

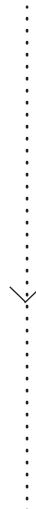


2014
artistic
REPORT
be

ARE WE AN

artistically vibrant

ORGANISATION?



IF WE SUPPORT
GREAT ART



AND PROVIDE
OPPORTUNITIES TO
STRENGTHEN ARTISTIC
AND CULTURAL PRACTICE

THEN WE WILL
SUPPORT **ARTISTS**
TO FULFILL THEIR
ARTISTIC VISION

IF WE ARE
SUPPORTING **ARTISTS'**
TO FULFILL THEIR
ARTISTIC AMBITION,



THEN WITH THEM WE
WILL REACH **AUDIENCES,**

BUILD NEW **AUDIENCES**
AND PROVIDE PEOPLE WITH
REWARDING EXPERIENCES
IN THE ARTS



IF WE REACH **AUDIENCES**,
BUILD NEW **AUDIENCES**
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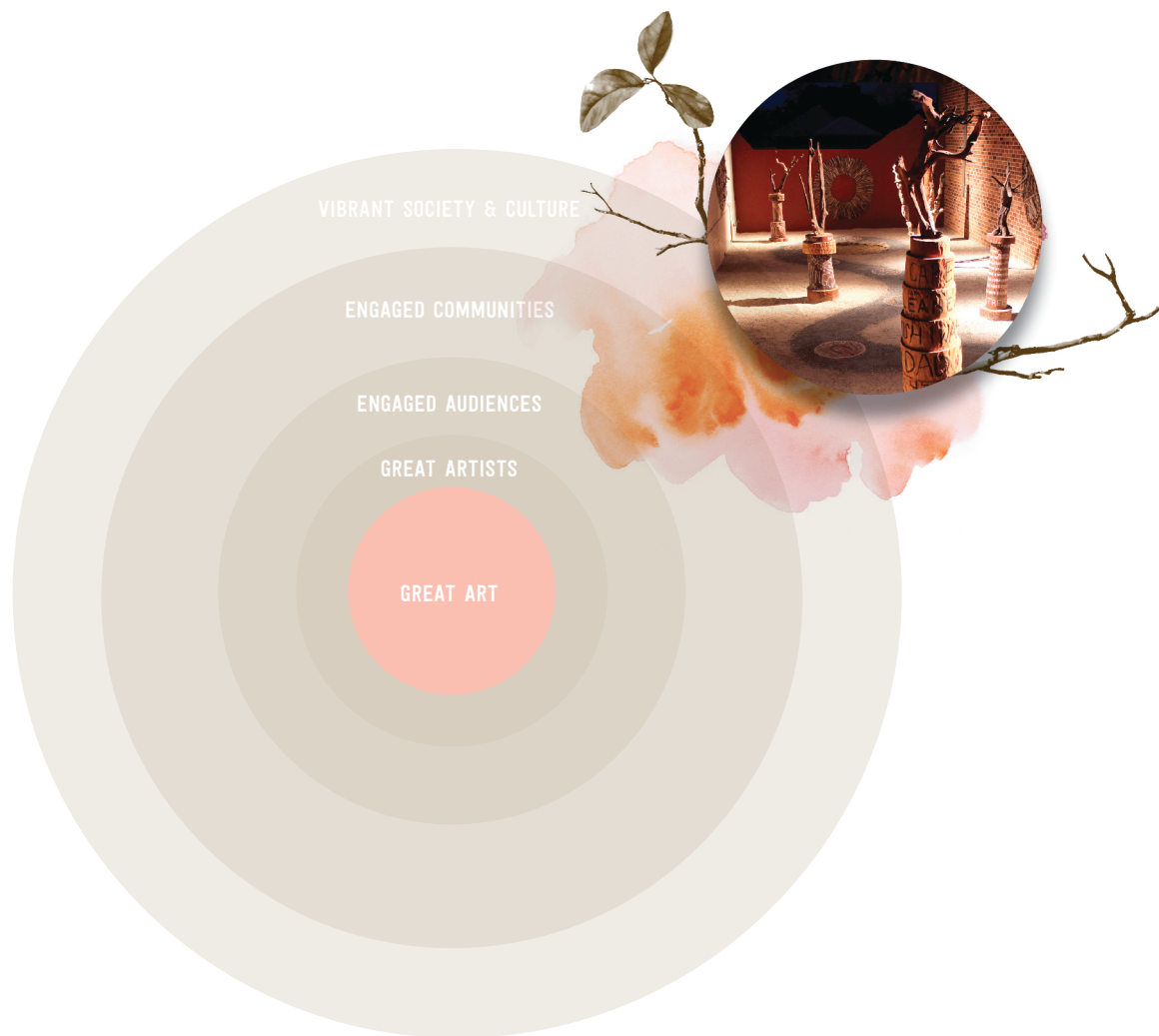
THEN WE WILL BE
SUCCESSFULLY WORKING
WITH OUR **COMMUNITIES**
TO ACHIEVE SHARED GOALS

IF OUR **COMMUNITIES** ARE
ACHIEVING THEIR SHARED
GOALS AND THEY REMAIN
RELEVANT TO THE PEOPLE,



THEIR PLACE AND THOSE
AROUND THEM, THEN WE
WILL HAVE CONTRIBUTED
TO A VIBRANT **SOCIETY
AND CULTURE**





GREAT ART

DEFINE

What is our organisation's artistic vision?

Our organisation's artistic vision is to enable great art to rise up from the margins of disenfranchised communities. We aim to create work that exceeds the expectations of our communities.

TAKE ACTION

What are we doing to support great art?

We are: Matching local emerging Aboriginal artists with professional Aboriginal artists in spaces that allow for artistic autonomy and creation. Devising and managing projects that generate opportunities for emerging artists to collaborate with professional artists in the creation of great art. Enabling professional artists to fulfill their creative vision. Facilitating the exhibition and presentation of locally-created great art - within the community and beyond through travelling exhibitions and performances.

REFLECT

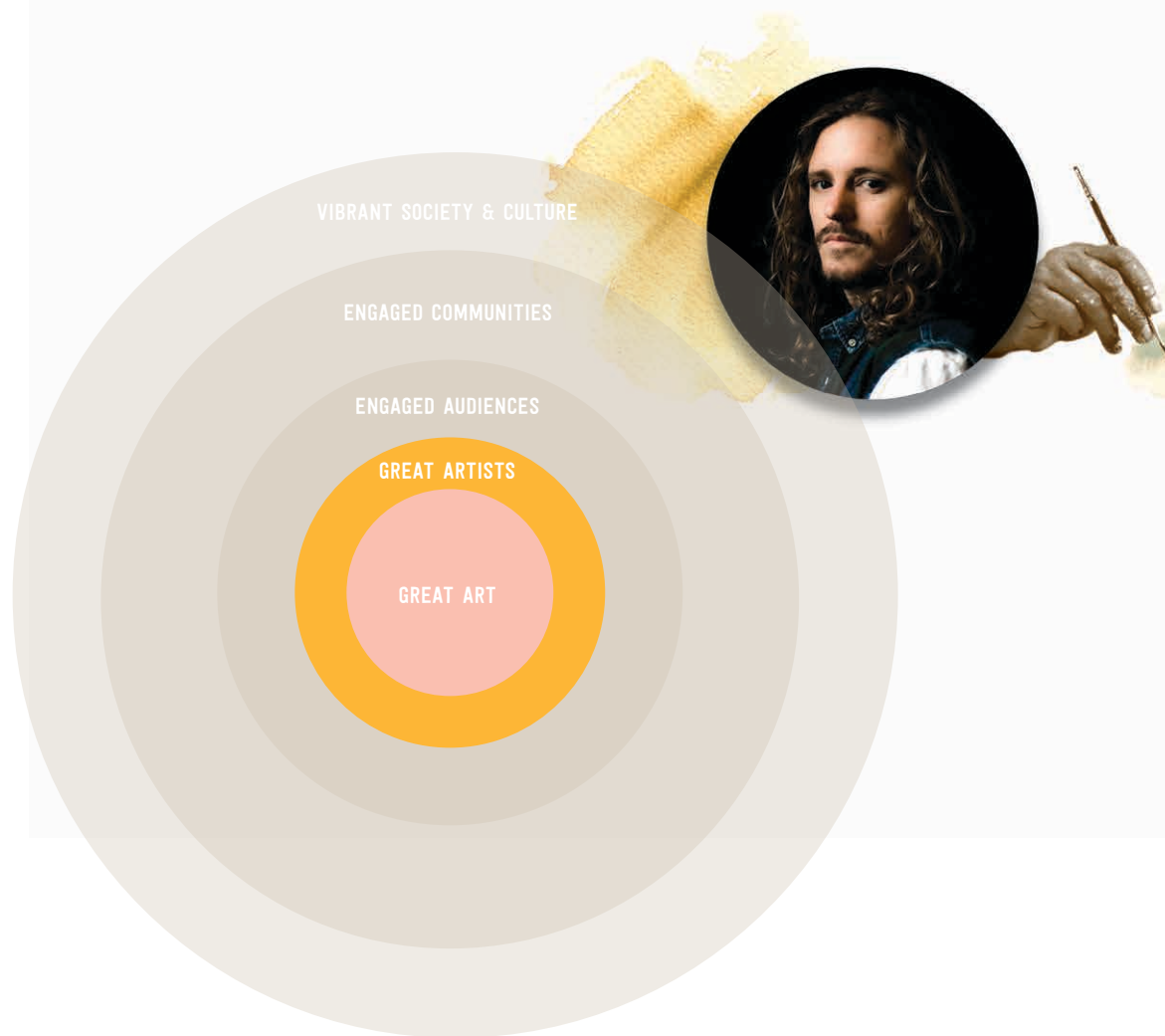
Because of us, is there more great art in the world?

Yes, because we are increasing options and opportunities to be involved in art-making. We are providing increased access for marginalised individuals and communities to experience great art. We are facilitating the creation and presentation of great art within marginalised and disenfranchised communities. Because of us, the art created represents the diversity of people that have contributed to its creation.

CHANGE

What do we need to change?

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



GREAT ARTISTS

DEFINE

What is our organisation's vision for artists and the sector?

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

TAKE ACTION

What are we doing to support artists and the sector?

We are: Providing a space and opportunity for emerging artists to grow their skills by working alongside professional artists. Providing professional opportunities for artists to experiment and grow their independent artistic vision.

