

2012/13
Impact Report



Thank you

In just 18 short months, the Sydney Story Factory has touched the lives of thousands of young people.

This has only been possible because of the wonderful support we have received. We would like to thank, in particular, our Principal and Founding Partner, UBS, for the foresight they showed in backing us so early, and the generosity they continue to bestow on us.

We also thank our major founding partners: Dusseldorp Forum, McLean Foundation, Limb Family Foundation, Vincent Fairfax Family Foundation, Nelson Meers Foundation, Westpac Foundation, Cultural Fund of the Copyright Agency, Sky Foundation, and Lord Mayor Clover Moore's Salary Association.

We feel so fortunate to enjoy the support of these and many other individuals, corporations, trusts and of course our hundreds of volunteers, who so generously give their time.

Thank you from us, and from the students we work with.



Cath Keenan

EXECUTIVE DIRECTOR & CO-FOUNDER



EXECUTIVE DIRECTOR'S REPORT

Dear Supporters,

It's 18 months since your generosity helped us open the doors of the Sydney Story Factory. Since then:

- more than 2,600 students have participated in our programs.
- on average, they have received 3 hours of personal attention to their writing from our corps of more than 550 trained volunteers.
- approximately 20 per cent of students are Indigenous and 40 per cent from language backgrounds other than English.

But we are a creative writing centre and it is the students' stories, rather than the numbers, that best tell you about the impact of your support. In these pages, we share those stories with you. With your help, our students have achieved extraordinary things.

Our small staff also has a story to tell. They have worked tirelessly to ensure our programs reach the children who will most benefit from them. There is still more to do – that's one reason we've embarked on The Home Project, a community writing project about Redfern – but we have made big strides.

We have strong relationships with local schools, and with community groups including the National Centre of Indigenous Excellence and National Aboriginal Sporting Chance Academy. We firmly believe that collaborating with other organisations is key to maximizing the impact of your support.

All our programs aim to improve young people's writing skills, enhance their self-confidence and creativity, hone their empathy, and develop their love of writing and learning.

We have begun a rigorous long-term evaluation looking at all these

variables, but it will always be the looks on the students' faces that most move us.

Every afternoon, they barrel into the Martian Embassy with huge smiles on their faces, bursting to write the next installment of their stories. That they could be so excited about writing often surprises their parents and teachers – and themselves.

But once they have discovered that love of words, once they have been lit up by its ability to connect them to, and imprint themselves on, the world, they can never go back.

Your support is helping change young people's lives, one story at a time.

Thank you.

Cath Keenan
Co-founder and Executive Director

Michael Gonski

PRESIDENT



PRESIDENT'S REPORT

Dear Supporters

Cath and I usually write to you about the stories that make Sydney Story Factory a special place for kids (and adults too).

However, there is another story hiding within the walls of the Martian Embassy. A story of the leadership and confidence required to serve the creative needs of young people in Sydney and to ensure that the Sydney Story Factory continues to maintain its stature as an innovative and thriving organisation.

With the guidance of our passionate staff and our caring community of volunteers, Sydney Story Factory has grown from a small collective on a shoestring budget to an entrepreneurial enterprise ready to expand its horizons.

We are now what I would consider a 'mature' start-up. We are an organisation with a few years under our belt and the

figures to show that our concept works. We are still however small enough to be malleable and move with the increasingly fast paced life we live in.

Like me, I am sure you will be keen to look at our financial statements at the back of this document, and we are proud to show you how your gift has been used and how we raise our funds.

It is often difficult to decide whether to make a donation when the money may not all go directly to funding a particular project. To me, it takes a particular type of philanthropist, one which must be applauded, to understand that in today's not-for-profit world, backing the brains and the bricks and mortar of an organisation can produce much more significant returns than merely donating directly to a program.

I say this because I believe that Sydney Story Factory is built on a solid

foundation of financial accountability, transparency and ethical conduct. If we can keep the lights on in the Martian Embassy and the incredible staff engaged and motivated then we only require one more element for our continued success: YOU.

