

StoryFACTORY

ANNUAL REPORT 2018-19



CONFIDENCE & POSSIBILITY

In 2010, when Cath Keenan was a Senior Arts Writer at *The Sydney Morning Herald*, she watched a video that would change her life.

In a TED Talk, author Dave Eggers outlined an idea so simple and powerful that it couldn't be ignored - that when adults encourage and support writing and creativity in young people the results are nothing short of life-changing.

Eighteen months later, in 2012, Cath and her friend and fellow journalist, Tim Dick, opened the doors of the Story Factory, a one-of-a-kind creative writing centre for marginalised young people, right in the heart of Redfern.

The need was daunting.

An OECD study of Australians aged between 15 and 74 found that 43.7% had below-proficiency-level literacy. The results were significantly worse for Indigenous Australians.

But as Story Factory grew we recognised something astonishing - that kids, when encouraged to write and to tell their own stories, grow in confidence.

They stop dreading class and begin to look forward to it. They stop feeling shame about what they can't do and start to feel excited about what they can do.

All photos provided by Story Factory except on pages 8 and 23 by Jacqui Manning.
Thanks to Sean Mooney for his help in preparing this Annual Report.
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WHEN A SENSE OF CONFIDENCE
AND POSSIBILITY BEGINS TO
BLOOM, THE EFFECT ACROSS
THE ENTIRETY OF KIDS'
EDUCATION, AND THEIR LIVES,
IS LIMITLESS.

Today, more than 20,000 kids have discovered that feeling through the Story Factory. We want every child to have the opportunity to get the most out of their education, and discover the power of their own imagination.



KONICA MINOLTA

STUDENT WRITING

Some people might think I'm slow
But I'm fast like the prickly pear
and flexible like the passion fruit vine

At school they might think that I'm amusing
But I'm smart like the palm tree
and learning like the baobab tree

At home they think that I'm naughty
But I'm good like the banksia
and funny like the weeping willow

Every day I'm more and more happier
Because I'm caring like the palm tree
and healthy like the passion fruit vine

Tiarna

Shalvey Public School

Look at the direction of the wind from the trees' leaves and follow them until there are no more gaps. Even in good there is evil, in bad there is good. Don't be the bad one. Show others how to follow the light and avoid the dark. Use the dark as energy for positive things.

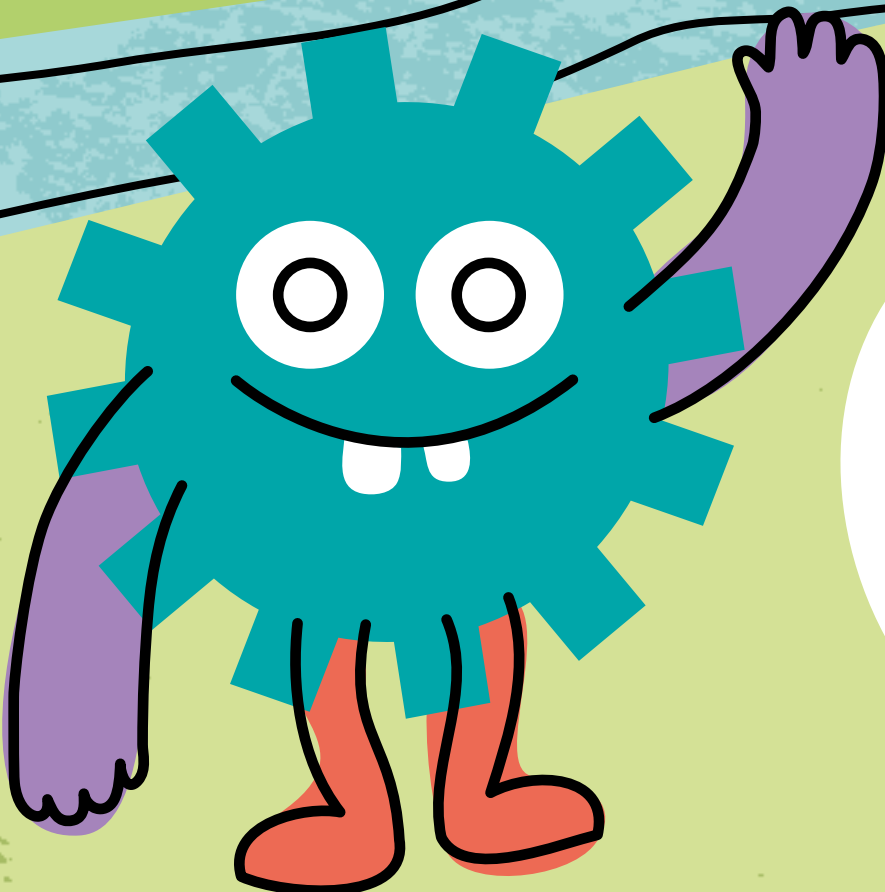
James

Airds High School

What no one understands about books is that there's no such thing as fiction. There's a magical place with lush green grass that feels like a fuzzy ball, a gentle river that curves through the fields before connecting into the ocean. In this meadow all the creatures that parents claim are mythology live in peace. There is one Author and one Illustrator. But sometimes young kids can find this place.

Lily

Chifley College Dunheved



He is the best. He is the best because he is friendly and kind to the new monsters. He is the best because he is quite funny and courageous. He is funny so he can cheer people up. He's the best because he's a helper. He is the helper for big jobs because he is literally BIG! So he's pretty friendly and big but mostly friendly.

Anthony

Mount Pritchard East Public School

19

Chickens with complex inner lives, explored in picture books, scratching around in a yard near you

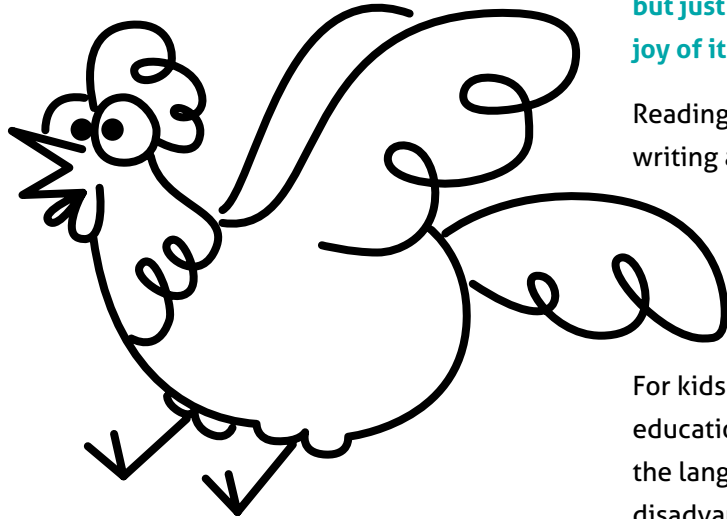
- Stats from Story Factory Land

EXECUTIVE DIRECTOR'S REPORT

How often are kids encouraged to write for fun? To write a story, or jot notes in a diary, or write poetry or a script or a comic? Not for homework, and not to check how they're going, but just for the sheer, unwieldy joy of it?



Reading allows us to enter other worlds, but writing allows us to *create* worlds.



**READING IS ACCESS.
BUT WRITING IS AGENCY.**

For kids who struggle with aspects of their education - because of access to resources, the language spoken at home, or entrenched disadvantage - it's all too easy to disengage at school, and find themselves locked out of opportunities later in life because of it.

To engage with writing and to discover your own creativity, free from the shame of test scores and judgement from others, can be one of the most powerful experiences in a young life.

This belief in the power of creative writing underpins everything we do at Story Factory. We do this, yes, to improve their literacy - to address those declining test scores and give kids the tools that are essential if they're to do well at school - but it's also about more than that.

It's about teaching kids that they have a story to tell, and their story matters.

To date we've helped over 20,000 kids (and counting!) discover this crucial truth. We believe that every child deserves a sense of agency in their own lives. Thank you to everyone who has joined with us to make that dream a reality.

Dr Catherine Keenan AM
Executive Director & Co-founder

" I LEARNED THAT THERE'S NOTHING TO BE SCARED OF AND WE SHOULD USE CREATIVITY. THANK YOU FOR INSPIRING US. "

- Student Feedback

" I LIKED HOW WE HAD FREEDOM OF WHAT WE WROTE. "

- Student Feedback

" I AM MORE PROUD OF MYSELF, AND I AM PROUD TO BE CHOSEN. "

- Student Feedback



BOARD PRESIDENT'S REPORT



I must begin by recognising the contribution of everyone who participates in Story Factory - our students, our storytellers, volunteers, the teachers and the visionary leadership of Dr Cath Keenan

AM, who leads this very special organisation and drives the guiding principles we work to.