REFLECT

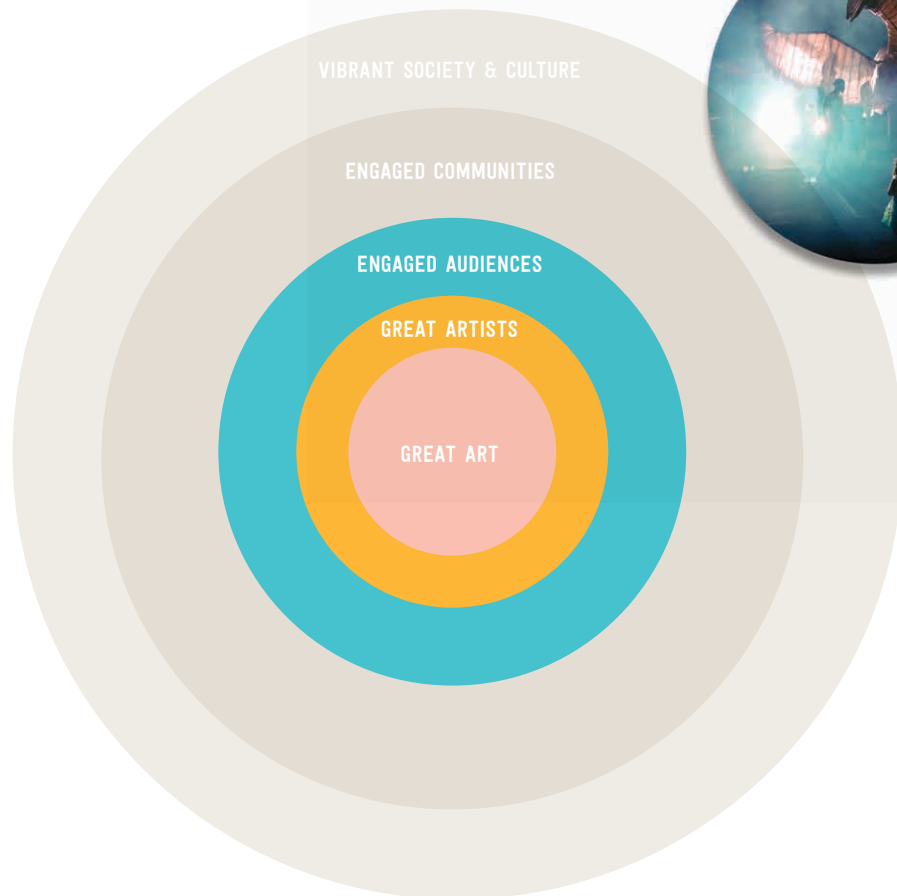
Because of us, are artists able to fulfill their artistic ambitions?

Because of us, artists have opportunities to take risks, experiment with their new ideas and ways of working with communities. At the same time artists know they are supported by a robust and sustainable organisation that respects and serves artistic independence, autonomy and decision making and is committed to sharing IP, resources, networks and skills.

CHANGE

What do we need to change?

We need to: Grow opportunities beyond what is currently available for artists and generate increased recognition for them. Increase exposure for local artists beyond the expectations and aesthetic of the community.



ENGAGED AUDIENCES

DEFINE

What is our organisations vision for audiences?

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

TAKE ACTION

What are we doing to build and engage our audiences?

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

REFLECT

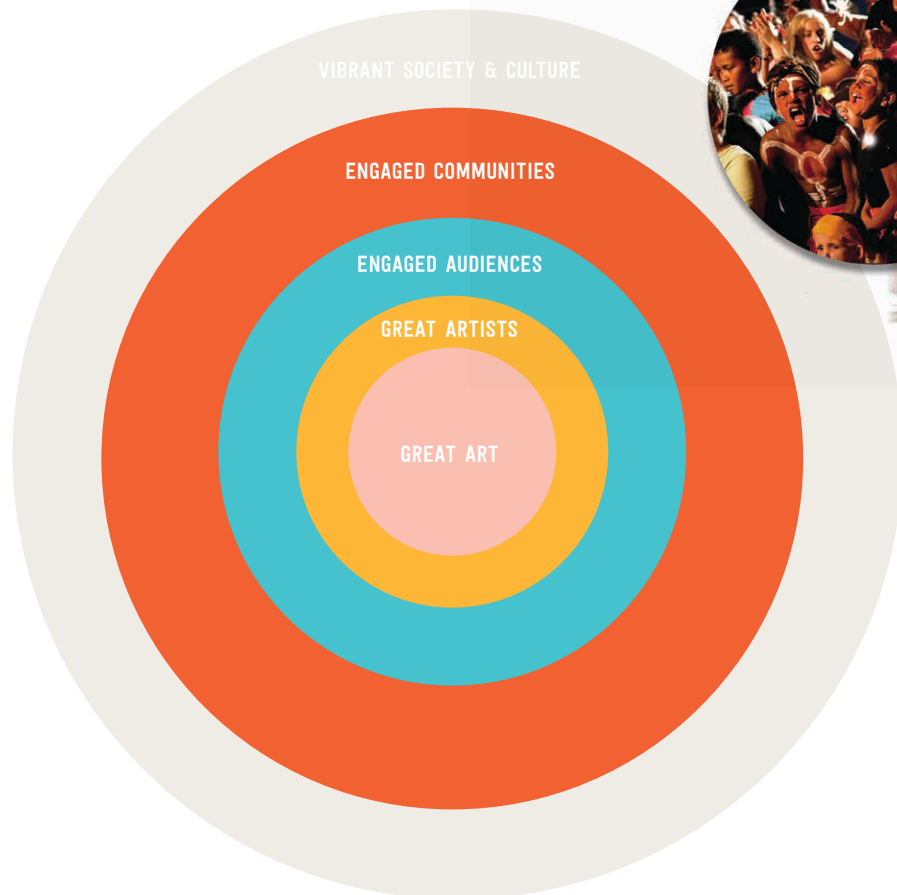
Because of us, are audiences more engaged with the arts?

Yes, because our work engages with audiences who wouldn't normally access the arts, provides opportunities to grow artistic appreciation and enjoyment of the arts and offers opportunities to people who have never had the resources to go beyond their everyday existence.

CHANGE

What do we need to change?

We need to connect more with the broader local community and with venues and organisations in larger centres, so that the work that rises up from communities reaches audiences beyond the community boundary.



ENGAGED COMMUNITIES

DEFINE

What is our vision for community engagement?

Our vision is for a supplementary convergence of partnerships and engagement with community and local organisations, allowing opportunities for healing.

TAKE ACTION

What are we doing to engage with communities?

We are developing art with the community - drawing on personal life experiences and ensuring ownership, direction, decision making. Created local work is presented at home first. We offer opportunities for community members to be involved in all aspects of work - technical, artistic, marketing, social media. Work is created in real locations within a local community.

REFLECT

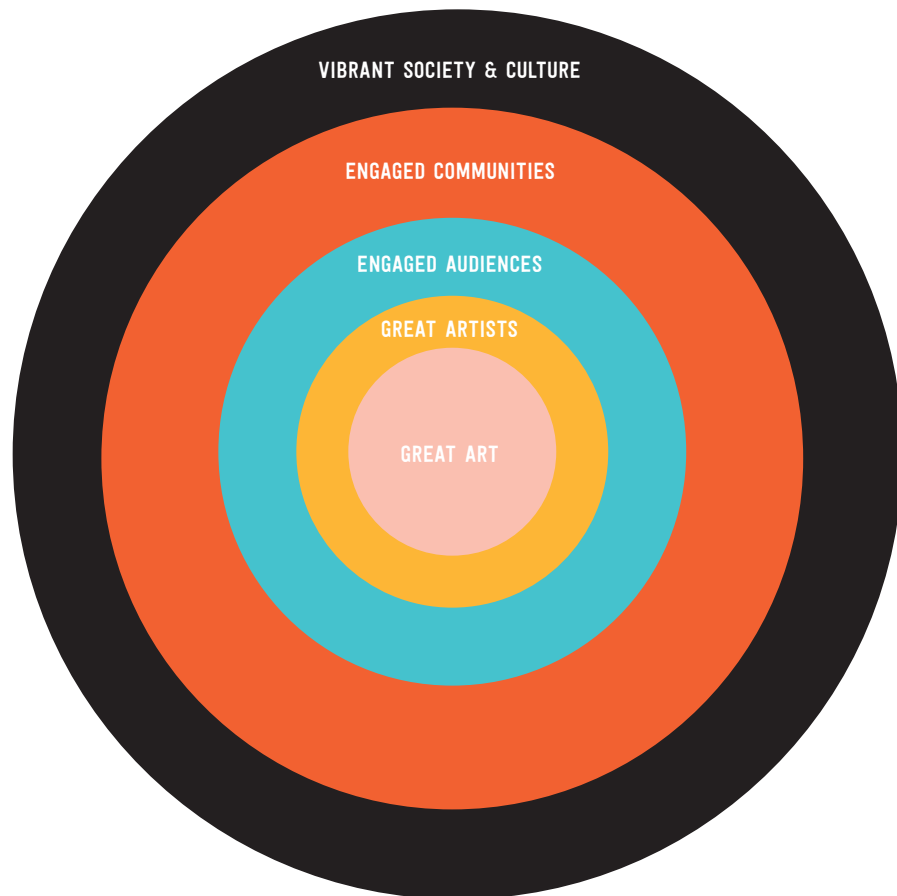
Because of us, are communities more engaged with the arts?

Because of us, marginalised communities and intergenerational disenfranchised people have access to artistic experiences, practices and new ways of exploring, beyond what they or others in the community ever thought possible.

CHANGE

What do we need to change?

We need to work to change the extent of trauma and mistrust that exists in communities. We need to take things more slowly - reflecting the pace and experience of the community.



VIBRANT SOCIETY & CULTURE

DEFINE

What is our vision for society and culture?

Art is a common language that mitigates change and offers an effective bridge to health, wellbeing, education, employment, happiness and inclusion of Aboriginal and other marginalised people and communities.

TAKE ACTION

What are we doing to contribute to a vibrant society and culture?

We are leading inclusive and accessible art processes and practices that allow for participation where there once was disengagement.

REFLECT

Because of us, are society and culture more vibrant?

Because of us, communities and individuals have access to experiencing great art and working with great artists. They have opportunities to experience new art products and processes, and work across allied services. People have an opportunity to step outside their everyday experience. Because of us, people's experiences grow and their understanding of what is possible grows. They realise they can do more and be more - their expectations of self and community improves.

CHANGE

What do we need to change?

We need to increase access to new resources in order to do more so everyone can BE more!

Artistic
REPORT

VISION, MISSION and Strategy

Beyond Empathy's (BE) vision is for an inclusive and resilient society where creativity drives change. In order to achieve our vision we must continue, day in day out, to renew our commitment to using the arts to influence change in the lives of individuals and communities experiencing recurring hardship. This work requires tenacity and team work, creativity and problem solving. Above all else, it requires a will to keep working towards a solution for seemingly intractable community problems.

THE FOCUS OF OUR STRATEGY IS:

- i. investing in artistic leadership;
- ii. dynamic artistic programs built in equal measure to the development of protective behaviours¹ in communities and individuals;
- iii quality community arts practice and its application to the needs of people whose lives have been disrupted by disadvantage and social isolation; and
- iv. creating fantastic art.

The outcomes of our strategy will have short-, mid- and long-term benefits:

SHORT TERM:

- a. The creation of high quality new artworks and creation of new narratives.

MID TERM:

- b. Disrupt old ways of thinking and re- engage vulnerable people with their communities.

LONG TERM:

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

Our intention is to ensure that arts practice and CCD work allows individuals, in time, to have greater influence and choice over the things that happen in their lives. We know working in partnership with communities can empower and lead change and increase the options for and the opportunities available to individuals needed for long-term behavioural change.

BE stands for beyond empathy. Empathy is the first step towards creating change in ourselves and others; it acts as a catalyst to signal that change is needed, doing so with a warm heart. Going beyond empathy is a commitment to building skills and capacity for individuals and community to be in charge of their own change process. It's a translation from feeling into action.

1. Protective behaviours include: Build a positive sense of self - self-awareness, positive affect and capacity for action. Develop self-control - including impulse control, self-regulation and delay of gratification. Foster decision-making skills - including social problem solving skills and resource utilisation. Establish moral belief systems including empathy and moral identity. Build social connectedness - including bonding to family, peers, partners, social institutions and the broader community

PROBLEM and Need

In BE's experience, change is only possible over the long haul. Multiple interventions over many years are required to break cycles of disadvantage and embed new skills and attitudes among the individuals with whom we work. Using art forms that resonate with our participants, we aim to disrupt old ways of thinking and empower marginalised people to re-engage with their communities, create new narratives and shift perceptions. Disparate groups in our communities are drawn together by their exposure to and involvement in the inspiring art projects, dissolving entrenched generational and demographic attitudes. Our projects strive for culturally ambitious art works that are built from the contributions of many, diverse individuals and the stories that evolve from their relationships with community.