I hope that you will continue to test us on what we can do better, who we can collaborate with and how we can make more children smile.

Thank you once again for your support.

Michael Gonski
President, Sydney Story Factory Board



2,645

student enrolments

case study Fairfield High School

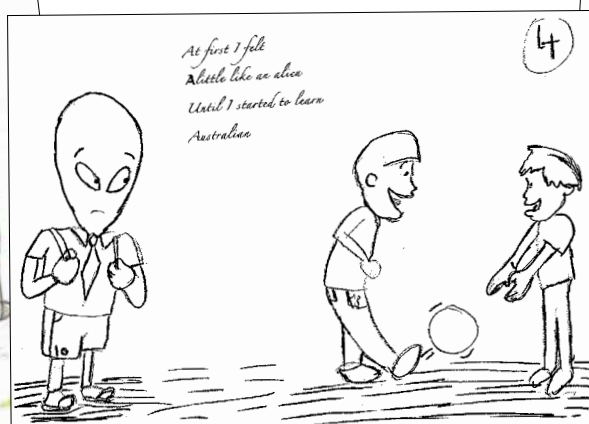
In mid 2013, Nick Domenicos, a teacher at Fairfield High School, came up with a wonderful project to welcome newly arrived refugees to their school. Nick was working with a group of year 11 students

11 students to interview year seven students who had recently arrived in Australia about their journey here, with the aim of turning the students' stories into picture books. Early in the project Nick

series of workshops in which the students developed their stories, storyboarded ideas, and finally illustrated/designed their picture books.

During terms three and four, the 11 Fairfield High students

The resulting books were fantastic, the year 11 students were exceptionally proud of their efforts and very excited about presenting the year seven students with their story.



who were transitioning from the school's Intensive English Centre to mainstream classes.

As part of a focus on narrative, Nick organised for the year

contacted the Sydney Story Factory to discuss bringing his students to a workshop based on the project. From this initial discussion we worked with Nick to create a

completed three two-hour workshops, working with a group of six volunteer tutors and four volunteer illustrators to realise their vision of the story.

UBS Workshop Program

Over the past 18 months we've developed a suite of one-off workshops, and short series of workshops, for school groups visiting the Sydney Story Factory. We've had classes come from as far as Fairfield, Lakemba, Ryde,

Meadowbank and Warilla on the South Coast. We've worked with students from behavioural schools around Sydney and beyond. And of course, we've also welcomed multiple classes from the local schools we regularly partner with.

1238 students

73 WORKSHOPS

33 SCHOOLS SERVED

239 HOURS OF WORKSHOP TIME



9,000

VOLUNTEER HOURS
WORKED

case study Jessica Hannah

MOTHER OF JASPER & INDIGO

"My two children, Indigo, 11, and Jasper, 8, have both attended the After-School Program at the Sydney Story Factory for three terms. Both my children get so much from attending the Factory.

The Sydney Story Factory has made a huge difference to my son Jasper. Jasper has a problem with hyper-mobility in his hand which means he has trouble holding a pencil. He's been seeing an occupational therapist now for a few years.

Last year he had trouble with expressing thoughts and couldn't get them on paper - so much so that he was immobilised. His teacher said he was very creative but often could not even write a word on paper.

When he came to the Sydney Story Factory, he received

one-on-one tutoring and individualised attention which I believe has been extremely beneficial. A year later he now enjoys writing, he doesn't need his finger splint, and he is not pushing holes through the paper as there's no anxiety.

When he is writing he doesn't have the same pressure at the Sydney Story Factory as he does at school, where he compares himself to other children and receives very little focused individual attention.

My son's confidence has grown enormously, and more importantly so has his ability. He is now reading out works that he has created. His teacher has noticed that his story writing ability has grown incredibly, and she said that the things he is writing now

are so good that she tells him he needs to finish them off. This wasn't even conceivable last year.