It's been another year of significant growth for the Story Factory, centred around our Parramatta centre opening in October 2018. Over 70% of our workshops are now run in Western Sydney and we're seeing young people from Campbelltown to Liverpool to Mount Druitt, and everywhere in-between.

The success of our year can be measured by the success of our programs, our growth, and our ambitions for the future. But it can also be measured in less tangible ways. Starting first and foremost with the confidence and creativity that comes from young people recognising themselves as storytellers and the multitude of ways that can change a life.

Thank you to our amazing community of supporters - some long term, and some new - who make all of this possible. We are very lucky to have you, and are deeply grateful for your generosity.

Thanks to everyone for making 2018/19 another successful year.

Michael Gonski
President, Story Factory
Board of Directors

SINCE 2012



Years of Creativity

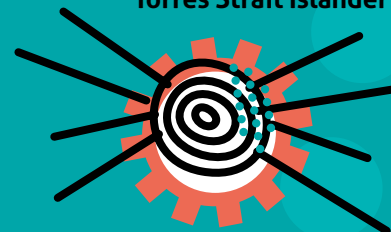
20,292

Student Enrolments



21%

Aboriginal or
Torres Strait Islander (ATSI)



44%

English as an additional
language or dialect (EALD)

49%
self
identified
as female

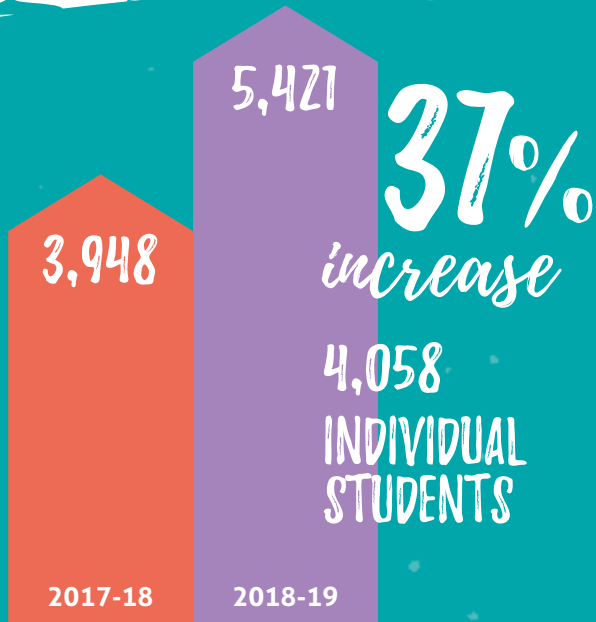


46%
self
identified
as male

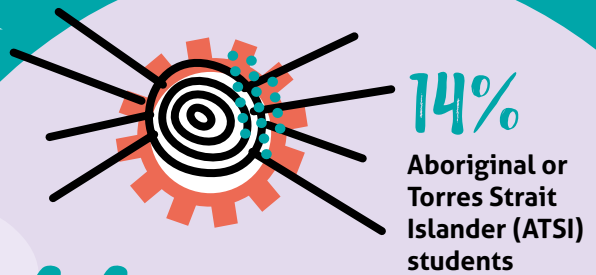


THE BIG PICTURE

STORY FACTORY BY THE NUMBERS 2018-19



ENROLMENTS IN CREATIVE WRITING PROGRAMS

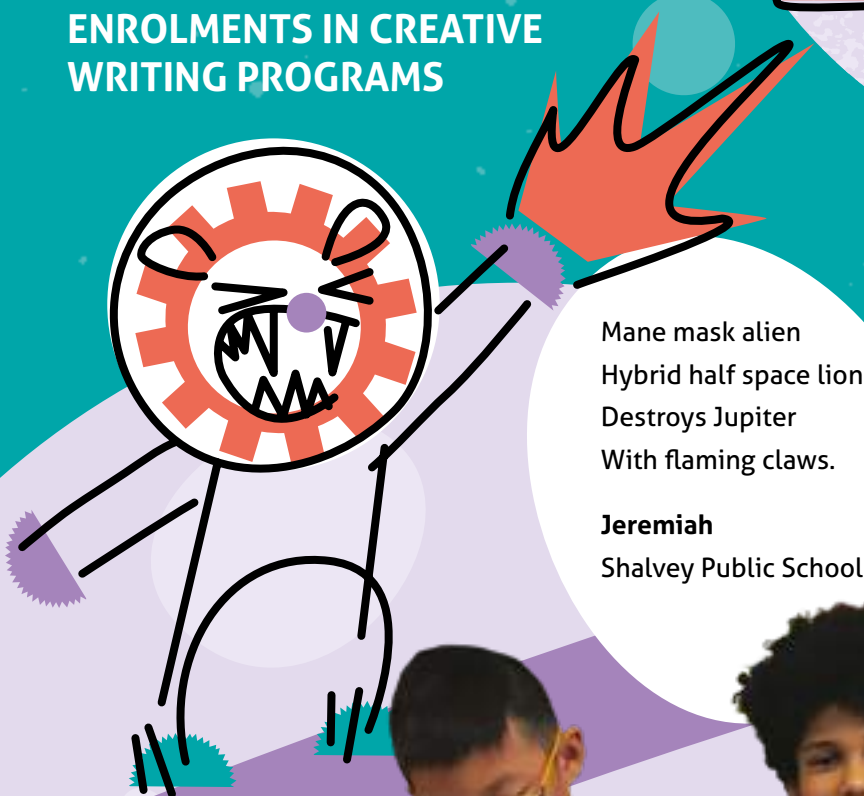
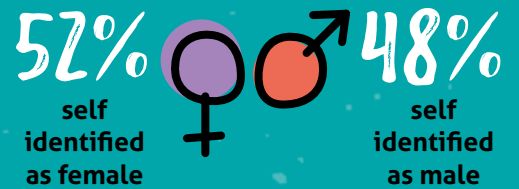
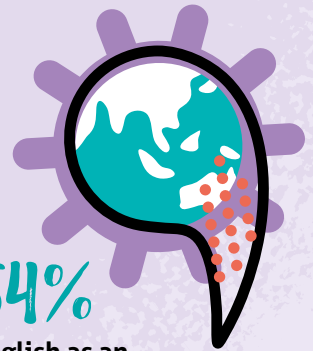


66 PARTNER SCHOOLS

33 primary school partners

33 high school partners

15 community organisation partners



73

secret beasts, shared with the world, and now on the loose

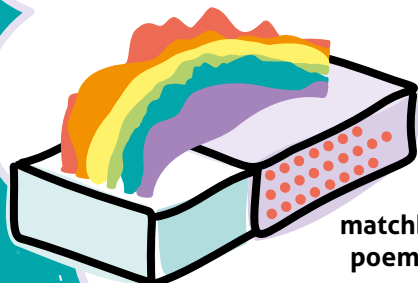


52

pitches for exciting new Netflix series plus hundreds of stories that would make awesome movies

142

precious matchbox-sized poems crafted, and framed



- Stats from Story Factory Land

Infinite NUMBER OF
NEW FUTURES BEING CREATED



I have seen a huge transformation in my students' learning in writing, in particular four boys. These boys were not engaged in our class writing lessons at all. They found writing very difficult and boring. One in particular would not even attempt any writing. Through Story Factory I have seen the boys grow in confidence. They are engaged in lessons, putting up their hands to share their ideas and even wanting to read their stories to the class! They are not afraid to make mistakes and say things like, "Wow writing is actually fun", "I didn't even know that writing can look like this." They are even applying the skills learnt in Story Factory to other learning areas. Seeing this transformation in the boys is absolutely amazing.



Habiba Vejzovic

Teacher, Liverpool Public School

40%
increase

17,961

2017-18

25,166

6.2 HOURS
individual student
(average)

2018-19

**HOURS OF STUDENT
CREATIVE WRITING TIME**

Beauty is a person who stands straight,
who wears a big, bold smile
Beauty is more than art
Beauty is who I am
A headstrong, independent,
phenomenal woman
Behold, beauty.