BE is flexible and adaptable. We have to be. No two communities are the same and circumstances are always changing. In some places we work across the entire community and in others one-on-one. BE's projects create robust links on multiple levels. Our CACD artists work with some of the most disadvantaged Australians to teach new skills and encourage expression to feed into both personal and artistic outcomes. At the same time we connect people to local, state and national services. Each project leaves an imprint across the cultural and social landscape that cascades into the next.

: ART RESONATES, CONNECTS, CREATES THE
: REALISATION 'AH, THEY ARE SOMEHOW LIKE
: ME'. WHEN LIVES BLURRED IN THE MARGINS
: MOVE ON TO CENTRE STAGE THEIR PRESENCE
: DEMANDS – HOW DO WE RESPOND? HOW DO
: WE NOW BECOME MORE REAL?

While our programs respond to, and are inspired by local needs, we believe that the vibrancy of our programs have national and international appeal. This is largely due to the ability of the projects to create partnerships, galvanise

opportunities and improve the lives of those marginalised individuals and communities involved.

BE goes further than any other organisation. We go to places no-one else goes. We delve into situations no one else will touch. We reach people no one else can reach. We collaborate with everyone, rejecting no one. And in the process we help people, and communities, go further in life than anyone thought they could.

In BE's experience, multiple interventions over many years are required to break cycles of disadvantage and embed new skills and attitudes among the individuals with whom we work. Using art forms that resonate with our participants, we disrupt old ways of thinking and empower marginalised people to re-engage with their communities, create new narratives and shift perceptions. Disparate groups in our communities are drawn together by their exposure to and involvement in the inspiring projects, dissolving entrenched generational and demographic attitudes.

Alternative and innovative diversionary activities are needed to reach individuals who are marginalised. In the communities where we work many people, mostly Aboriginal people, continue to fall through the community safety net. Our participants are outside the conventional education system, they are often outside the health and welfare system except in times of crisis and are caught in or connected to someone in the justice system. Not surprising then, Aboriginal people in the communities where we work are massively overrepresented in the criminal justice system of Australia.

In the Closing the Gap Clearinghouse resource sheet no. 28, Supporting healthy communities through arts programs (Vicki-Ann Ware, January 2014; 1), the benefits to Aboriginal and Torres Strait Islander communities from participation in arts programs is supported. Benefits include: improved physical and mental health and wellbeing; increased social inclusion and cohesion; some improvements in school retention and attitudes towards learning, increased validation of, and

connection to, culture; improved social and cognitive skills; and some evidence of crime reduction.

ART FORMS...COUPLED WITH CEREMONY,
ARE INTEGRAL TO CULTURAL CONTINUITY
AND CULTURAL MAINTENANCE IN INDIGENOUS
AUSTRALIAN COMMUNITIES.

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

The paper referred to above (Vicki-Ann Ware, January 2014; 8) further documents: Arts participation can also improve young people's engagement with their peers (Stokes 2003), which is an important intermediary to increased engagement with school.

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

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

Research has demonstrated that children living in disadvantage are far less likely than other children to have a good education or participate in health care and are at increased risk for later entry into the criminal justice or mental

health systems. This costs Australia in lost production, decreased economic output and increased social expenditure.

The estimated annual national cost of mental health service use as a consequence of child abuse and neglect in Australia is \$335.162million. Estimated annual national costs of juvenile delinquency arising from child abuse and neglect in Australia is \$288.57m and the estimated cost of adult criminality arising from child abuse and neglect is \$976.9m (Keatsdale Pty Ltd 2003, 79,cited in Valentine & Katz (November 2007), 5). The costs of conduct disorders for children and adolescents until the age of 28 years in Queensland were estimated at \$1.4billion based on 2002 figures of approximately 12,582 children aged 6 -12 years. Costs include foster and residential care in childhood, special education, breakdown of relationships and health and crime (Mihalopoulos et al (2007)).

IN 2014, 1245 DISADVANTAGED PEOPLE (463
[38%] HIGHLY ENGAGED) PARTICIPATED IN NINE
BE PROJECTS IN 12 COMMUNITIES, LED BY 112
EMERGING AND PROFESSIONAL ARTISTS. THIS
EQUATES TO APPROXIMATELY \$1015.00 PER
PERSON FOR PARTICIPATION EACH YEAR.

OVERVIEW OF PROJECTS: MUBALI *National*

Mubali improves the antenatal health of at risk young Mubali mothers and their unborn babies, resulting in improved birth weights (>2500g) and breast feeding up to and including six weeks. The art of belly casting is used as a bridging tool to connect severely disadvantaged young Aboriginal women (14 - 24) to local Aboriginal midwifery services and generalist health services. Mubali assists with and supports the establishment of informal Aboriginal mothers' 'local support groups', enabling connection and provision of health outcomes for young mothers.

This support and connected-ness to a group has demonstrated positive improvements in the health of unborn babies and new babies (birth to nine weeks old). During the year Mubali also trained health professionals in local communities in the delivery of the program, including art processes to ensure it is self-sustaining beyond our visits and intense program support.

In 2014 Mubali successfully used art processes as a bridging tool to connect with 112 severely disadvantaged young Aboriginal Women (14 - 24) to local Aboriginal midwifery services and generalist health services. Through Mubali, we sustained weekly delivery of informal Aboriginal mothers' 'local support groups' in each community enabling connection and provision of health outcomes for young mothers and their unborn baby and new baby (birth to nine weeks old).

IN 2014 BE;

- delivered programs in 6 communities;
- delivered two Mubali training workshops for midwives in Forster and Capalaba, including Stradbroke Island;
- trained seven additional health professionals in local communities in the delivery of the program and supported them to deliver program independently between BE visits, casting 150 bellies and working with local artists, aunties and elders to paint 150 bellies;

- facilitated independent funding for Mubali program for one project partner (Gunawirra);
- forged partnerships through one off training days in Forster – to include Taree 2015, Gunawriira, Capalaba, partnerships with allied service including local dental, psychology mental health, child and family support incl. hearing, speech therapy, osteopath; and
- developed partnership with Moree Tech High School and child care students working on Moree strategy.

OUTCOMES

- 98% of participants giving birth to babies over 2500g
- 85% positive improvements for Mums in antenatal health knowledge
- all mothers, artists and support workers indicate greater feeling of connectedness through being 'part of something'
- 70% of mother's breastfeeding longer than 6 weeks
- all mothers undergoing regular antenatal checks via group
- all mothers demonstrate positive improvements in personal worth, empowerment and self esteem through the workshops
- 40% of mothers supported to access other allied services, including mental health and domestic violence support
- mothers show positive changes in trust and 'opportunity to talk with someone about tough things' as most valuable

PROTECTION

Illawarra

... THERE IS NO TRUST MORE SACRED THAN
... THE ONE THE WORLD HOLDS WITH CHILDREN.
... THERE IS NO DUTY MORE IMPORTANT THAN
... ENSURING THAT THEIR RIGHTS ARE RESPECTED,
... THAT THEIR WELFARE IS PROTECTED, THAT
... THEIR LIVES ARE FREE FROM FEAR AND WANT
... AND THAT THEY CAN GROW UP IN PEACE.
... - KOFI ANNAN

BE is collaborating with children under 12 and their families who experience recurring hardship, many of whom live in public housing. The children, their families, neighbours and broader community produce images and short narrative video material that will be animated to look like hand made lead pencil sketches, water colour paintings, screen prints, charcoal, chalk and coloured pencil drawings.

These images and short narrative sequences are about childhood. They will communicate about childhood from the perspective of people who have experienced hardship, but they will reveal what we all have in common: laughter, tears, fears, courage and resilience.

These stories and images will be presented in a variety of ways over the four years of the project including:

- short films,
- a feature length film and gallery type installation work
- resources relevant and applicable so they be used in classroom and education settings.

Through Protection we are collaborating with an alliance of local community organisations to run the 'Respect' Program in local primary schools. 'Respect' works alongside communities to strengthen their capacity to support children to have healthy and respectful relationships.

The animated film material produced by children in the project and presented locally will be used to reinforce key messages of the 'Respect' Program throughout the community.

Partners include:

Barnardos, NAPCAN, Family Services Illawarra, West Street Centre, CareSouth,, Southern Suburbs Taskforce, TAFE Illawarra, Coomaditchie United Aboriginal Corporation, Warrawong Community Centre, Port Kembla Community Group, Berkley Neighbourhood Centre, Wollongong City Council, Big Fat Smile, Warrawong Public School, Lake Heights Public School, Port Kembla Public School. Local Children's Authors and playwrights: Susie Brown, Lajos Hammers and David Sharpe.

IN 2014 PROTECTION:

- established partnership with Polyglot Theatre for Children in Melbourne for the 2015 Protection Installation with creative concepts are now in development;
- established partnership with three local schools to participate in the 'Respect' program (Protective Behaviours Workshops) that include the material produced in the Protection project being delivered by its participants in the schools.
- produced 19 new works. 16 short animated preview trailers and four short scenes;
- screened new works at local cinemas, presented by the participants;
- protection new works were screened as part of the Film Zone at the 2014 Viva La Gong Festival in Wollongong; and
- developed Digital Media Suite that supports children's creative expression, builds audience and includes the broader community in the art-making process using in-expensive technology available on smart devices.

“IT’LL BE REALLY GOOD FOR THE YOUNGER KIDS TO BE INVOLVED IN THIS SORT OF THING BECAUSE IT GIVES THEM SOMETHING POSITIVE TO DO, TO BE A PART OF. AND IF THEY’RE SHY OR NOT SURE OF THEMSELVES, IT CAN BRING OUT THEIR SELF-CONFIDENCE. IT GIVES THEM SOMETHING TO LOOK FORWARD TO.”

- LISA COSGROVE, PARENT OF PARTICIPANT.

OUTCOMES:

- children and families involved in Protection indicate increase in ‘film / technical skills’
- 90% Protection participants demonstrate improved leadership skills.
- the same group demonstrated improved ability to work as a team
- 85% participants indicate ‘feeling more connected to community’ as greatest benefit of involvement – ‘something to contribute to community
- 250 audience members attend project launch screening of draft material at the local cinema
- 384 audience members at Viva La Gong Film Zone screening
- 361 views for material available on YouTube from audiences across borders including Japan and Germany
- 15 participants demonstrate improved confidence and a sense of pride and ownership of the material, by preparing speeches and presenting the material to their community
- 48 new community members/volunteers sign up to support the project

BLUE ROSE

Illawarra

A project for children and adults with diverse abilities who primarily use non-verbal communication in their interactions with the world.

: “WE MIGHT LOOK DIFFERENT, WE MIGHT PLAY
: DIFFERENTLY, WE MIGHT NOT SPEAK LANGUAGE
: THE SAME WAY YOU DO. BUT OUR EXPERIENCE
: OF LIFE IS MADE UP OF HUMOUR AS WELL AS
: CHALLENGES, JUST LIKE YOURS. IF YOU TAKE
: THE TIME TO SEE OUR STORIES WE HAVE MANY
: THINGS TO SHARE THAT WILL INSPIRE YOU
: WITH FUNDAMENTAL TRUTHS ABOUT THE WAY
: WE ALL INTERACT WITH OUR WORLD.”

In 2014 BE began Blue Rose, a three to four year film project in partnership with disability service organisations in the Illawarra. In Blue Rose, the people who star in the film are people with all kinds of abilities. They don't use verbal or a formalised language as their main way to communicate and interact with others and their world.