My children have been exposed to different forms of writing that they wouldn't come across at school. They have looked at writing personal memoirs, poetry, they have written a pantomime that they are now rehearsing. This has been

an incredible experience for them, having written something and now acting out their own words."

“His teacher has noticed that his story writing ability has grown incredibly”



After-School program

Over the last 18 months, children such as Indigo and Jasper have attended our term-long After-School Programs. The programs are run after school Monday to Thursday, and

all lead to the creation and publication of a substantial piece of work from poetry to short stories, memoir, a radio play about a Martian invasion, and a pantomime.

32% students from non-

English speaking backgrounds

22% indigenous students

361 students

24 workshops

51 schools served

7 average hours of personal attention received in 1 term



586

VOLUNTEERS SCREENED
& TRAINED

case study Yarrie Bangura

YARRIE IS FROM SIERRA LEONE and lived in a refugee camp in Guinea before she arrived in Australia

"I'm so blessed to have Sydney Story Factory in my life. It is a very special magical place I feel in my heart. I really love this place.

Whenever I am there I feel reborn again. Everything since is well with me. I have no worry, sadness or pain. My soul is full of joy.

Helen, Lesley and the other volunteers make it a very special outstanding place.

I feel so lucky to have help from inspirational people. It has a great impact on my life and has changed me a lot, encouraging me to write.

Having this workshop at



It has a great impact on my life and has changed me a lot, encouraging me to write



Redfern is a great idea, it gives real meaning to multiculturalism; the door is open to everyone to come and feel at home. This place I will forever remember."

Home away from Home.

by Yarrie Bangura

Ripped from my homeland
like an unrooted tree
Transplanted to a new land
Here I took root.

The lingering sufferance
from my homeland
Severed limbs scattered
Like jagged, discarded
branches
I stand on blood soaked
earth
My feet caked in gore
Frantic with horror.

Running into the arms of
Aunty Australia
Scattering seeds from
Mama Africa
The earth is cool and green
The waterlily shoot from the
mud.
Aunty received me with
open heart.
Innocence revived.



Sunday Program

Yarrie is one of the talented students who have come to the Sydney Story Factory to work one-on-one with our wonderful tutors in the Free Writers' Guild on Sundays.

Our Sunday classes are for high school students, and they attract a small but

incredibly dedicated group of young writers. Some of these students travel large distances to write for up to five hours every Sunday.

They write stories of rare insight and flair, like Yarrie's poem, excerpted above.



and working hard, by the time she moved to Redfern in 1917 she had lived in at least twenty different addresses. As well as that, taught her son John how to budget and set for himself, and after a lifetime of hard work her son produced her to beautiful places around Sydney, mainly Redfern, houses open to the public. She lived to see her son on the Sydney, and she died on March 16 1932.

P2

Handwritten notes on a piece of paper, partially obscured by a red pushpin. The text is mostly illegible but appears to be a list or notes related to the project.