Tiangay

Bankstown Girls High School



Primary Schools

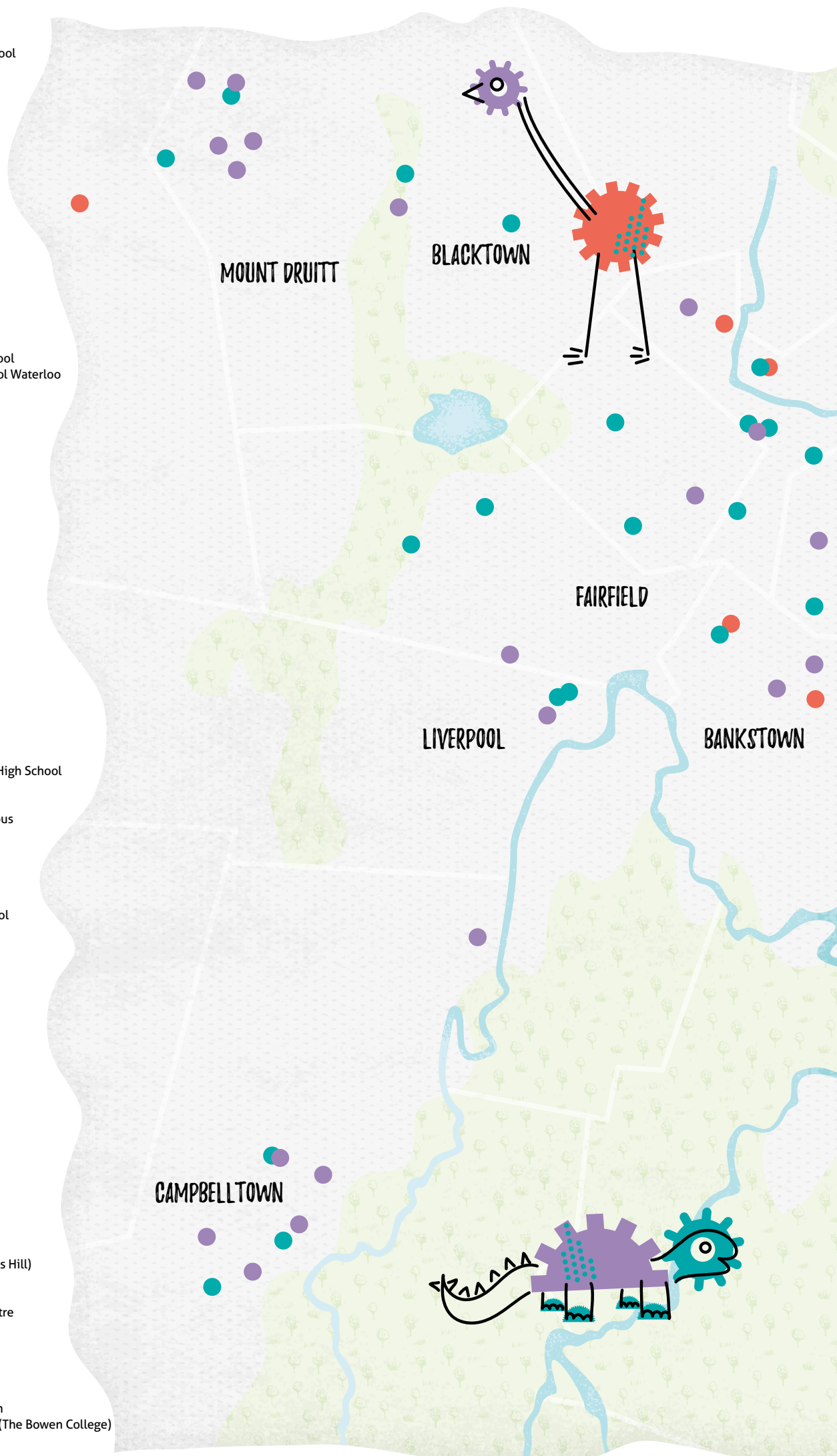
Alexandria Park Community School
 Ambarvale Public School
 Belmore South Public School
 Berala Public School
 Briar Road Public School
 Centennial Park School
 Curran Public School
 Dawson Public School
 Dee Why Public School
 Doonside Public School
 Galilee Primary School
 Glebe Public School
 Granville Public School
 Guildford Public School
 Holy Family Emerton School
 Holy Saviour Greenacre School
 John Warby Public School
 Liverpool Public School
 Lomandra School
 Mount Pritchard East Public School
 Our Lady of Mount Carmel School Waterloo
 Plunkett Street Public School
 Punchbowl Public School
 Redfern Jarjum College
 Riverwood Public School
 Ruse Public School
 Shalvey Public School
 Telopea Public School
 Toongabbie East Public School
 Wattawa Heights Public School
 Whalan Public School
 Willmot Public School
 Woodland Road Public School
 Yagoona Public School

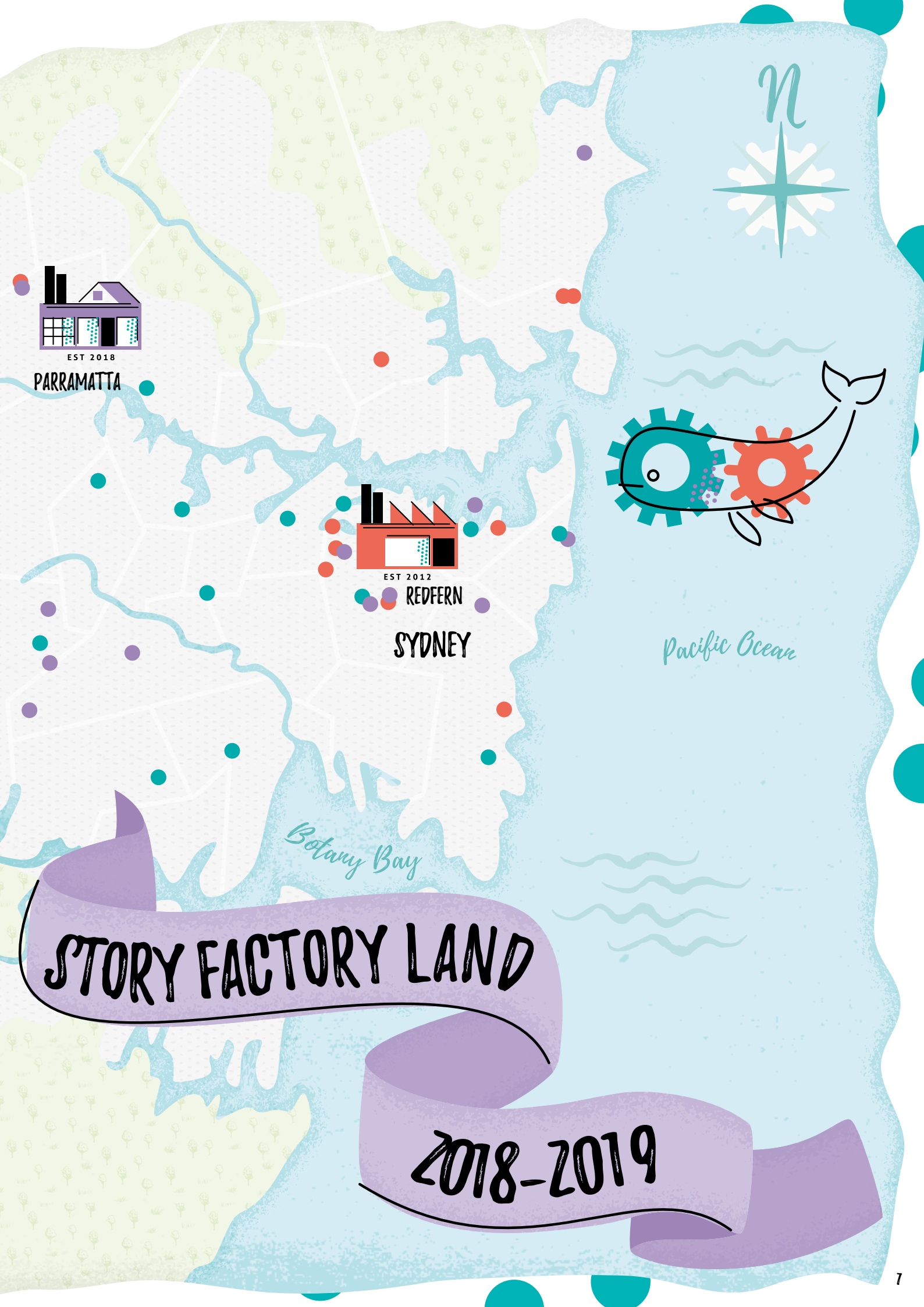
High Schools

Airds High School
 Ambarvale High School
 Arthur Phillip High School
 Auburn Girls High School
 Bass High School
 Birrong Girls High School
 Bossley Park High School
 Burwood Girls High School
 Campbelltown Performing Arts High School
 Canterbury Boys High School
 Central Sydney IEC
 Chifley College Dunheved Campus
 Chifley College Shalvey Campus
 Delany College
 Doonside High School
 Fairfield High School
 Granville Boys High School
 Granville South CAPA High School
 Holroyd High School
 Homebush Boys High School
 Kogarah IEC
 Liverpool Boys High School
 Liverpool Girls High School
 Matraville Sports High School
 Oasis College
 Prairiewood High School
 Punchbowl Boys High School
 Rivendell School
 Sydney Secondary College
 Warakirri College Blacktown
 WAYS Secondary College
 Woniara Road School