Blue Rose will not be a documentary. The film focuses on developing simple fictional stories and scenarios inspired by the life experiences and interests of participants of varying ages and abilities. As part of the film process, workshops and activities take place within the Illawarra region of NSW. The content and activities are flexible and responsive and are tailored to and led by the participants' interests.

There is no script and there won't ever be a script for Blue Rose. The film is made “with” people, not “about” them. There are no casting sessions or auditions; we meet the “stars” through referrals to the project. Referrals come from local organisations that support people with all kinds of abilities and their families. Through the relationships formed with them and their families or carers, opportunities naturally unfold and stories are told, not always through verbal language because verbal language is not the main way our

“stars” communicate. Stories unfold and are told through participants lived experience.

Blue Rose which will culminate in a feature film and is considered to be a creative concept that strengthens the National Disability Insurance Schemes (NDIS) vision of inclusivity, enabling people of all-abilities to fulfill their potential as equal citizens. Made with a message of hope, Blue Rose provides a real picture of those in our community whose abilities and stories resonate, aiming to inspire informed public support for the NDIS and other associated initiatives.

Community partners include:

CRAM Foundation, The Disability Trust, Wollongong City Council, Greenacers, Interchange, House With No Steps, Wollongong Conservatorium Of Music, DADAA (WA)

IN 2014 BLUE ROSE

- produced six new preview clips and one prologue video;
- formed six new partnerships with local disability-focused organisations;
- signed on 18 new participants and their families to the project;
- parents and carers demonstrated positive results around authorship and direction of Blue Rose films;
- BE workers and one Blue Rose participant, presented at the Accessible Arts: Arts Activated Creative Connections Conference in Sydney, NSW; and
- formed a Digital Media Suite that supports the participant's creative and self expression and builds community connections as well as developing a broader artistic audience.

RITES OF PASSAGE Illawarra

Rites Of Passage (ROP) continued to be screened and downloaded in 2014 in several communities across borders around the globe.

I WOULD PUT THIS FILM AS ONE OF THE MOST IMPORTANT AND REALISTIC SOCIAL COMMENTARY'S EVER PUT TO FILM IN THIS COUNTRY. WHEN YOU TAKE INTO CONSIDERATION THAT THE ENTIRE CAST WERE NON ACTORS AND ALSO OPERATED THE CAMERA AND SOUND EQUIPMENT!! THIS PUTS MANY OF THE BIGGER BUDGETED FILMS TO SHAME. I HIGHLY RECOMMEND THIS FILM.

OZFILMS73 REVIEW ON IMDB

"The young cast of amateur performers quickly won me over raw and surprisingly nuanced performances and it wasn't long before all prejudice and judgement that comes with the generational divide was shed as the layers were peeled back on characters and I could sense the ache of their complex and frail hearts."

Rod Sedgewick review on Letterboxd

Rites Of Passage has an 8.5 out of 10 star rating on IMDB.

IN 2014 ROP:

- led a successful campaign during Youth Week in April, with free downloads of Rites Of Passage from Vimeo On Demand. 205 new audience members downloaded and watched the film during Youth Week;
- won the Innovation Award at the 2014 Online Video Awards Melbourne Victoria. Two participants attended the ceremony and the two day conference;
- obtained official selection for the Arusha African International Film Festival, Tanzania 2014;

- young people presented the film to an audience of 80 workers and community members at the Hunter Mentor Collaborative conference in Newcastle;
- 417 people downloaded a copy of Rites Of Passage through Vimeo On Demand in 2014;
- developed a Media Suite Strategy and partnership with Kino Nation to place Rites Of Passage on a wide variety of accessible online platforms to discover and build on our international audience. Eg. iTunes, Amazon; and
- short films continued to be screened and downloaded during 2014; a few in particular were selected for the Campfire Film Foundation's 2014 festival and archive.

BENT - BY MICHAEL MCKAY

Winner Student Vote: Health & Wellbeing & Overall Runner-Up: Health and Wellbeing - Campfire Film Festival 2014

"Cautionary, realistic and very relevant" - Student judging panel (Berry St) for Campfire Film Festival 2014

"I work with students who have major drug problems. I can't wait to show them this film and begin having some serious discussions, thank you." - Jacqueline Freeman (Online comment, October 2014)

LEGOLAND - BY SHANIECE IGANO

Runner-up: Under 18 Award - Campfire Film Festival 2014

"I guess, when you're making something like a film, or an artwork; your perspective, or whatever, just kind of stays to your own thing. No matter how many people around you try to tell you its good or not, you still hear the self-doubt in your head. But going up there, to be congratulated and stuff on my own work and for it to be amongst the other films there that were really good, gives you a true sense of pride and achievement!" - Shaniece Igano, Rites Of Passage Participant

rites of passage

Illawarra

THE CIRCLE - BY JAI DUNGAY

Winner: Indigenous Spirit Award
- Campfire Film Festival 2014

"I went to Melbourne to get an award, Campfire award, for my film The Circle. It was the first award I've ever got...for anything! It made me feel happy going up there and getting my trophy, like I had achieved something." - Jai Dungay, Rites Of Passage Participant.

CONCRETE RAINBOW - BY SUMMER HARRIS

Winner: Best Film
- Australia Day Youth Short Film Festival, Wollongong 2014

"They showed my movie and at the end everyone cheered, they were all looking at me and clapping. That was the best, I felt like I was getting an Oscar! It was really formal and you had to wear a suit. Then my movie won and I had to get up and shake the Mayors hand and I was suppose to do a speech but it all happened so quickly and I was so excited that I won that I just went back to my seat. I got a Sony HD camera for winning and I got an official award in a frame and It's got my name and the name of my film on it. Its signed by the Mayor. It's really, really, really cool." - Summer Harris, Rites Of Passage Participant.

BOWRABEAT & CATCH 22

Bowraville

Bowrabeat provides young people with opportunities to engage with music and dance by finding a rhythm that connects. A music/production studio, drumming with locally made ceramic drums and contemporary dance workshops give expression to young people's stories, linking them to their elders and helping them articulate their aspirations for the future. A focus on building skills and creating formal learning pathways is a priority and connecting young people outside their community through performances at Festivals and other music events. Young people have presented their work in community to celebrate and show other young people what being engaged looks and feels like.

Young people learn how to generate their own artistic vision through intrinsic motivation and have produced a community lead radio program. At the local 2NVR 30% of local volunteers and presenters are now 25 and below. Until 2014 the average age of volunteers and presenters was 60 years. Project workers deliver a one-day a week music production course, alongside a one-day a week drop-in studio culminating in a performance at Local MADE events, including the weekly radio program made by young people. This has generated performance and production skills and increased community interaction and independence.

Establishment of a partnership with local dance festival Utopian Dream for dance development includes developing performance pieces, choreography skills, movement development. This provides an opportunity for cultural exchange through skills development and provide an opportunity for a career pathway.

In April 2014 the CATCH 22 partnership with the Bowraville Local Aboriginal Land Council was terminated. The BE Board of directors decision to exit the 8-years partnership was determined by associated risk to the health and safety of BE and its workers. BowraBeat programs with young people continue in community with a new focus to expand young peoples opportunities by offering experiences outside the community.

IN 2014 OUR WORK IN BOWRAVILLE:

- supported two local Aboriginal social enterprises, generating income for local artists and building arts related business skills;
- generated paid work for 10 Indigenous Artists. (Donna Brown, Joey Ahoy, John Wright Snr, Teleena Wright, Anne Edwards, Phillip Hall, Michael Tyreman, Dean Buchanan, Raymond Morgan, Jarrod Collins);
- delivered community workshops and intensives in culture, dance, music, film, and visual art, paying local Aboriginal artists for their work;
- created new artistic works that moved between public events and private ceremonies, made exclusively for the benefit and healing of their community;
- delivered 328 creative workshop;
- produced 35 radio shows;
- the planned Junior Lands Council did not happen, however in its place is a relationship with PACE and we delivered two camps with young people: Bush Art Boys, Homeland Foster Care Camp, Yarrahippini Festival Camp;
- two young people with high physical ability needs were part of the workshops and outcomes as participants and creators.
- 97% overall in Bowraville are Aboriginal participants and creators.
- participants performed in five regional festivals

BOWRABEAT & CATCH 22

Bowraville

OUTCOMES:

- The radio workshops were submitted as part of the CBAA awards and through that, 2NVR was awarded best little station in the nation and was a finalist in Community Participation. Ron Hawkins (Station Manager) has said that the BE performance and the Radio Show are 'enlightening the community'
- 1130 online audience members made up from Facebook and online-streaming
- 78% of audience members rate the aesthetic and artistic quality as high
- Festival Parade Group sourced by five regional festivals, including payment for young people
- New partnerships developed with St Mary's Primary School, Bowraville Central School, Local Made (a CACD organization in Bowraville), Salt Water Fresh Water Festival, 2NVR Community Radio, Bellingen Youth Hub and Phoenix Disability Employment Service
- 50% of young people have the capacity to influence their own future; this is shown through their progress in their skills development, now at paid performance level
- 60% highly engaged participants showed increase in understanding of and connectedness to cultural concepts
- 80% highly engaged participants turned up to the performances and were actively engaged in the community activity, indicating self-determination and leadership roles in the execution of the event
- 50% improvement on intra and inter self-management skills through ongoing workshops, training and performance and links with community services
- 70% increase in young people consistently turning up to workshops, training and performances

SONGLINES; FESTIVAL OF THE BRAVE & NO SHAME DAY

Armidale

The Festival of the Brave is a community-led festival event that encourages us all to get up and be BRAVE! The community inspired and community led event showcases the amazing talents of local young people and unearths some of the 'hidden' Aboriginal artists in our community. The festival supports and encourages collaborations and new relationships between the Aboriginal and broader community and creates a forum for interaction with other groups including the local-based refugee community, international students and mental health groups.

The inaugural Festival of the Brave was held on Saturday 13 December, 2014 at the Armidale Showgrounds. It augmented a week-long program of workshops and events.

The workshop, event and performance program built on the spirit and success of 2013's Rainbow Ridge Songlines and Silver City Songlines in 2012. The creative process places young people at the centre of the story telling process, recognising they can be the agents for change in their own lives and the life of the broader community.

The Festival of the Brave included No Shame Day, Access All Areas and The Maven Project. The cross-community, multi-arts event was managed in partnership with Armidale Dumaresq Council, The Armidale Local Aboriginal Land Council and Arts North West. This collaboration presented challenges for BE and the final outcome, where partners failed to turn up on the festival day, pulled out on the morning of the festival and in general, unsuccessfully *delivered on agreed deliverables*.

: "SUCH A COMMITTED APPROACH CAN
: HAVE SIGNIFICANT IMPLICATIONS AND MOST
: CERTAINLY DID IN ARMIDALE WHERE MAVEN'S
: INSTITUTIONAL PARTNERS FOUND IT VERY
: DIFFICULT TO RELINQUISH THIS CUSTODIANSHIP
: OVER CREATIVE INTELLECTUAL PROPERTY
: WHEN THE "CRUNCH" OF PERFORMANCE
: TIME ARRIVED."

"While a collaborative approach had certainly acknowledged the input of these institutional partners in co-creating performance spaces, ultimately a lack of genuine support for the performers themselves and the intent of the final community outcome resulted in poor audience numbers at the annual event and in turn, saw Maven take the lion's share of the blame as the visible performers being assessed against perceived outcomes. For BE's Executive Director, a CI approach "means for us that there are too many variables to control and too many things can go wrong at the last minute and ultimately, that's bad for the participants – who need to benefit most from the big-bang final outcome. Then the creative team is judged rather than the systems people because people expect artists to be unwieldy but the truth is they have greater pride in their work than any other professional".