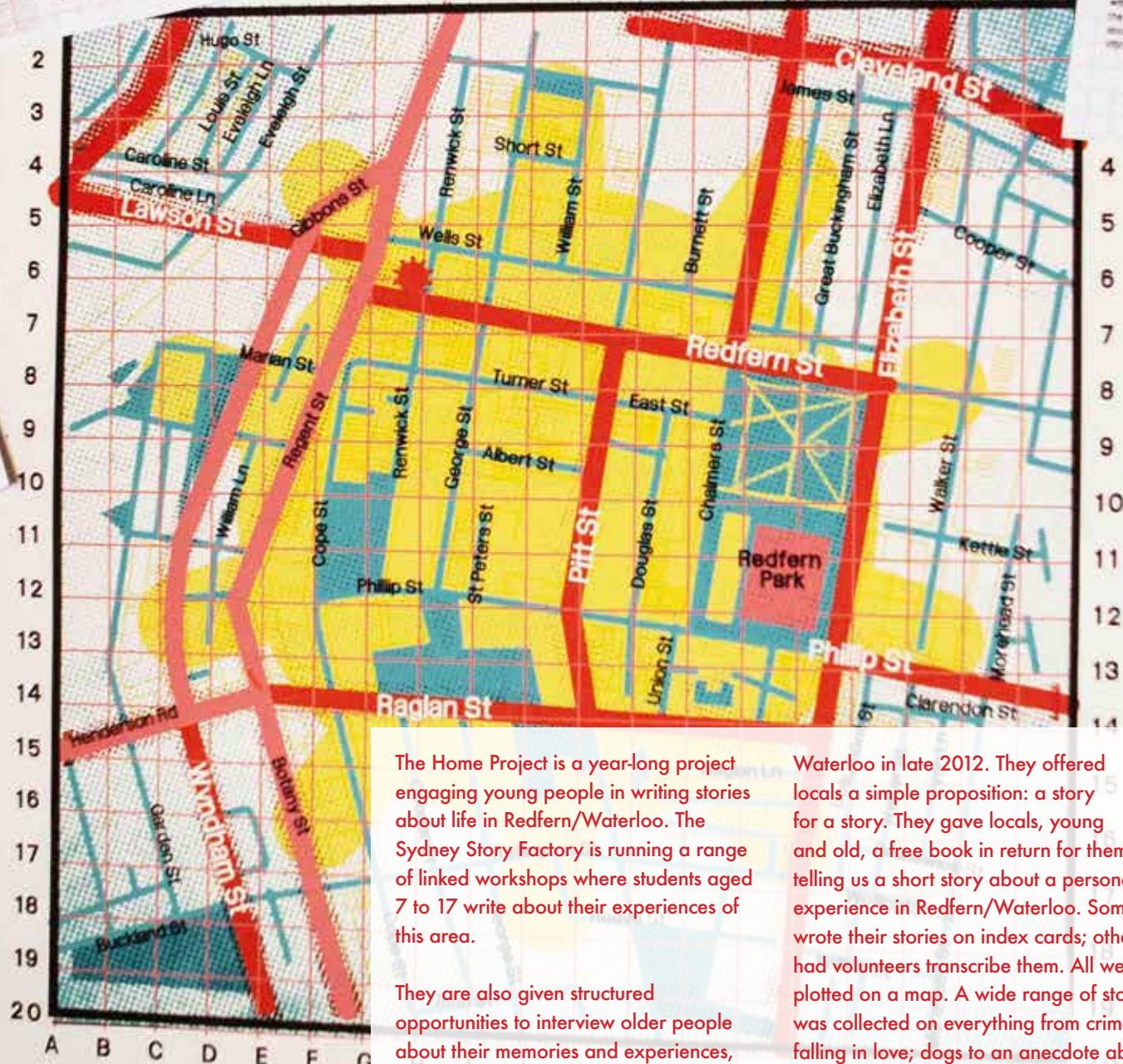
the HOME project



Chika (25)
I only moved to Cleveland to live with my mother and I only community garden is around the corner and I only for a week. I was wanted at it for a week. All come welcome. everyone talk to me. I was told to deliver what I needed. I was an incomplete though. I was not being taught in the other.

Anon
My favourite person is from me in Redfern. I have more than 20 years with him. He has been the same friend since about me with and great visit him.

E F G H I J K L M N O P Q R S



The Home Project is a year-long project engaging young people in writing stories about life in Redfern/Waterloo. The Sydney Story Factory is running a range of linked workshops where students aged 7 to 17 write about their experiences of this area.

They are also given structured opportunities to interview older people about their memories and experiences, and are working with Cathy Craigie and her team of volunteers and professional authors, Indigenous and non-Indigenous, to write these stories - and their own - in diverse and interesting ways.

The seed for the Home project emerged when Sydney Story Factory volunteers attended Family and Culture Days in

Waterloo in late 2012. They offered locals a simple proposition: a story for a story. They gave locals, young and old, a free book in return for them telling us a short story about a personal experience in Redfern/Waterloo. Some wrote their stories on index cards; others had volunteers transcribe them. All were plotted on a map. A wide range of stories was collected on everything from crime to falling in love; dogs to an anecdote about a piano left in an alleyway.