Community Groups

Aspire
 Asylum Seekers Centre
 Cobham Juvenile Justice Centre
 Middle Ground Youth Services
 Muslim Women Association (Bass Hill)
 Parramatta PCYC
 Royal Far West
 Settlement Neighbourhood Centre
 Stand Up
 Starlight Foundation
 Telopea Family Support
 WEAVE
 Westmead Children's Hospital
 Youth Off The Streets Bankstown
 Youth Off The Streets Maroubra (The Bowen College)





EST 2018

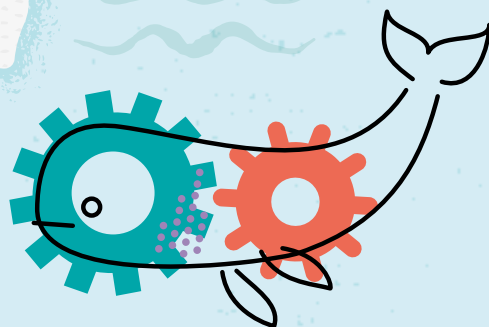
PARRAMATTA



EST 2012

REDFERN

SYDNEY



Pacific Ocean

Botany Bay

STORY FACTORY LAND

2018-2019

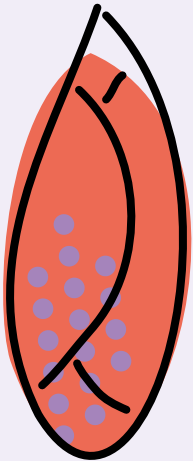
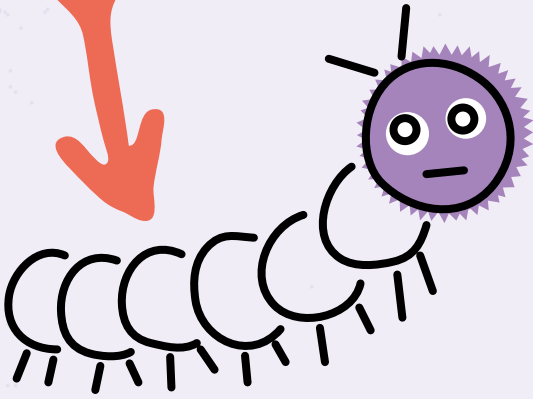
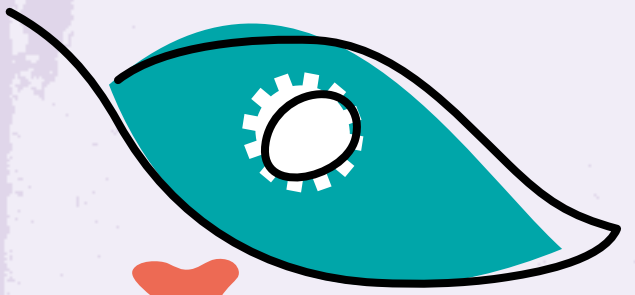
STORIES CHANGE LIVES

At Story Factory, our mission is clear: to enrich the lives of marginalised young people through creative writing and storytelling. We believe all young people, no matter their background, should have opportunities to develop the literacy skills that will allow them to flourish and shape a positive future.

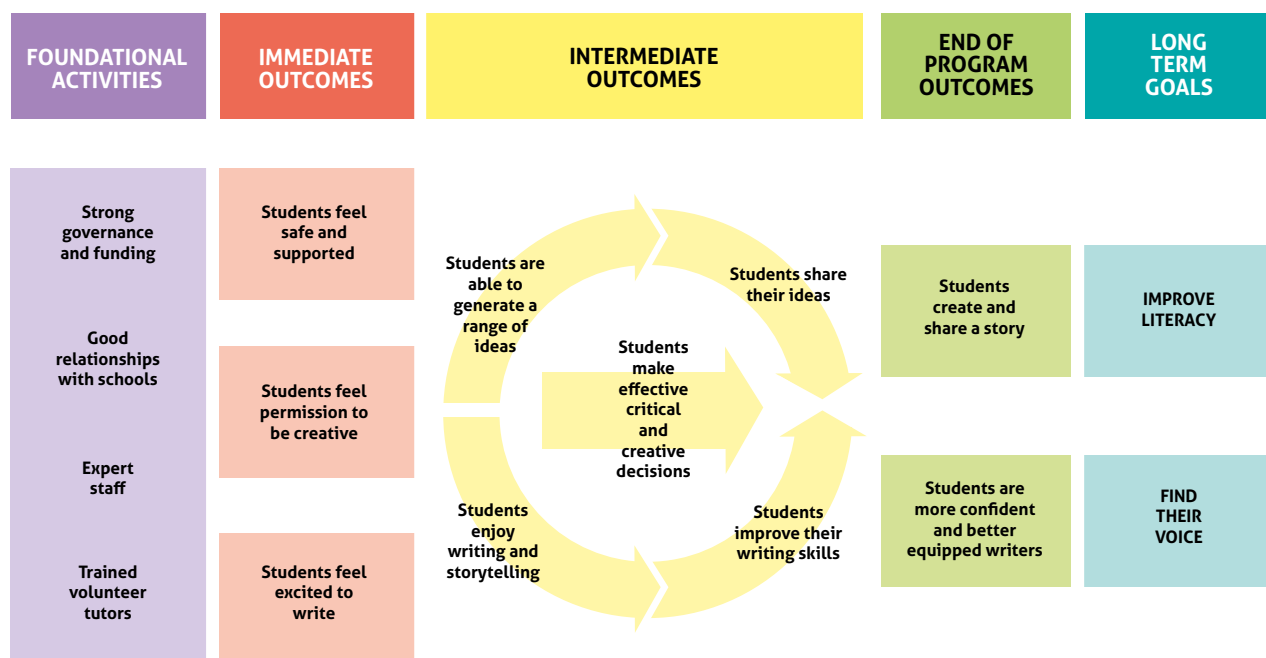
WE WANT TO HELP CREATE A WORLD WHERE ALL YOUNG PEOPLE HAVE THE SKILLS AND CONFIDENCE TO FIND THEIR VOICE AND TELL THEIR STORY.

Our programs are delivered exclusively in schools and communities experiencing significant socio-economic disadvantage and/or with high populations of young people who are Indigenous or who have English as an Additional Language or Dialect (EALD). These are the young people most likely to have poor literacy, and to leave school early, with significantly reduced life outcomes.

We work with teachers, schools, families and communities to nurture a love of writing. This might take the form of one-off, short series or term-length workshop programs, year-long school residencies, projects connecting young people from multiple schools, or after-school programs. In every workshop students are empowered to create original stories of all kinds.



THEORY of CHANGE



OUR THEORY OF CHANGE

All our workshop programs aim to improve young people's literacy and help them find their voice... but how do we actually achieve this?

ENTER, STORY FACTORY'S THEORY OF CHANGE.

It works like this:

We build from strong foundations of good governance and funding, positive relationships with schools, expert storytelling staff and trained volunteer tutors. Only by concentrating on these vital factors can we go on to achieve our desired outcomes.

At the beginning of any workshop, it's crucial that students feel safe and supported, in an environment where there's no right or wrong answer. We give students permission to be creative, and support their enthusiasms so they're excited to get their story down. Our volunteers play a vital role in all of this.