Dr Geoff Woolcock; Shredding the Evidence: Whose Collective Impact are we talking about? A Community Cultural Development Critique of Beyond Empathy's Maven Project

IN 2014:

- Professional artists worked with young people to tell stories and create new work – Drumming, Dance, Didj, Song, Spoken word
- Works developed were performed at the festival main event at the Showground on Saturday 13th December
- BE hosted a series of BRAVE Conversations in the local mall in partnerships with the Arts faculty of the University of New England. Local identities addressed topical controversial issues that got us all thinking
- CATHARSIS: a cross-community art installation that has turned negatives into positives, engaged the broader community in the art-making process. This installation work was set up at the New England Regional Art Museum and in shop fronts throughout Armidale
- No Shame Day (Public Event)-12th December on the Armidale Mall Stage

- No Shame Day encourages young people to step out into the light, be proud of who they are and what they can contribute. Using public performances of dance and song, No Shame Day helped to create pride in the Aboriginal community. It is a day to be shame free!
- Armidale Dumaresq Council coordinated a Visual Artists' Market that provided talented and hidden local artists a venue to showcase their work
- Arts North West worked to create links and ensure pathways for artists to take their work further including to Black Arts Market in Sydney

OUTCOMES:

- Catharsis exhibition at the New England Regional Art Museum ran for 31 days and drew in an audience >1200 people
- 140 people participated in the BRAVE conversations seminars
- A total of 56 workshops were held as part of the Festival Of The Brave, with 180 participants and 2 events being held in school
- 525 audience members attended the Festival of The Brave main event on 13th December
- 200 people attended the No Shame Day performance on 12th December
- Artistic practices were lead by community with results demonstrating increased cohesion across community and with relationships with school
- 17% young people involved in industry internships outside of BE
- 100% leadership participants worked on BE projects as mentors and leaders

- 35% undertake study or industry related training (formal and informal)
- 74% (23) group successfully run workshops with young people from disadvantaged cohort
- 74% of leadership cohort earn money from working in the industry – arts
- 25% group undertake financial literacy training
- 93% leadership cohort sustained changes over year one (2014)
- 75% of YP involved in AAA activities felt they were able to modify their behaviour when they needed to - an indication of improved personal and self-management skills, and their ability to be involved in alternative strategies for responsibly managing personal behaviour
- Through post internship interview surveys 100% of the YP felt that the experience gave them an insight into what working in the industry would be like. They also all agreed that they learned something technical that related to their work as well as learned something they could apply to another context of their life. In addition they all felt that the internships helped them to connect with the industry for future employment, networking or guidance

3MOREE Moree

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

The 3Moree program, with the support of local Aboriginal Community Partnerships and the Moree East Public School community, offer a continuum of learning and support through connecting with parents and caregivers in antenatal, supporting transition into early childhood learning and the foundation years through to stage 3 outcomes of primary education. Through the use of arts, a safety net is created ensuring all families are captured.

3MOREE HAS THREE COMPONENTS:

Mubali - is an innovative health intervention strategy.

Connexion using the arts and creative processes to augment relationships with 0-8 year olds, their families and the existing Schools for Community program to improve connection to early childhood opportunities, knowledge and learning.

Festival of the Brolga - an annual community festival that celebrates identity and drives connections between the school, the community, families and culture. The project works closely with local elders and other community members in the school to tell the story of the Brolga and its relevance to modern day Moree. The project is based around workshops with children in school, developing their technical and story-telling skills in dance, performance, theatre, film and song. The content and inspiration for these workshops comes from the elders' and community stories and their living memories. Participants get the opportunity to work with professional artists to develop the content for the festival celebration.

IN 2014:

- 183 Arts workshops delivered in 2 local schools
- Produced one public outcome 'Festival Of The Brolga' held in school grounds.
- 6 short films including one animation. 3 included in ABC Open's *Mother Tongue* and *Unsung* projects. 1 used as a tool in school to teach numbers in Gamilaroi language.
- 6 young people working on production team for Festival of the Brolga, including projections lighting and live film/feed.
- Produced 1 installation work *Safety Net*. Developed by parents, in school, with the support of BE artist.
- 1 music video produced to assist in teaching both traditional Indigenous language and cultural stories relevant to the local community.
- 1504 total audience members.

OUTCOMES

In the 3Moree project for individuals we intended to impact on Aboriginal children's, children's connection to school and learning, feel better about themselves and improve happiness.

IN 2014 WE FOUND

90.6% of parents/caregivers surveyed believe the 3Moree program improves children's efficacy. 25% of teachers believe 3Moree improves children's efficacy.

"They [Arts and Culture] are normally important... but for these guys its more important. Linking to culture is crucial to linking to learning"

In depth interviews conducted with community, artists, AECG and Connected Communities Reference Group Chair. It was unanimously agreed that the arts and culture are important for children's development, especially the arts and culture presented through the Brolga/3Moree program. Most participants attributed

value to the process of learning in arts and culture rather than the end product. There was mention that the skills learnt through the process of participating in arts and culture, are transferable to the learning in other areas of their lives.

90.6% of parents/caregivers believe 3Moree improves school attendance in contrast to 88.9% teachers' who believe 3Moree improves school attendance.

"These two weeks alone might be a changing moment in their lives, changing their perspective on school in the long term"

In depth interviews conducted with community, artists, AECG and Connected Communities Reference Group Chair; question six more broadly enquired whether creative programs encouraged school attendance. While one teacher hadn't observed that the Brolga program had improved attendance in her class, she believed that it had the opportunity to in the future, once the kids understood what the program was all about. It was difficult for the other interviewees to give specific examples however one interviewee had noticed kids in the school during the final weeks of the program that she would usually see out on the street during school time. Another interviewee commented on the interest of kids to be involved in the program from outside the school. The program also encouraged kids to come to school after school hours and it was identified that the creative nature of the program was what encouraged them to actually show up for the performances.

: "IF THEY CAN ACHIEVE THIS THERE IS NOTHING
: STOPPING THEM FROM ACHIEVING ANYTHING"

In depth interviews conducted with community, artists, AECG and Connected Communities Reference Group Chair; question four turned the focus to the children, inquiring how the Brolga program builds confidence and why this is important. Most of the dialogue centred on how the festival helped children overcome shame, so they were opened up to learning new things. It was also observed how this had a snowball effect on the children, seeing other kids overcoming their shame during the workshops encouraged

others to let curiosity and excitement take over. Having culture as an integral part of the workshops was a factor in building the kids' confidence observed by the interviewees, as well as the supportive environment of the school and the respect their artist mentors showed them. It was identified that building kids confidence during the program is important for those kids to be more confident in other areas of their lives, opening doors for what they could achieve in the future.

It was unanimously agreed that being involved in culture and creativity improves happiness of the children.

"They're having fun and when you are having fun you don't think about shameness or sadness at the time"

In depth interviews conducted with community, artists, AECG and Connected Communities Reference Group Chair; question five asked the interviewees if they thought the Brolga program helped kids to feel better about themselves, how, and why this is important. It was identified that the intense last two weeks of workshops (in particular) had the most significant impact on the kids' happiness; the fun, physical aspects of the program were central to this. This was identified as being important because it impacted positively on the interactions between the children and their attitudes towards school, allowing them to value their achievements.

For community Aboriginal families and community members are actively engaged in the school. Community develops cultural tools and opportunities for teachers to improve classroom practice. Communities report that the school values their identity, culture, goals and aspirations.

78.13% parents/caregivers believe 3Moree program builds stronger relationships between community and children and 65.6% believe the program improves relationship between community and teachers. 75% of teachers thought the program 'somewhat' improved relations between teachers and school. Four teachers commented that the program brought the community in *"we could never have done this without BE"*. The overall consensus among teachers was that children would

not show up for the Brolga rehearsals (after hours) and security would be required to send children home who attended without parents. All children attended rehearsals and for the final rehearsal after hours, all children attended with a supervising adult. Teachers were genuinely surprised at this outcome.

78.13% parents/caregivers believed the program changed attitudes toward value of school for children and built new connections between school and families.

∴ “WHEN IT COMES TO THEIR KIDS DOING
∴ ABORIGINAL STUFF... THEY WILL SHOW UP”

In question two, participants identified ways in which the Brolga program connected Moree East Public School with the community in terms of the value of the connection for members of the community involved in the project, those who attended the festival as members of the audience and the teachers and school staff. Most participants discussed the value of members of the community coming into the school as volunteers or artists on the project, allowing those individuals the space to build relationships within the school, also allowing the teachers to begin to understand who those community members are, their connections to the kids and their skills. Additionally, the community coming in to Moree East Public as the audience has enabled a space for the community to re-think their attitudes of the importance of school for their children and where culture could fit in to their children's school education.

Only 25% of teachers' believed the program improved classroom practice.

For the school system staff report learning opportunities build their capacity to personalise their teaching to meet the learning needs of all students in their class. Teachers feel empowered and skilled up to work alongside the strategy. Teachers report 3Moree increases their workload however, builds confidence in meeting needs of hard to reach families and their children.

BE successfully demonstrates to the system how 3Moree works.

Only 25% of teachers' believed the program improved classroom

practice. One teacher said they already had all the tools/skills being offered by the program. After the ADMIRE exhibition 44% of teachers' (all those in attendance) said they wished they had been more involved in the creative activities. When asked “why they hadn't been involved” each teacher said they were “not allowed”. One of the teachers who has [since] moved back to Gunnedah, asked BE to deliver the program in her school because she recognised the value of a creative strategy in the school curriculum.

66.7% of teachers' believe the program important in the school and should it continue with community and school / Value of MEPS and BE Partnership. Despite this, the Executive Principal does not want the program in her school in 2015 because “its too disruptive”. She would not allow any MEPS children to attend the Creative Collective at Sydney Theatre Company 21-24 March 2015 because it was too disruptive.

Only one teacher said they had changed their teaching practice on account of the program, the same teacher started using music as a way to settle the class. Two other teachers said they thought about their programming differently and had undertaken some research to include new things (arts and cultural) in their teaching program.

50% of teachers' intended to try new skills learnt and 71% had changed their attitude about the value of the arts in education.

In general, teachers found the disruption stressful, combined with an absence of support at a leadership level. After the Brolga Festival the whole process made more sense and they had wanted to be more involved. When BE talked to the Principal about one teacher's ideas he had for implementing creative ideas in the classroom, including film in language and literacy development, I was told “*#name# needs to concentrate less on his creativity and more on his teaching*”.

50% teachers' believed the program built new relationships with families. BE has been invited into all other schools in Moree for 2015, including the Catholic School, indicating successful demonstration of the benefits of creativity in learning.



Euraba translates as the “place of healing” coming from the Eurah, a local bush from our Country used for medicinal purposes and a meaning place. As a ‘healing place’ Euraba is not one but many things – creating art, making paper, and strengthening our community. During 2014 BE has supported Euraba in their endeavours to become a self- sufficient organisation, with a strong and diverse funding base, robust governance structures and recognized for its production of innovative and vibrant artistic product.

During the year Euraba held three independent exhibitions at Boomalli and New England regional; Art Museum with art sales increasing by 60%. Artists were entered in the Premiers Art Prize and the Telstra Art Prize. Euraba also participated in the Black Arts Market as part of the 2014 Corroboree Festival. Corroboree Sydney is a celebration of Australia’s rich cultural heritage, featuring leading Aboriginal and Torres Strait Islander artists, writers, dancers and musicians showcasing their creativity and sharing their stories in over 100 events. 2014 was the second year Euraba has participated in the Festival putting their works and cultural conversations before thousands of people.