The stories gave a wonderful cross-section of life within this vibrant and changing community and we wanted to do more with them. So we consulted our local advisory panel of community elders and representatives. This resulted in a decision to create the Home Project.

Mapping the Streets
Memories of
coming soon from the Sydney Story Factory

and Brady Jackson (4 and 3 years old).
I remember we were playing in the Park at 1.
I decided they wanted to jump into it.
to cool down they splashed and jumped
and they were tired then left to go home.

CATHERINE WELCH (42)

JONATHAN CAMPBELL (4)

Cathy Craigie

Project Leader, The HOME Project



"As the Executive Director of the First Nations Australia Writers' Network, an advocacy and facilitator service for Indigenous writers, I have always been interested in the connection between reading and writing, especially in Aboriginal communities where there is a high illiteracy rate.

Having lived in and around Redfern when I was growing up, and then working in the area, I knew that there was a very strong community in an area often perceived negatively by outsiders. I wanted to hear and tell the stories of this place

and show the many layers of a community that has an amazing diversity of cultures and histories.

In the schools we have worked in, the kids have all shown great interest in the Home Project. They have delighted us with their stories of their favourite places and why they love living in this community. The young people became more confident

in their writing and storytelling. They also became more aware of the history of the area and learnt about new places.

The Home Project creates an opportunity for the community to speak and tell their side of the story. Redfern/Waterloo has often been seen as a no-go zone for Sydneysiders but the project shows that there is a dynamic community here."

They have delighted us with their stories of their favourite places and why they love living in this community





1,040/39%

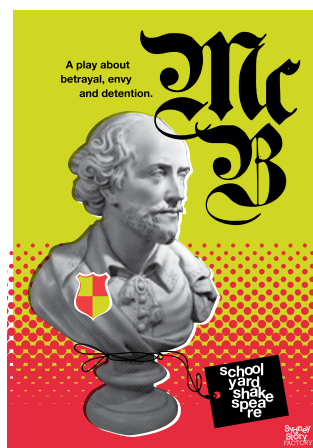
Students from non-English
speaking backgrounds
(our goal - 20-30%)

Our bookshelf

Almost every project we take on at the Sydney Story Factory ends with the publication of a professionally designed, illustrated and bound book. Some of the projects take only two hours, some take several months, but in the end students leave with the excitement of seeing their names in print, having their voices heard and their hard work celebrated. Our publications this year include:



A collection of crazy inventions by primary students.



The tale of Macbeth, reimagined for the high school playground.



A Choose Your Own Adventure novel by primary school students.



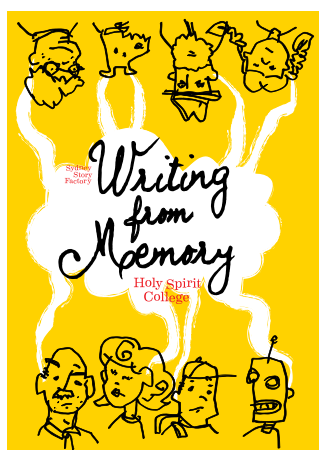
Survival monologues written by primary students.



Comedy scripts and performance pieces by primary students.



Food writing, reviews and television scripts by high school students.



Memoirs from high school students.



A what's on guide for trolls and ogres written by primary students.



A collection of hand crafted 'zines by high school students.

7,633

total hours of personal
tuition received by
students



Uma Kali Shakti

VOLUNTEER TUTOR

"I was taught by my mother from an early age that the importance of volunteering lay in sharing. I've been sharing food, energy, time, compassion and love all my life, in a multitude of ways, in various communities.

The most recent is my commitment to the Sydney Story Factory where I've been for about 14 months.

I started off in the shop so I could get a feel of the place and "suss" it out first. Then after watching the

faces of the children, I could see how much they were genuinely enjoying themselves. Then I realised many of them, of their own volition, were returning enthusiastically time and again.