In the middle of a program, we encourage students to generate and share a range of ideas: this is where students are engaging in divergent thinking. Then our expert staff and volunteer tutors guide students through the second element of creativity: convergent thinking. This is where they refine their ideas, build on their writing skills and make the critical and creative decisions that will make their story great.

At the end of every program, students have created a story (or poem or script) which is often the best writing they've ever done. We honour this by typing it up and publishing it in a beautiful book format. This is crucial to helping students feel proud of their work, and developing their confidence as writers.

When they read their stories to each other, they understand that their story matters. This is how we ultimately achieve our long-term goals: improving literacy and helping young people find their voice.

VOLUNTEER

MEET NAFISA

Nafisa has worked in the education field for more than 30 years as a teacher and principal. She left her job, in India, five years ago and moved to Australia to support her daughter and six-year-old grandson.

"When I came to Australia, I did some googling about volunteering opportunities in Sydney and I came across creative writing and Story Factory," Nafisa says. "Honestly, at that time I thought it might not be for me as I've been a maths and science teacher and in society you get stereotyped. But I read about it thoroughly and decided to give it a try."

Nafisa is now glad she made that decision. "I think this is the best thing that could have happened to me, because I am thoroughly enjoying it and I think I have grown," she says. "One part is the joy, the happiness and the satisfaction, and the other is giving back to society."



89 monster news stories filed and printed - we're terrified!

- Stats from Story Factory Land

THE WORKSHOP WAS HELPFUL AND MADE ME FEEL MORE CONFIDENT ABOUT CREATIVE WRITING FOR THE FUTURE.

- Student Feedback

I LIKED HOW WHEN WE NEEDED HELP THERE WAS ALWAYS SOMEONE THERE.

- Student Feedback

IT WAS FUN FOR ME TO BE CREATIVE.

- Student Feedback

Nafisa finds that the structure of Story Factory workshops makes it easier for her to assist the students. "With Story Factory, the scaffolding and prompts are so beautiful, so by the end of the term the students are not even aware that they have come up with a piece of writing," she says. "Among my group of girls at the last workshop, one of them was slightly different in the sense that she was less open compared to the others, but by the end she had a piece of writing and had even bought me flowers."

And the positive effects of volunteering at Story Factory workshops can flow both ways.

BEING WITH STUDENTS GIVES ME A HIGH, AND I NEVER KNEW THAT I COULD BE CREATIVE WITH WRITING AND LANGUAGE. THANKS TO STORY FACTORY I HAVE BECOME A CREATIVE WRITER.

- Nafisa



Nafisa and student

STUDENT WRITERS

MEET TIM & SOLOMON

Tim and Solomon are best mates, both in Year Six at Toongabbie East Public School.

In storytelling workshops over two terms this year both boys built a great rapport with their volunteer tutor, agreeing that he was helpful, fun, and makes the writing process more interesting. With his support, their confidence grew steadily week by week.

Both boys are quick to speak up about how the experience has changed their attitude towards writing and storytelling. They're now somewhat surprised to identify as writers. Tim says the workshop time "gives me more ideas. Creative ones."

Solomon agrees. "It's like I never wrote before. Now I like writing stories and stuff." The boys' enthusiasm has travelled over into their regular class time too. "I normally don't feel like writing," says Solomon, "but when I came back from Story Factory I just started writing my own story."

At the start of the year very few of our students enjoyed writing and many refused point blank to engage in any writing tasks. Term One was a struggle to get these students engaged but when they realised that in Story Factory they were being supported so well and that no one was negatively critiquing their efforts they began to relax and give writing a go. This has had a flow on effect and now in class students willingly engage in writing tasks.

Adele Koulouris

Deputy Principal, Toongabbie East Public School



Tim and Solomon

WHAT DO KIDS GAIN IN OUR PROGRAMS?

- Essential literacy skills
- Increased enjoyment of writing
- Increased confidence being creative
- Willingness to try new things and explore new perspectives
- Critical thinking
- Problem-solving
- Collaboration
- Ability and confidence to express ideas
- Belief in the value and importance of their own ideas
- Increased respect and appreciation for the ideas of others
- Greater sense of belonging and connection to community
- Increased motivation to learn
- Sense of pride and empowerment
- Expanded aspiration

SCHOOL RESIDENCIES

School Residencies allow us to work with multiple groups of students repeatedly over the course of at least one full year, and help develop a culture of writing across a school. Each term we work with at least two classes in weekly workshops.

We work closely with teachers to ensure programs directly complement curriculum and learning goals. Residencies are delivered in partnership with key schools within each of the Greater Sydney Local Government Areas (LGAs) where we are committed to achieving long-term impacts.

RESIDENCY SCHOOLS 2018-19

- Airds High School
- Auburn Girls High School
- Canterbury Boys High School
- Chifley College Shalvey Campus
- Liverpool Girls High School
- Matraville Sports High School
- Mount Pritchard East Public School
- Plunkett Street Public School
- Punchbowl Boys High School
- Shalvey Public School
- Willmot Public School

SHALVEY PUBLIC SCHOOL

The students at Shalvey Public School come from a variety of cultural and linguistic backgrounds, and many struggle with challenges such as low literacy and learning difficulties.

Initially many teachers and students at the school were wary of yet another not-for-profit coming in. "But then," says Tony Britten, our storyteller leading the program, "they realised that we turn up every week and we bring volunteers with us. We did a few terms with them and teachers started noticing that kids kept coming back, and liking it, and were engaged."

The school's Aboriginal Liaison Officer, Cynthia Morrison, says she has seen a rise in attendance figures for many Indigenous students in particular.

Vivienne Branch, Instructional Leader, Learning, says that by being involved with Story Factory, many of the students feel that "they are actually authors, that they are story makers, and what they have is a voice that they can share, not just with their friends, but with the school community and with the broader community as well."

145 individual students

38% Aboriginal or Torres Strait Islander (ATSI)

20% English as an additional language or dialect (EALD)

1,512 hours of student creative writing time

10.4 hours of writing time per individual student (on average)

STUDENT OUTCOMES

98% felt proud of their writing

78% feel more confident about writing

54% feel more confident about sharing ideas

"We need to have our literacy up there. It's very important for [our kids], especially our Indigenous, because we need to be proud of ourselves. Story Factory has given them the opportunity to be proud. They can speak and write how they feel without being judged."

Cynthia Morrison
Aboriginal Liaison Officer,
Shalvey Public School

11 School Residencies

1,266 individual students

13,451 hours of student creative writing time

11.1 hours of writing time per individual student (on average)

AUBURN GIRLS HIGH SCHOOL

Almost all the young women we've worked with at Auburn Girls High School have English as an Additional Language or Dialect (EALD), and many don't speak English outside of school.

Over this year we've worked with them to write Prescription Poetry, stories about The Oldest Person in History, and some fantastically original ghost stories.

English teacher Ujala Rao says that there is a definite sense of excitement around our workshops. "[The girls] understand that it's not the same as having a lesson, so they see it as something special," she says. "Even the generally quite disengaged classes have had kids that have really engaged with it and who have looked forward to it, because they are getting that one-on-one attention and freedom."

One of the great successes of our residency at Auburn Girls is that with time the students have begun to view themselves as makers and writers. They are now more aware that there is a bigger world of stories and ideas beyond what they knew, and there are more possibilities of things they can do.



128 individual students

98% English as an Additional Language or Dialect (EALD)

1,158 hours of student creative writing time

9 hours of writing time per individual student (on average)

STUDENT OUTCOMES

84% felt proud of their writing

87% feel more confident about writing

62% feel more confident about sharing ideas

BIG PROJECTS

Our Big Projects involve young people in multiple schools and communities and culminate in a substantial public arts outcome. We often combine creative writing with other art disciplines and collaborate with major arts organisations. Importantly, Big Projects create opportunities for us to work with some schools for the first time, and begin to deepen engagement with students at schools we've worked with before.

PHOTO FACTION

Arts Partner: Australian Centre for Photography



THE UNIVERSITY OF
SYDNEY

Interactive storytelling, through text and images at six high schools. Photographs taken by students at one school inspired stories written at the next, and so on, in a continuously evolving process. This project was delivered as part of the University of Sydney's Widening Participation and Outreach initiative. Finished stories and images were published and widely shared on the university's A*Star website.

ART WRITE LIGHT

Arts Partner 2019:
Bangarra Dance Theatre



In 2019 we commenced a new three-year project which will see us working with 200 Western Sydney young people each year to spark a vibrant collision of creative writing and contemporary art forms. Our first iteration saw students writing in response to an original dance piece by dancer and choreographer Kaine Sultan-Babij.