IN 2014 BE;

- Handed strategic and financial management back over to Euraba
- Developed an exit strategy developed and continued to broker funding opportunities and provide sounding board support
- Received an invitation from Euraba to collaborate on further projects and developed a project plan

OUTCOMES

- Sales increased by 60% during 2014
- 3 exhibitions were confirmed for the coming 12 months
- One international collaboration in development
- Support for Euraba is also support for indigenous artists which is in line with BE’s strategic plan actions to increase proportion of lead and emerging artists in the company who are indigenous
- Euraba through project development has been mentored and influenced by the BE wAy leadership program

LEADERSHIP

Breaking barriers, building futures

Breaking Barriers, Building Futures is a program that runs between and across all of BE's national locations and is for young people who demonstrate exceptional and natural leadership (This program extends the Reboot program described in BE's strategic plan). In the leadership program young people are mentored individually and through on-the-project learning to break through barriers and build futures to employment, education and community engagement.

NOTE: the Maven project is also a part of Breaking Barriers, Building Futures and focuses on indigenous artist leadership and development.

IN 2014

BE provided intensive mentoring to 31 young people taking leadership opportunities in their community and beyond.

: YOUNG PEOPLE WORKED ALONGSIDE
: PROFESSIONAL ARTISTS IN WORKSHOPS,
: ATTENDED ARTIST INTENSIVES WHERE THEY
: WORKED WITH PROFESSIONAL ARTISTS ON
: DEVELOPING PERFORMANCE WORKS AND
: SKILLS IN THEIR ART FROM.

Leadership participants individually produced or collaboratively produced hundreds of new works including: dance videos, dance performances at Festival of the brave and Festival of the Brolga, photographic works, videos and films, spoken word performances, musical works, etc

59,877 audience members across all projects and media platforms saw work produced by emerging artists.

Young people also undertook financial literacy coaching and for some young people holistic opportunities were brokered including yoga and ballet classes for local dancers in Armidale.

BE brokered 5 professional industry internships during the year including at the Seymour Centre.

Young people represented their creative works in public presentations nationally and attended various professional development opportunities, networking events and awards ceremonies including:

Two young leaders attended the Campfire Awards where their film's won Best Indigenous Film and Runner Up in the Best Film by an Under 18 Director Award's respectively. Both these films and 3 others from BE young leaders are distributed through Campfire to teachers and educators as part of their online library of short films.

Two young leaders attended the Online Video Awards where their feature film Rites of Passage won the Innovation Award and was nominated for Best Drama and Best Collaborative Production. They also attending a two day conference on Online Media.

One young leader who completed Diploma in Digital Media moved study into a University degree in Digital Media.

One young leader was mentored individually, attended youth work training opportunity with youth work trainer Peter Slattery, and got paid employment in youth work in her home-town.

Another young leader completed Cert 4 in Community Development.

One young leader was awarded the winner of the portrait category in the 2015 World Press Photo awards. She was the only Australian finalist selected from the 97,912 entries submitted by 5,692 photographers from 131 countries. She also moved from being an emerging artist to a lead artist for Beyond Empathy and produced her own exhibition in collaboration with Moree school children (Admire Photographic Exhibition exhibited at the Yaama Ganu Gallery for 15 days with around 700 audience) as part of the 3Moree project.

One young leader's short film was an honorary mention at Flickerfest's FlickerUp competition for film makers under the age of 18.

LEADERSHIP

*Breaking barriers,
building futures*

One young leader acted in 13 performances to an audience of 2600 people and completed an internship at the Australia Council.

One young leader interested in drama got paid work doing a voice over for animation produced for Dept of Health NSW. And a short film he acted in The Chuck in was toured in the Travelling Festival associated with the Sydney Film Festival. In the Illawarra screening he introduced the film screening to an audience of 400 people.

One young leader's short film won the Australia Day Youth Short Film Award in the Illawarra.

OUTCOMES

- 17% of leadership participants were involved in industry internships outside of BE
- 100% leadership participants worked on BE projects as mentors and leaders
- 35% enrolled in study or industry related training (formal and informal)
- 74% successfully ran workshops with young people from disadvantaged background
- 74% of leadership cohort earn money from working in the industry – arts
- 100% group have leadership development plan articulated with mentor
- 25% group undertake financial literacy training

SOCIAL ENTERPRISE

Cemetery Road Coffins

Originating in Bowraville, Cemetery Road Coffins is a unique and culturally ambitious project that is now underway in Armidale, NSW and will result in an independent social enterprise. Cemetery Road Coffins builds the capacity of the community to generate income, grow skills, share opportunities and change perceptions over a three-year period.

Cemetery Road Coffins was set up to respond to the growing need of people to be able to access cost effective or cheaper coffins. Cemetery Road Coffins is an all-Aboriginal enterprise and the profits benefit the Armidale community by creating jobs for long term unemployed Aboriginal people. Cemetery Road Coffins provides a grass-root response to an important issue. Losing a loved one is a traumatic experience and often is made worse if a family can't afford the coffin or that process is removed from their decision-making processes. Cemetery Road Coffins are reasonably priced and tailored made. Families can choose from intricately designed and hand painted coffins, more standard designs, coffins decorated in favourite footy team colours or families can also paint and decorate their own coffins. The creative team are also working on flat-pack designs.

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

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

IN 2014 BE:

- Produced 15 coffins – 27% sold

THE MAVEN PROJECT

National

The Maven project is a three-year project that builds an Aboriginal community arts and cultural development hub in Armidale, NSW. The Maven Project will use a process which first engages, then works collaboratively on planning and creatively developing. The process is always about gathering together as a collective. Aboriginal autonomy and ownership sits at the centre of the Maven Project.

: MAVENS ARE INFORMATION-HOARDERS AND
: MAVENS ARE COMMUNITY INFLUENCERS.
: MAVENS ARE INFORMATION BROKERS, SHARING
: AND TRADING WHAT THEY KNOW. TO BE A
: MAVEN IS TO BE A TEACHER. BUT IT IS ALSO
: EVEN MORE EMPHATICALLY TO BE A STUDENT
: -MALCOLM GLADWELL

In 2014 The Maven Project used two annual major cross-artform performance works (Festival of the Brave Armidale and festival of the Brolga Moree), the Catharsis Project, ADMIRE Photographic Exhibition and No Shame Day as the platforms for the development of new work and community arts and cultural development experience combined with the exceptional artistic and cultural talents of professional Aboriginal artists to grow a creative hub in northern NSW.

Working as artistic leaders and teachers the professionals used the projects and performance works to unlock the potential of young emerging Aboriginal artists. The Maven Project placed professional and emerging Aboriginal artists at the centre of the creation of the artistic works with their community about their community. The professional and emerging Aboriginal artists maintained full custodianship over their intellectual property, creative and artistic control over the development of their material and how it was presented back to community.

Through the collaborations between the professional and emerging artists, skills for both the emerging artists and young people in community were developed. Workshops delivered

by the professional Aboriginal artists and emerging Aboriginal artists developed skills in dance, performance, physical theatre, design, film and music. Cultural connections and pride were an outcome of these collaborations. The emerging artists said “performing back home for my mob and teaching kids who grew up with me” as the most important and memorable outcomes from the year long project.

The Maven Project used a process which first engaged, then worked collaboratively on planning and creatively developing. The process was always about gathering together as a collective. The Maven Project balanced process and product ensuring the tension between the two processes created outcomes for young people in community who fall outside the regular opportunities offered by a community. It used the arts as a way to build bridges and reconciliation between Aboriginal and non-Aboriginal young people through the workshops delivered by the emerging and professional artists, the community performances and exhibitions. Art resonates and creates the realisation “ah, they are somehow like me”.

Mavens are information-hoarders and Mavens are community influencers. Mavens are information brokers, sharing and trading what they know. To be a Maven is to be a teacher. But it is also even more emphatically to be a student
- Malcolm Gladwell

The Maven Project used several projects including the Festival of the Brave, Catharsis, No Shame Day (Armidale) and Festival of the Brolga (Moree) and ADMIRE as the platform to for The Maven Project outcomes.

PROJECT HIGHLIGHTS INCLUDE:

- Catharsis project delivered in Armidale involving 470 people. New follow-on project called Private Posts developed and submitted for funding to the Australia Council for the Arts in 2015. Involves performance, paper installation and whole of community story-telling and large scale projections
- New theatre project Divine funded by the Australia Council

for the Arts for Maven participants in 2015. Further interest from the Malcolm Roberston Foundation for funding in 2015 when script developed

- Mnemonic developed by Kirk page for contemporary dance/body work / performance project to work with BE emerging dance artists
- ADMIRE portrait project undertaken by Raphaela Rosella and exhibited in Moree at the Yaama Ganu Gallery. Raphaela, Maven participant, won the World press Photo Competition 2015 for the individual portrait section. "You'll know it When You Feel it" developed as her 2015 project and application submitted to the Australia Council for the Arts for funding in 2015
- Young people working on production team for 3Moree and Festival of the Brave, including projections lighting and live film/feed. stART Productions developed and now funded by NSW Government as a one year project for the development of an in house youth led production team for MAVEN projects going forward
- Professional Aboriginal artists include David Leha, Kirk Page, Michael Leslie, Cathy Craigie, Ant Green, Aden Wessels, Andy Lysle, Bradley Harrison (Yogi), Yolana Lowata, Jaymen Drahm, Nicholas Lupi (some of these are profiles in attached resources; photos taken by Raphaela)
- Professional artists working in Armidale and Moree with emerging artists in regular intensives in community and off sight artist development sessions
- Festival of the Brave, Catharisis and Festival of the Brolga delivered in Armidale and Moree with audience reach over 1500 people
- New dance works created for Festival of the Brolga and Festival of the Brave. Local emerging hip hop artists working with Nick Lupi from Spit Syndicate in Armidale for festival performances. Eleven professional artists working with BE and emerging artists

- Update BE wAy toolkit in development
- 6 x 1 week intensive creative skill development blocks throughout the year with professional and emerging artists in preparation for a public outcomes
- New project, HOMETruths developed as a response to issues surrounding domestic violence in Moree and how the trans-generational violence marginalises women's participation in community projects. HOMETruths will be delivered through the MAVEN Project and uses Raphaela Rosella as the first year artist, Hiromi Tango as the second year artist and third year TBC

OUTCOMES

- The Maven Project alone created 15 arts employment opportunities, allowing for ongoing employment pathways, while 63 emerging artist dance, music, song, poetry/written word, production, photography, intensive workshops were held with 12 emerging artists.
- 1 academic paper written
- 469 community workshops
- 13 creative mentorships
- 1 installation work installed at the New England Regional Art Museum and Festival of the Brave
- 1 new work ADMIRE – photographic exhibition (Moree – 125 audience at opening)
- 2 small new works devised (dance and hip hop – Moree and Armidale)
- 3 public performances
- 2 community festivals with over 825 audience members
- 1 large outdoor projection
- 6 short films including one animation
- BE collateral material developed

