delivering.
Cultural Protocols (Elders Fees)	3,000	Not required due project strategic partnerships.
Project Producer	51,175	As budgeted
Process Documentation	15,000	This activity is done by artists/workers so is included in Artists Fees
Annual Presentation	12,000	The main cost of this activity is artists/workers fees so has been absorbed into Artists Fees.
Impact Study/ Evaluation	100,000	As budgeted
Admin Fee	61,	As budgeted
ACTUAL EXPENDITURE NOT REFERENCED IN BUDGET FROM COLLABORATION AGREEMENT		COMMENTARY IN REFERENCE TO ACTUAL EXPENDITURE
Equipment, Tools, Digital Media	22,000	Phones, computers, data, sound recording equipment, software, Zoom Membership plan, storage etc increased purchased to maintain contact and workshops as well as facilitate presentations with young people during Covid 19 pandemic.
Fees and Salaries	28,000	We have allocated more money to fees for our workers. Our research and experience tells us that investing in our mentors and creating time for them to work face to face with young people is what makes a difference for the young people we work with. eg. we were able with Covid 19 assistance to re engage Gemma Parsons (previously Illawarra Projects Worker for 12 years) to run workshops with young people from her home in Scotland



[be.org.au](http://be.org.au)