" I LIKED THAT IT MADE ME FEEL GOOD ABOUT MYSELF AND MY LEARNING, EVEN MY IDEAS. "

- Student Feedback

ONE FOR ALL: COLLABORATIVE STORYTELLING



Arts Partner: Belvoir

In 32 workshops, 65 teenagers from four Western Sydney high schools created an original play script, 'When the Leaves Fall'. Alongside storyteller Rebecca Smith and eight volunteer tutors, their creativity was supported and encouraged by dramaturg Chris Dunstan. At the end of 2018 students performed a rehearsed reading under lights at Belvoir Downstairs Theatre. Teacher Professional Learning and resources for teachers extend the program in 2019.

UNMAPPING

Arts Partner: Museum of Contemporary Art



What do you get when you put Story Factory storytellers, MCA artist educators, resident artists, children and teenagers into the same creative head-space? A bucketload of creative exploration and expression, as we have discovered many times since the Unmapping project kicked off in 2017.

Unmapping workshops took students on a journey through the creative process, reinterpreting an artist's practice into their own creative writing. Each group paid a visit to the MCA (a first for many), then brainstormed ideas and completed an extended piece of original writing. Encouraging students to try to understand the creative process of a particular visual artist was the key to unlocking their own creativity.

While students focused on writing, our resident artists completed a commissioned artwork in parallel. At the conclusion of each term-long iteration of the project, students and artists came together to celebrate their creations. Five finished artworks were installed and exhibited at Story Factory centres in Redfern and Parramatta, where other young people and visitors were able to interact with them, and were inspired in turn.

Hearing one of the boys discuss how [the workshops] made him think that "there is a universe inside all of us, and that this is actually a really peaceful feeling" was incredible, and certainly a level of sophisticated personal reflection inspired by art that I wouldn't have expected from the group at the beginning of the program.

Matt Roden

Story Factory Creative Projects Manager



2 Years

4 commissioned artists

69 inspiring workshops

247 young people aged 11-16

56 volunteer writing tutors

STUDENT OUTCOMES

90% said workshops gave them a chance to be imaginative and creative

85% said the experience would help them be more imaginative and creative in the future

89% felt proud of what they wrote with Story Factory

90% felt more confident about writing

PARTICIPATING SCHOOLS

- Belmore South Public School
- Granville East Public School
- Guildford Public School
- Plunkett Street Public School
- Shalvey Public School
- Bankstown Girls High School
- Canterbury Boys High School
- Liverpool Boys High School
- Liverpool Girls High School
- Punchbowl Boys High School

TEACHER PROFESSIONAL LEARNING

We are committed to sharing our knowledge and expertise as active participants in the education community. We offer teacher professional learning programs, accredited by the NSW Education Standards Authority, providing tools and resources for teachers to introduce into their own classrooms.

Training is available to teachers within the schools where we deliver programs, to reinforce the insights gained through co-teaching and observation, as well as to all other schools. We deliver all-day intensive training programs on teacher-only days at schools across New South Wales, and welcome teachers to training sessions at our Redfern and Parramatta centres during school holidays. Our expert storytellers also regularly deliver papers at education conferences.

TWEED RIVER ●

LISMORE ●

KURRI KURRI ●

NEWCASTLE ●

● ORANGE

LLANDILO ● EPPING

PARRAMATTA ●

REDFERN ●

KIAMA ●

ULLADULLA ●

TEACHER FEEDBACK

403 teachers trained

100% applied what they learnt in the classroom

96% were more confident in their teaching abilities

[Story Factory has] really given our students a rare opportunity to improve their craft of writing and pursue their stories. Even for students who face instability each day, being able to see their proud smiles when they receive their final bound book confirms the reasons why I chose to become a teacher. Thank you for making a difference in our community.

Rebecca Li

Head Teacher, English

Matraville Sports High School

GROUNDING CREATIVITY

What makes our workshops so effective? More than anything, it's the combination of knowledge and passion that our highly trained and experienced storytellers bring to the table.

So that we are achieving the best possible impacts for young people from diverse backgrounds we have invested in diversity and specialist skills within our storytelling team. Themselves from a variety of cultural backgrounds, all are experienced teachers, plus also, variously, poets, writers, actors, performers, and designers. Our team includes an Indigenous storyteller and a speech pathologist, an expert in early literacy.



The Story Factory team

A TALE IN TWO HALVES

MEET VAI-JAY & SHAELEE

Volunteer writing tutors are a vital ingredient in Story Factory creative writing workshops. When those volunteers are school students themselves, impacts are multiplied.

In Mount Druitt this year, teenagers from Chifley College Shalvey Campus became tutors for children at nearby Willmot Public School. The high school students knew intuitively how to relate to the primary school students. The children responded extremely positively to working with the teens.

VAI-JAY:

Vai-Jay is a Year Six student at Willmot Public School.

He likes maths and communicating with others, and wants to be a professional football player when he's older.

He says his tutors were patient and would suggest ideas if he got stuck.

"The tutors were funny, good to talk to, kind and caring," he says.

"I THOUGHT THAT THEY REALLY ENJOYED BEING OUR MENTORS. I REALLY LIKED THAT THEY WERE HIGH SCHOOL STUDENTS BECAUSE I COULD RELATE BETTER TO THEM."



Vai-Jay and Shaelee

SHAELEE:

Shaelee is a Year 10 student at Chifley College Shalvey Campus. She decided to sign up as a volunteer tutor when it was announced at school assembly. "It seemed like a good opportunity," she says. "It was a chance to work with kids and gain some experience."

In each workshop the primary school children would be given a creative writing task, which Shaelee and her classmates then helped them to complete.

"SOME STUDENTS WOULD BE A BIT 'UM AND AH' ABOUT DOING THEIR WORK OR DIDN'T KNOW HOW TO DO IT RIGHT, BUT WE EXPLAINED A FEW THINGS TO THEM AND THEY GOT RIGHT INTO IT AND IT WAS REALLY FUN."

Some of the primary school children were a bit shy when they found out that "a bunch of big kids were coming to see them," Shaelee says.

"But it was fun because it was like 'they're from high school, they know a lot of stuff' and they asked us a lot of questions."

VOLUNTEER

MEET JAMES

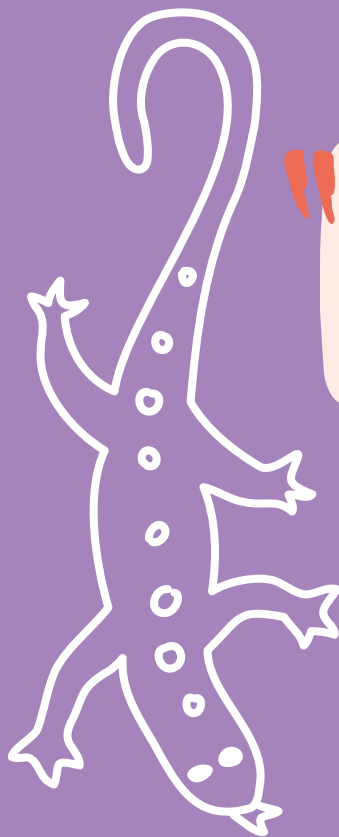
A lecturer at the law faculty of the University of NSW, James recalls his first interactions with Story Factory with great fondness. "Everything gave me a sense that Story Factory was full of incredibly kind, dedicated, intelligent people who were really invested in the work that they were doing," he says.

James's introduction to the world of creative writing with children was quite an eye-opener for him. "I wasn't really quite prepared for how energetic the students in the workshop were," he admits. "I didn't have a sense of how we were actually going to take that group of students and get them to focus in on a task and really get them to concentrate, and how we were going to get them to understand something as non-specific as creative writing."

Happily, it didn't take long for students to show what they could do. "It took virtually no time in the first day of the workshop to get them to start getting ideas out there," James recalls. "It was great to see how interested and creative they were, and how quickly their minds were working."

James's experience reinforced for him the lessons he learned in volunteer orientation.

"We're just there to prompt and facilitate, but if you can figure out a way where you're connecting with somebody and that's allowing them to express themselves in a way that they feel comfortable, the stuff that comes pouring out of them is almost limitless."



I LIKED THE WHOLE WORKSHOP BECAUSE IT OPENED MY CREATIVE THOUGHTS.