- BE Ten Principles developed
 - 17% involved in industry internships outside of BE. 100% leadership participants worked on BE projects as mentors and leaders
 - 35% undertake study or industry related training (formal and informal)
 - 74% (23) group successfully run workshops with young people from disadvantaged cohort
 - 74% of leadership cohort earn money from working in the industry – arts
 - 25% group undertake financial literacy training
 - 93% leadership cohort sustained changes over year one (2014)
 - Quantitative and qualitative data demonstrated significant improvements in participant self-efficacy and capacity to influence their future
 - 15 arts employment opportunities were created, allowing for ongoing employment pathways
 - 63 emerging artist dance, music, song, poetry/written word, production, photography, intensive workshops held with 12 emerging artists
 - Artistic practices were lead by community with results demonstrating increased cohesion across community and with relationships with school. Over 90% of parents believe BE programs can improve school attendance, strengthen identity and help learning
 - 75% emerging artists indicate BE programs strengthen pride in culture and 78% indicate Maven BE programs strengthen relationships between themselves, young people and community
 - 5 conference presentations undertaken
- Artists articulate benefits of The Maven Project (likert scale used) * indicate where artists scored 4 or above
- *100% artists ownership over work

- *100% artists artistic independence and autonomy in creation of work
- *100% artists support of Aboriginal identity
- *53% artists creation of alternative pathways for building career
- 3 artists use Maven as springboard for getting new work with other companies
- 8 artists gain BE support to work on new creative ideas
- 3 artists develop new works to undertake with support of BE

AS CITED BY MAVEN PARTICIPANTS,
HIGHLIGHTS OF THE YEAR WERE;

- Performing for their mob at home.
- Young Goomeroi/ Anaiwan artists delivering workshops for young people in their community
- All participants demonstrated significant improvements in artistic skills
- 93% emerging artists said the project build confidence in self and what they could do. The same group said the project helped them think about their career and develop a career plan
- 53% said being involved in the project helped them better deal with difficult things that came their way
- 79% said they felt 'really positive' about their future but all said they wanted Beyond Empathy to support them in developing their careers as independent artists. They all said being an independent artist was 'very difficult' and earning a wage (staying off benefits) was the main thing that took them off course in developing their careers as artists
- 100% agreed that Beyond Empathy provided a safe place/ network of support to stay connected to community and creating work in community for benefit of young people
- 'family' was used by 46% of participants to describe Beyond Empathy

During 2014 to increase our readiness, respond to demand and focus on growth in online activity we have addressed and are in the process of developing technology and digital needs including, but not limited to:

Preserving and Archiving – improve our digital technology capacity to enable BE information (programs; products; partnerships; contacts; administration) to be created, stored and shared in digital form across the organisation, archive the ten years of artistic product created for easy access to it, so we can better teach, cross pollinate ideas, products and processes across our own organisation, with partners and individual practitioners.

Creation – research and trial new digital resources and new software including apps that allow our audiences to co-create artistic works with us, develop networks, partnerships and skills that build capacity for an innovative and interactive BE digital learning platform for practitioners and partners (e.g. particularly our programs which are school and community based).

Distribution and exhibition – continue to build our readiness, competence and skills to develop the platform for the sharing, mentoring and teaching of our CACD practice with our partners, sharing / distribution of information, processes and products like our [child] Protection animations with schools in the Illawarra and curation of artistic product created across program, issues and communities.

Operations – review our existing operating systems, BE wAy toolkit and its potential interactive development, development plan for new instructional resources, staff development plan, our capacity for online mentoring and learning capacity review and development, hardware, software and facility resource management.

Creating revenue – Sale of products such as DVDs and merchandise, like Video On Demand.

OUTCOMES

- Developed Digital Media Suite that supports children's creative expression, builds audience and includes the broader community in the art-making process using in-expensive technology available on smart devices
- BE app developed
- Built new BE storage system for archiving material
- New audience built for animating Protection material through life of the project
- Material launched on ABC Open
- Training conducted across organisation
- Work ongoing

2015 KPI'S

Roll up Summary

SONGLINES & THE MAVEN PROJECT

*Armidale/Moree
and beyond*

DESCRIPTION

The Maven project builds an Aboriginal community arts and cultural development hub in Armidale, NSW. The Maven Project will use a process which first engages, then works collaboratively on planning and creatively developing. The process is always about gathering together as a collective. Aboriginal autonomy and ownership sits at the centre of the Maven Project. The Maven/Songlines project develops stories with community and designs ways to present these stories back to community to celebrate the communities living history. It balances process and product ensuring the tension between the two processes creates outcomes for young people who fall outside the regular opportunities offered by community. Its use the arts as a way to build bridges and reconciliation between Aboriginal and non-Aboriginal young people, recognising their relationships are the future of the community.

Mavens are information-hoarders and Mavens are community influencers. Mavens are information brokers, sharing and trading what they know. To be a Maven is to be a teacher. But it is also even more emphatically to be a student (Malcolm Gladwell)

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • Measurement/data collection determined and approved by Board and community • 50 creative workshops • 6 creative mentorships • One major new work representing the voice of the community and is developed by community and young people and emerging Aboriginal artists, under the guidance of professional Aboriginal performing artists. • 2 small new works devised • 2 performances/public outcomes • ++ Positive increase in website hits, social media, friends, fans and followers. 4 short films 	<ul style="list-style-type: none"> • One academic paper written • 469 workshops • 13 creative mentorships • One new work ADMIRE – photographic exhibition (Moree) • 2 small new works devised (dance and hip hop – Moree and Armidale) • 3 public performances • 6 short films including one animation • Since October 2014 - Website sessions – 1182, page views 2303 = 67.85% are new visitors, 32.1% are returning visitors • 2 Festivals • 1 outdoor projection

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • 65% of young people identify Increase and improvement in the capacity of young people to influence their future • 50% emerging Aboriginal artists achieve their artistic and cultural ownership ambitions. • Employment generated through the arts. • + Positive increase in generational cohesion through our innovative approach of engagement with young people. • Development of our artists, existing, young and emerging through leadership and skills development in artistic practice. • Stimulation of arts and Aboriginal culture in NSW through documenting, evaluating disseminating our model and process digitally. • Robustness of artistic practice as a key determinant of community strength. • Articulation of a partnership model that nurtures cultural integrity, creativity, individual and community strengths. 	<p>Quantitative and qualitative data demonstrated significant improvement in participant self-efficacy and capacity to influence their future.</p> <ul style="list-style-type: none"> • 15 arts employment opportunities were created, allowing for ongoing employment pathways. • 63 Dance, music, song, poetry/written word, production, photography, leadership intensive workshops held with 12 artists and through partnership with 10 schools and other community organization. This included intensive workshops with up to 400 people. • Artistic practices were lead by community with results demonstrating increased cohesion across community and with relationships with school. Over 90% of parents believe BE programs can improve school attendance, strengthen identity and help learning. • 75% parents indicate BE programs strengthen pride in culture and 78% indicate BE programs strengthen relationships between children and community. • 2303 page views on website since October of which 67.85% are new visitors. • 5 conference presentations undertaken. • Artists articulate ownership over work, work on new ideas and confirm BE consistently provides artistic control and independence to artists. Three artists develop new works to undertake with support of BE. Two artists working on new creative ideas.

CATCH 22 & BOWRABEAT

Bowraville

DESCRIPTION

Catch 22 (Culture, Arts, Training and Community Help) and Bowrabeat is a partnership between Bowraville Local Aboriginal Land Council and the community that uses the arts to build greater cultural, social and economic independence of Aboriginal people living mostly on the Mission in Bowraville NSW.

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • 100 creative workshops. • Two residencies by Aboriginal artists • Three new works/bodies of work • One broadcast quality short film in development • Weekly radio program delivered • Junior land council established • Paid work for 9 local Aboriginal artists • Two artistic innovation camps • 85% of creators, participants included on disability spectrum • 100% of creators, participants are Aboriginal 	<ul style="list-style-type: none"> • 328 creative workshops • Didjital, Uncle Martin Ballangary, Joey Ahoy • 15 Coffins produced, Stilt Walking Show, Festival Parade Group, Bowraville Theatre Band Night • Story still in progress – Kai Tipping • 35 Radio Shows (http://www.2nvr.org.au/ Fans of the Business) • Junior Lands Council did not happen, however in its place is a relationship with PACE and 2 camps with YP. • Donna Brown, Joey Ahoy, John Wright Snr, Teleena Wright, Anne Edwards, Phillip Hall, Michael Tyreman, Dean Buchanan, Raymond Morgan, Jarrod Collins • Bush Art Boys, Homeland Foster Care Camp (Kai Tipping), Yarrahippini Festival Camp (Kai Tipping) • 2 YP with high physical disability needs were part of the workshops and outcomes as participants and creators. • 97% overall in Bowraville are Aboriginal participants and creators.

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • 730 online audience members • 60% of audience member rate the aesthetic and artistic quality as high • 2 creative developments successfully implemented • 2 emerging artists secure internships and experience outside of the community and rate the experience as high • New model for measuring impact in community implemented • Project partners rate above 60% for positive partnership indicators • 30% perceived capacity to influence future and 50% improved technical / creative skills – skills in visual arts, multi-media, new media, performance, music, writing, design • 35% work readiness skills • 65% improved cultural connection / moral identity and 50% improved artistic / creative skills. • 50% improved leadership skills and ability to use leadership skills to organize and execute an event. 	<ul style="list-style-type: none"> • 1130 Online audience members made up from Facebook and online-streaming with Kai Tipping • 78% of audience members rate the aesthetic and artistic quality as high. This is evaluated through stats from online social media tools. • The festival parade group is made up of primary school stilt walkers, drumming group and dance group and features masks and giant parade puppets. The festival parade group is now at performance level and tour to other festivals in the region. • Otis Lyons has attended 90% of workshops and has currently applied for contemporary music courses at a few of Australia's leading Universities. Jai Ridgeway has attended 60% workshops and is now in an internship with the drumming workshops and performances • Model being developed for Moree project. • The partnership with BLALC ended at June 30 2014. Festival Parade Group with Kai Tipping is being sourced for regional festivals and payment for young people. It has invited and allowed other partnerships to be developed with St Mary's Primary School, Bowraville Central School, Local Made (a CACD organization in Bowraville), Salt Water Fresh Water Festival, 2NVR Community Radio, Bellingen Youth Hub and Phoenix Disability Employment Service. • 50% of YP have the capacity to influence their own future; this is shown through their progress in their skills development, which they are now at performance level. 70% are at performance ready level. • 50% with 2 YP internships secured and 70% touring at performance level. • Through works created the program explored themes of cultural connectedness and community empowerment. 60% of Participants who actively engaged in workshops and performances showed increase in understanding of and connectedness to cultural concepts. • 80% of workshop participants turned up to the performances and were actively engaged in the community activity, which proves their ability to use self-determination and taking a leadership role at these community events and being able to partake in the execution of the event.

<ul style="list-style-type: none"> • 50% improved ability to work in a team and collaborate on projects with others. • 50% improvement in community and technical skills related to festival event • 50% improved technical / creative skills – skills in visual arts, multi-media, new media, performance, music, writing, design and 30% improved (intra and inter) personal / self-management skills • Overall: 65% overall increase in protective behaviors including positive sense of self, social connectedness, self control – temperance, skills, moral identity • 50% improved ability to work in a team and collaborate on projects with others. And 50% improvement in presentation, communication and technical skills related to regular radio program. 	<ul style="list-style-type: none"> • Festival Parade groups has lots of different individuals who make up the small performance groups which come together and which requires the ability to work together towards an outcome/performance which would be 70% in total. • 70% through volunteer training and participant workshops the community now has a functional creative hub surrounding this parade group with skills being developed ongoing workshops and participation in performance outcomes and creating links with services and continuing training. • 70% are at performance ready level and 50% improvement on intra and inter self-management skills through ongoing workshops, training and performance and links with community services. • These are identified by consistency of YP turning up to workshops and performances. There has been 70% increase on YP consistently turning up to workshops, training and performances. • Throughout the workshops there is ongoing training for vocal technique and articulation of ideas. Conversations were made that required participants to be challenged on their perceptions and ideas and also tolerant of others points of view. Throughout the workshops 50% of participants showed development of their skills to work as a group, prepare the Radio Show and learn music/vocal production skills.
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BLUE ROSE AND PROTECTION *Illawarra*

DESCRIPTION

Blue Rose uses a particular set of techniques in the style of project delivery and story telling (in film) while working with young people who experience recurring hardship. We will apply and adapt some of these techniques and story telling styles to a project working with people with severe intellectual disabilities. The film will tell simple stories and be impressionistic. We are interested in a film that is made “with” people with intellectual disabilities, where they are the main characters, rather than a film that is “about” them, or where they are mainly seen through the prism of characters who are not disabled. It is likely that people who do not have intellectual disabilities will appear in the film and therefore in the story. We are interested in visual story telling ways to convey a sense of how the person with an intellectual disability experiences the relationship with the non disabled person and to focus the story from that point of view.