Meanwhile the adult volunteers led by the magic Richard all seem to be of a like mind – loving, caring, dedicated to ensuring children's imagination and creativity are nurtured, bringing out their potential in myriad ways. How could I resist the opportunity to join in?

So I became a tutor and what a glorious challenge this has proved to be. The fun and laughter amongst the joy of discovery – mine as well as the children's.

I had the honour, privilege and the slightly scary responsibility of directing The Quartercorn, Mr Sinister and the Stolen Fairy Tales, the pantomime the children wrote themselves which was performed before Christmas 2013. It had a cast of 26 children, plus performances of the same script by 11 adult actors.

If my gushing feedback doesn't convince you of the priceless rewards of being involved in the Sydney Story Factory and hanging out at the Martian Embassy, I'll be very surprised."

If my gushing feedback doesn't convince you of the priceless rewards of being involved in the Sydney Story Factory, I'll be very surprised



Uma is one of nearly 600 people trained by the Sydney Story Factory as a volunteer tutor.

Volunteers are our most valuable resource in igniting the creativity in young people. These amazing individuals lend a hand on a regular basis, tutoring young people, selling Martian Embassy merchandise, fundraising, helping with office work and at our events, and truly becoming part of our family.

Volunteering at the Sydney Story Factory not only makes a positive change in the lives of young people but often makes a strong impact on those giving up their time too.

Volunteers are essential to the success of the Sydney Story Factory – we send you all a planet-sized thank you.

A photograph of two Indigenous students in a classroom. The student in the foreground is a young woman with dark, curly hair, wearing a blue and white school uniform with 'SOLDIER' visible on the sleeve. She is looking down at a book or paper. Behind her, another student is partially visible, wearing a grey shirt and a white headband with colorful polka dots. The background shows a classroom setting with bookshelves and various items.

522/20%

Indigenous students
(OUR goal - 10-20%)

case study Caroline Stewart

EXECUTIVE OFFICER, UBS AUSTRALIA FOUNDATION

UBS's support of the Sydney Story Factory has enabled our organisation to give back to the community in a genuine way and play a small part in educating and developing a creative spark in all the young people who walk through the doors of the magical Sydney Story Factory.



"UBS's partnership with the Sydney Story Factory has proven to be both beneficial and rewarding.

What is most exciting has been the incredible sense of cohesion and support that has flowed through the organisation. Employees at every level have embraced our relationship and enhanced outcomes through internal initiatives to support Sydney Story Factory.

UBS's support of the Sydney Story Factory has enabled our organisation to give back to the community in a genuine way and play a small part in educating and developing a creative spark in all the young people who walk through the doors of the magical Sydney Story Factory."





128

Publications Printed

Professor Robyn Ewing

PROFESSOR OF Teacher Education and the ARTS, Faculty of Education and Social Work, UNIVERSITY OF SYDNEY. VICE-PRESIDENT OF THE SYDNEY STORY FACTORY



EVALUATION REPORT

From its inception, the Sydney Story Factory has been committed to conducting a rigorous, long-term evaluation of how its programs impact on students, volunteers, parents and the community more generally.

While there are a number of American and British studies that demonstrate conclusively the many benefits of quality arts programs for young people, there have been fewer similarly rigorous Australian studies, and none specifically looking at how creative writing can change children's life chances.

One of my roles on the Board has involved oversight of the team that is designing this evaluation. A team of evaluation and literacy experts from the University of Sydney, including Honorary Associate Professor David Smith, Associate Professor Jackie Manuel, Dr Aek Phakiti and PhD student Amy Mortimer, have created a multi-

dimensional evaluation plan which will look at the following variables:

- Improvements in written and oral communication
- Creativity
- Self-confidence, self-efficacy and resilience
- Enthusiasm for/engagement in the learning process
- Motivation to write and communicate more broadly
- Empathy

A pilot evaluation was conducted in Term 2, 2013, and following ethics approval in May 2013, the full evaluation program commenced in Term 3, 2013.