- Student Feedback

IT WAS A REALLY FUN TIME AND I WOULD TOTALLY DO IT AGAIN. I THINK IT HELPED ME WITH MY WRITING.

- Student Feedback

IT'S ALL ABOUT GETTING A GROUP OF STUDENTS WHO MIGHT NOT HAVE A LOT OF EXPERIENCE IN CREATIVE WRITING TO GIVE IT A SHOT, AND TO HAVE PEOPLE AROUND SAY "WHAT YOU'RE DOING RIGHT NOW IS GREAT, AND YOU SHOULD BE PROUD OF IT." I THINK THAT THAT'S A POWERFUL MESSAGE TO SEND TO ANY PERSON.

- James



James

VITAL VOLUNTEERS

Story Factory volunteers are key to our model, and vital to our success.

The wonderful and committed individuals who volunteer with us come from all walks of life, and from all over the Greater Sydney region. Our volunteers are students, retirees, parents, grandparents, and professionals - and people for whom English is a second, third or even fourth language.

All our volunteers are united by a desire to make a difference in young lives and a belief in the power of storytelling.

The power of volunteering at the Story Factory works in two ways:

1. For our students it's a chance to meaningfully connect to an encouraging adult who is interested in their ideas and creative process.
2. For our volunteers it's an incredibly rewarding experience that makes a meaningful difference in the community.

So what does volunteering actually involve with Story Factory?

Volunteering as a writing tutor always involves kindness, imagination, encouragement, and a real sense of achievement.

The level of support and engagement we offer our volunteers is gold standard: we run free training sessions, skills workshops and end-of-term reflection days for volunteers to share their experiences with others. We have outstanding volunteer managers at both our Redfern and Parramatta centres. It is this depth of investment in our volunteers which delivers impacts with individual students.

We're always on the look-out for new volunteers as our programs expand, particularly in Western Sydney.

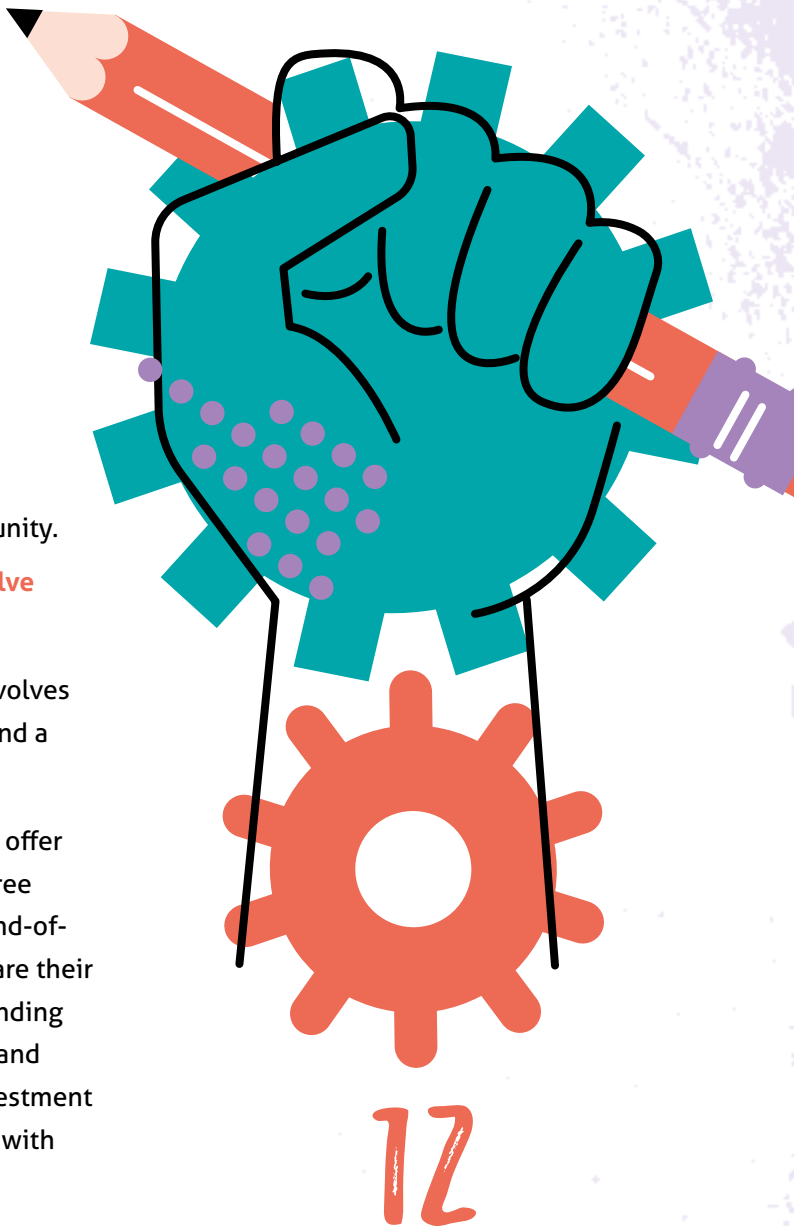
*Want to know more? Get in touch!
info@storyfactory.org.au*

376
volunteers trained

1,369
active workshop-ready volunteers

9,677
volunteer hours

441
individual volunteers tutoring in workshops



12
terrific interns

Brought to us through: The Aurora Project,
University of Sydney, Western Sydney University,
Australian Catholic University

STUDENT WRITER

MEET KAMYRA

Kamyra is a student at Willmot Public School in Mount Druitt. When Kamyra began her first workshop with us she was reluctant to engage. However over time, with a little trust and a consistent space that allowed her to express herself, she started to see a world of opportunity.



“ I LIKE COMING TO YOUR WORKSHOPS BECAUSE I GET TO LEARN MORE AND WRITE SOME BIGGER WORDS AND IT HELPS ME SPELL. ”

Kamyra is invested with an enthusiasm that is infectious, and she now rushes into workshops, eager to get writing. She can be equally hilarious and determined, mixing a wry and cheeky sense of humour with thoughtful commentary and sometimes deep insight. She now often steps up into a mentor role, encouraging her peers.

“Kamyra is one of the most thoughtful students I have ever worked with,” says Bilal Hafda, Parramatta Storyteller-in-Chief. “She is very empathetic and caring to fellow students, teachers and volunteers.”



Finding Melody

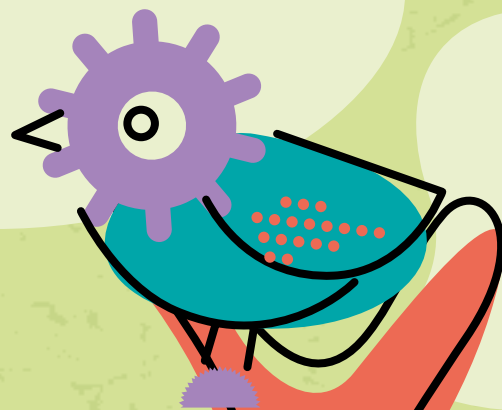
“Woof woof,” said my dog
The bird replied, “mee mee”
Every day I look outside to find a beautiful baby bird,

When she came down to my deck
She made the sound ph, ph, ph flying down.
Boom bam bang she crashed down.

Now she lives in my tree with a cute little bumblebee
Now in this tree there is a bird named Melody.

Kiana

Royal Far West School



ACHIEVING IMPACTS

Over the last year we have used a balance of internal and external evaluation processes to assess program efficacy and consistency.

Internally - for the majority of programs - that means gathering data from student surveys, teacher feedback, volunteer feedback and storyteller reflections to allow for a 360 degree review.

Externally, a sample set of term-long programs have been independently assessed by NSF Consulting. Surveys are used to conduct pre- and post-tests to measure changes in students' overall confidence and enjoyment of writing.

Developing a robust and effective evaluation framework needs to be done in a considered and objective way. Experienced consultants Clear Horizon are now working with us to define best practice for evaluation and to establish practical benchmark frameworks going forward.

In 2019, having established our Theory of Change, and with their guidance, we are piloting a qualitative and quantitative evaluation framework. We expect this sustainable impact evaluation framework to be in place by the end of 2019.