Protection is a project that will create an animated film about childhood. Protection will work with people of various ages who experience constant or recurring hardship and will reinforce and educate about protective behaviors.

The stories for the animated film will be developed collaboratively with the people participating in the project and will explore two themes including we all have the right to feel safe all the time and there is nothing so terrible that you can't talk to someone about it. Adapting live action footage participants in the project will create through being “in” the footage will create the animation. Participants will also be hands on with the technical aspects of filming such as camera work and sound recording.

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • 80 creative workshops • 4 experimental development works • 1 installation work • 1 x successfully executed crowd funding campaign • 8 project partners secure 	<ul style="list-style-type: none"> • 160 creative workshops delivered • 29 experimental film and animation works produced • Partnership formed with Polyglot for 2015 Installation • 2015/16 • 14 project partners

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • 30% perceived capacity to influence future, • 50% improved technical / creative skills – skills in visual arts, multi-media, new media, performance, music, writing, design, • 50% improved leadership skills and ability to use leadership skills to organize and execute an event and • 50% improved ability to work in a team and collaborate on projects with others • 30% improved (intra and inter) personal / self-management skills • 50% Increase in feelings of social connectedness 	<ul style="list-style-type: none"> • Parents and carers demonstrated positive results around authorship and direction of Blue Rose films. • Children and families involved in Protection indicate increase in ‘film / technical skills’. • 76% Protection participants demonstrate improved leadership skills. The same group demonstrated improved ability to work as a team. • 85% participants indicate ‘feeling more connected to community’ as greatest benefit of involvement – ‘something to contribute to community.

DESCRIPTION

Mubali will improve the antenatal health of at risk young Aboriginal mothers and their unborn babies, resulting in improved birth weights (>2500g) and breast feeding up to and including six weeks. We will do this by using art as a bridging tool to connect severely disadvantaged young Aboriginal Women (14- 24) to local Aboriginal midwifery services and generalist health services. We will assist and support to establish informal Aboriginal mothers' 'local support groups' to enable connection and provision of health outcomes for young mothers and thereby the health of their unborn baby and new baby (birth to nine weeks old). Mubali will also train health professionals in local communities in the delivery of the program to ensure it is self-sustaining beyond our visits and intense program support.

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • 74 workshops • 1x women's gathering • 50 belly casts painted belly casts • 2 new communities • 1 national exhibition • 2 local exhibitions • 2 additional art products determined by community (birthing books early childhood development book – digital) 	<ul style="list-style-type: none"> • 265 Workshops with 107 Participants • Planned 2015 • 150 bellies painted • Redfern NSW • NA • Moree- Brolga Festival. Capalaba - we are working towards a belly exhibition and celebratory women's event probably mid 2015. Coffs - exhibition event early 2015 • Forster - exhibition event 2015 • Underway • Trained 7 workers • New partnerships through one off training day in Forster – to include Taree 2015, Gunawriira, Capalaba, partnerships with allied service including local dental, psychology mental health, child and family support incl. hearing, speech therapy, osteopath. • Partnership with Moree Tech High School and child care student working on Moree strategy.

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • Improved birth weights - 50% above 2500g • Improved knowledge about the birthing process - 65% demonstrate increased knowledge • Increased connectedness - regular and repeat participation in workshops for 50% of target participants • Improved rates of breast feeding - 70% breastfeed up to 6 weeks, 20% 12 months • Improved health of mothers - midwives report 50% increase in antenatal health check-ups and 20% reduction in babies that require neonatal care • Improved self-esteem - 50% young Mums indicate improved sense of self • Improved capacity to manage - 50% indicate more resilient by seeking help & external support. 	<ul style="list-style-type: none"> • Participants giving birth to babies > 2500. • 85 % positive improvements in antenatal health knowledge • All participants indicate greater feeling of connectedness through being 'part of something'. • 70% mothers breastfeeding longer than 6 weeks. • All mothers (participants) undergoing regular antenatal checks via group. • One baby in Moree and Capalaba into neonatal care. • All mums indicate feel stronger and happier being part of the group • 40% of Mums supported and access other allied services, including mental health and domestic violence support. • Mums show positive changes in trust and 'opportunity to talk with someone' 'about tough things' as most important aspect of group.

BREAKING BARRIERS, BUILDING FUTURES

National

DESCRIPTION

A leadership and skills development program that breaks down barriers builds new futures and creates new possibilities in the lives of the most disadvantaged and at-risk Young People (YP). The funding sought will be applied to Breaking Barriers, Building Futures, a proven long-term, innovative program that harnesses instinctive leadership through dynamic arts activities, new technologies, skills training, vital personal development tools. It engages, extends and develops acutely disadvantaged young people who live outside the normal boundaries of their community. The funding will be applied to the three major building blocks:

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none">• 350 YP involved in the workshop program in Armidale, Illawarra, Moree and Bowraville in NSW.• 35 YP directly involved in the Leadership Development Program program - extension intensive skills development program (all three major building blocks as listed)• 8 YP involved in industry internships.• 4 YP will gain employment in the arts industry at the end of three years.• 15 industry professional lending expertise, support and mentoring, building leadership skills with and for young people.• 20 support workers in local communities assist with development of leadership skills and potential.• 2000 community YP who experience the products through presentations, media campaigns and social media platforms.	<ul style="list-style-type: none">• 1518 participants across all projects and communities• 31 YP involved in leadership development program• 5 Involved in industry internships• Underway• 14 industry professional lending expertise• 19 support workers• 9491 audience members across all projects and media platforms

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • 50% leadership group undertakes successful internship or work experience opportunity. • 50% enroll in study or industry training • 65% group successfully run workshops with young people from disadvantaged cohort • 50% of leadership cohort earn money from working in the industry – arts • 100% group have leadership development plan articulated with mentor • 30% group undertake financial literacy training • 60% cohorts sustain changes over one, 50 % sustain changes over two and 33% sustain changes over three years. 	<ul style="list-style-type: none"> • 17% involved in industry internships outside of BE. 100% leadership participants worked on BE projects as mentors and leaders. • 35% enroll in study or industry related training (formal and informal) • 74 % (23) group successfully run workshops with young people from disadvantaged cohort • 74% of leadership cohort earn money from working in the industry – arts • 100% group have leadership development plan articulated with mentor • 25% group undertake financial literacy training • 93% leadership cohort sustained changes over year one (2014) • As cited by leadership participants the highlight of the year was <ol style="list-style-type: none"> 1. Young Gomeroi/ Anaiawan artists delivering workshops for young people in their community 2. Performing for their mob at home.



DESCRIPTION

Euraba translates as the “place of healing” coming from the Eurah, a local bush from our Country used for medicinal purposes and ba meaning place. As a ‘healing place’ Euraba is not one but many things – creating art, making paper, and strengthening our community. For the past 24 months BE has supported Euraba to ‘get back on track’ and build on its strengths. In working with Euraba on the articulation of their plan, BE has committed to ensuring that over time, Euraba becomes a self-sufficient organisation, with a strong and diverse funding base, robust governance structures and recognized for its production of innovative and vibrant artistic product.

The next 12 months involves BEs exit strategy with Euraba but maintaining an artistic and CACD relationship with Euraba collaborating on projects of mutual interest.

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none">• One collaboration developed• Exit strategy executed	<ul style="list-style-type: none">• Collaborative project developed• Formal exit undertaken from previous support relationship

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none">• Euraba doors open, sales increased, exhibition secured 12 months out, functional board, audit completed	<ul style="list-style-type: none">• Sales increased by 60%• 3 exhibitions• One international collaboration in development• Social enterprise model investigated for sustainability

DIGITAL *Technology*

OUTPUTS

ACTUALS

- BE App developed
- Online storage and archive developed
- New website built
- Technology audit partially completed and still ongoing
- Staff are all digitally competent with mentoring from Pantellis Rousakis
- BE is now on the 4g network for broadband and phone

STRATEGY AND FUNDRAISING

National

DESCRIPTION

Our innovation is our process. We harness the skills and experience of our CACD artists to discover new ways of creating art to achieve social change. We allow works of art to evolve within multi-layered community engagement. Our methodology is flexible and adaptable, acknowledging the distinctiveness and differences of the communities we work within. No two communities are the same and circumstances are always changing. Over the next 12 months we will work on the development of two strategic initiatives, shifting our focus to working within well established systems (disability and education) to transfer BE skills and ways of working to enhance outcomes for both partners. Our strategic initiatives will continue to strengthen and build our leadership role locally and nationally through influencing perceptions, increasing partnership projects, succession planning the intellectual property of BE to communities, organizations and agencies.

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • 2 x cross sector partnerships established for delivery of projects 	<ul style="list-style-type: none"> • Southern Cross University and Art Incubation Hub Deakin University

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • Deliver year's results on an overall break even basis (core plus all projects combined) • Identify and secure funding sufficient for program delivery in 2014/15, with overall revenues approximating those contained for the year in the strategic plan • Develop (and gain board approval for) at least one new, or substantially expanded, strategic initiative for 2014/15 • Deliver positive outcomes (as acknowledged by local services and community participants) for young people participating in programs and projects identified by evidence gained in media coverage, survey outcomes, recognition from partners 	<ul style="list-style-type: none"> • Better than expected financial outcome at year end • Funding for 2015 year secured, budgets approved • Focus on development of new artist works • Positive year end results

IMPACT MEASUREMENT

National

DESCRIPTION

Our impact measurement goal is to activate a framework that enables us to embed evaluation and performance assessment into our program design and the life cycle of our projects. Logic models are a logical or systematic way to articulate and share understanding about the relationship between what is invested (money people expertise) + activities (what we do) + outputs (people served, things created) + outcomes (changes that happened in people or community) resulting in IMPACT - long terms changes in people, policy or practice directly attributable to Beyond Empathy's work.

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • 1 paper 	<ul style="list-style-type: none"> • One independent paper completed by Professor Geoff Woolcock Adjunct A/Professor - QUT and Griffith University

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • Complete take up by BE team 	<ul style="list-style-type: none"> • Undertaken

BOARD DEVELOPMENT

National

DESCRIPTION

Further extend capacity of Board

OUTPUTS

PLAN	ACTUALS
<ul style="list-style-type: none"> • New funding • Each Director visit community for event and or workshops 	<ul style="list-style-type: none"> • Two new funding relationship secured • One new relationship underway – for potential new funding relationship in 2015

OUTCOMES

PLAN	ACTUALS
<ul style="list-style-type: none"> • Directors secure new funding • Directors build and demonstrate greater effectiveness in fundraising 	<ul style="list-style-type: none"> • One Director secured new funding • One Director introduced new potential donor for 2015 • Improvement in focus on fundraising