The evaluation will continue for some years. Both qualitative and quantitative

data is being collected from students, parents, teachers, volunteers, and board members through a combination of surveys, interviews, focus groups and analyses of written work. Data analysis began in late 2013 and we will have preliminary data to present early in 2014.

We are very excited about the potential of this study to break new ground in demonstrating the longlasting benefits of quality creative writing programs for children and young adults.

Our results will be shared widely and we are confident will make a valuable contribution to policy and practice debates about the importance of quality arts experiences and processes in young people's lives and education.

Professor Robyn Ewing
Vice President - Sydney Story Factory

Statement of financial position

	2013	2012 (Feb 2011 - June 30 2012)
CURRENT ASSETS		
Cash	564,964	267,871
GST receivable	6,594	5,724
Prepayments	3,065	457
Inventory	-	7,244
TOTAL CURRENT ASSETS	574,623	281,296
NON-CURRENT ASSETS		
Property, Plant & Equipment	418,063	464,950
Security deposit	4,583	4,583
TOTAL NON-CURRENT ASSETS	422,646	469,533
TOTAL ASSETS	997,269	750,829
CURRENT LIABILITIES		
Trade payable and accruals	29,675	16,016
Security deposit	7,715	5,512
Property, Plant & Equipment	9,564	3,793
Security deposit	10,511	10,511
Deferred revenue	357,299	-
TOTAL CURRENT LIABILITIES	414,764	35,832
TOTAL LIABILITIES	414,764	35,832
NET ASSETS	582,505	714,997
EQUITY		
Retained profits	582,505	714,997
TOTAL EQUITY	582,505	714,997

Company financial statements

Statements of cash flows for the year ended 30 June 2013

	2013	2012 (Feb 2011 - June 30 2012)
CASH FLOWS FROM OPERATING ACTIVITIES		
NET CASH FLOWS FROM/ (USED IN) OPERATING ACTIVITIES	342,054	352,371
CASH FLOW FROM INVESTING ACTIVITIES		
NET CASH USED IN INVESTING ACTIVITIES	(44,961)	(84,500)
NET INCREASE/ (DECREASE) IN CASH HELD	297,093	267,871
CASH AT BEGINNING OF FINANCIAL YEAR	267,093	-
CASH AT END OF FINANCIAL YEAR	564,964	267,871

Financial statements

Income statements for the year ended 30 June 2013

	2013	2012 (Feb 2011 - June 30 2012)
REVENUE		
Donations (see pie chart for breakdown of donations)	247,420	435,359
Contributions of benefits in kind	-	380,450
Contra revenue	-	93,182
Memberships Dues	1,409	3,363
Workshop Income	1,015	5,700
Event proceeds	16,315	29,889
Shop sales	15,150	1,034
Interest income	7,415	405
TOTAL REVENUE FROM ORDINARY ACTIVITIES	288,544	949,382
EXPENSES		
Cost of sales	(19,081)	(12,018)
Advertising expense	-	(93,182)
Employee expense	(195,545)	(60,737)
Property expense	(58,525)	(35,792)
Audit fee expense	(10,000)	(10,000)
Promotion and fundraising	(2,682)	(7,282)
Workshop expense	(17,009)	(1,980)
Merchant fees	(70)	(1,875)
Insurance	(6,018)	(3,444)
Association administration	(15,691)	(6,602)
Depreciation	(91,848)	-
Other expenses	(4,567)	(1,473)
EXPENSES FROM ORDINARY ACTIVITIES	421,036	234,385
NET SURPLUS/ (DEFICIT) FROM ORDINARY ACTIVITIES BEFORE TAX	(132,492)	714,997
Net surplus/ (deficit)	(132,492)	714,997
TOTAL CHANGES IN EQUITY	(132,492)	714,997
Other comprehensive income	-	-
TOTAL COMPREHENSIVE INCOME	(132,492)	714,997

BREAKDOWN OF DONATIONS RECEIVED