SUCCESS STORY

CANTERBURY BOYS HIGH SCHOOL

302 individual students Years 7-12

2,922 student hours

80% of students valued the program and saw significant improvements in confidence and enjoyment of writing

AUGUST 2018 Won Outstanding School Initiative Award at Public Education Awards

INDEPENDENT EVALUATION

Western Sydney Primary School Term-long Programs 2017-2018

Numbers of students "very confident" about their writing increased from 43% before the program to 63% after the program; those who 'really enjoy' writing increased from 55% to 74%.

Outcomes were particularly strong for Indigenous students. After our workshops, 79% of Indigenous students said they "really enjoyed" writing, up from 49% before the program.

Teachers noticed improvements in academic performance as a result of the program. One teacher said that the one-on-one time the students received in the workshops improved their overall academic achievement in class, as it built up their confidence to perform.

STUDENT WRITER

MEET QUANG

Describing Duy Quang Mai, Redfern Storyteller-in-Chief, Richard Short, says he has "a super heart and a tendency to worry about getting things perfect - two traits often found in poets."

Quang is a Year 11 student at Homebush Boys High School, and a Vietnamese immigrant with little English when he arrived in Australia just a few years ago. He found his way to Story Factory in the middle of last year when he was exploring volunteering with us. Instead, we told him about our first Year of Poetry program, and he jumped at the chance.

Quang has a love of language that was clear straight away. Graduating as one of four who completed Year of Poetry in 2018, he published a chapbook made up of just a selection of his poems, and read beautifully from them at the official launch.

“THE WORKSHOP REALLY HAS MADE ME TRUST MYSELF BETTER. AND I’M THANKFUL FOR THAT!”
- Quang

He’s back for more in 2019 and has become a young poet of outstanding range and subtlety. He has been widely published in journals, including *Cordite* and *The Lifted Brow*, and won the 2019 John Marsden & Hachette Australia Prize for Young Writers in the category of poetry. In 2019, he was included in a list of the 100 most promising young poets in the world by the Foyle Young Poets of the Year Award.

“STORY FACTORY LETS ME BE IMAGINATIVE AND CREATIVE WHEN I WRITE MY STORIES AND POEMS.”
- Student Feedback

Wow!



What no one understands is for Aboriginal people the ancestral tie between us and the land is the most important part of our culture. It’s important to us as we come from the land and the land takes care of us. Feeding us, materials for shelter and warmth, are all reasons as to why we respect and care for our land so much. Mother nature cares for us which is why we offer all we can and in return we maintain it. We belong to the land the land does not belong to us.

Siu
Alexandria Park Community School

“I LIKED HOW IT MADE SOMETHING SUPER BORING, SUPER FUN.”
- Student Feedback

“IT REALLY HELPED ME SEE THROUGH MYSELF AND HELPED ME ACHIEVE MY GOALS.”
- Student Feedback

STORY FACTORY PARRAMATTA OFFICIALLY OPEN

Since opening in Redfern in 2012, we have been aware of the growing need for our programs in Western Sydney.

Western Sydney has the fastest growing population in Australia, settles 60% of new arrivals to the country, and is home to Australia's largest single Indigenous community. Yet young people have far less access to quality arts education or literacy programs and have education and life outcomes significantly behind their metropolitan peers.

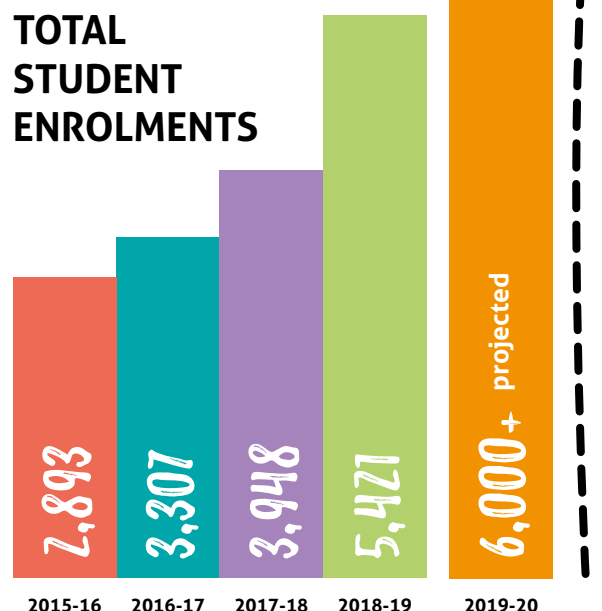
In October 2018, in a heritage-listed 1830s cottage that was formerly a family home, lolly shop, bookshop, kung fu studio and doctor's surgery, Western Sydney's one-and-only Dream Lab finally threw open its doors.

A full schedule of programs commenced immediately from the beginning of Term Four 2018, and our Parramatta team has been working at capacity ever since. Some 70% of Story Factory programs now take place in Western Sydney.

Our ambition, in opening this new creative writing hub, was to double our total reach and impact within three years.

We are right on track to achieve this target.

TOTAL STUDENT ENROLMENTS



OUR PARTNERS

Story Factory is powered by the generosity of our wonderful community of supporters and champions. Thank you to each and every supporter who has contributed over the last year. Your generosity has made a real difference and opened up the future for thousands of marginalised young people who deserve every opportunity to thrive.

Redfern

Primary Partners



Bill & Patricia Ritchie Foundation
MacKenzie Family
Gonski Family
Anonymous

Major Partners



Anonymous

Supporting Partners



Campbell Edwards Trust
Anonymous

Major Donors



Future Generation Global Investment Company Ltd

Bruce Corlett AM & Annie Corlett AM

Richard & Susan Henshall

Andrea Nehammer

Bernadette Brennan

Grant Lovett

Gemma Salteri

Baly Douglass Foundation

Doc Ross Family Foundation

Ruth Ritchie Family Fund

Ward Family Foundation

Leece Family

ACT Government

Nautilus Foundation

Wadwell Initiatives

Richard Willis

Gail Hambly

Ian Portek & Bronwyn Gould

Caroline Beecham

Chat 10, Looks 3

Darrell John

Wendy Fitzgerald

The Barton Foundation

Ian Pollard

Albert Fisher Family Trust

Anonymous



Parramatta

Principal Partner

the Aēsop Foundation

Government Partners



Foundation Program Partners



Foundation & Primary Partners



Major Partners



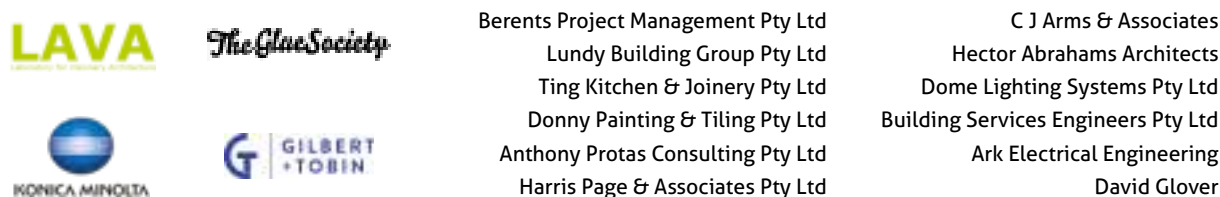
Supporting Partners



Major Donors



Fit-out Partners



In-kind Partners



OUR BOARD



Michael Gonski
Board President
Partner at Herbert
Smith Freehills;
Philanthropy
Australia 2014
inaugural Emerging
Philanthropy Leader.



Dr Cath Keenan AM
**Executive Director
& Co-founder**
Former journalist,
2016 Australian of
the Year Local Hero;
Westpac Community
Leader Award 2014
(board member of
the year).



Tim Dick
**Secretary &
Co-founder**
Lawyer, former
*Sydney Morning
Herald* journalist and
columnist.



Grant Lovett
Treasurer
Head of Interest
Rates in the
Derivative & OTC
Markets division of
ASX Limited.



Gail Hambly
Director of Domain.
Former General
Counsel/Company
Secretary, Fairfax
Media.



Jonathan Barouch
CEO and founder of
technology start-up,
Local Measure.



Benjamin Law
Writer, columnist,
social commentator,
screenwriter and
author.



Murat Dizdar
Deputy Secretary,
School Operations
and Performance,
NSW Department of
Education.



Gemma Salteri
Executive Director,
CAGES Foundation,
and philanthropist.



Garigarra Mundine
Consultant,
Department of
Foreign Affairs &
Trade.



What your team have done is bring the gift
of imagination and unlocked the barriers and
challenges that many experience that block them
from starting to write. We now have students who
not only believe they can write but are enjoying it.



Ena Lakisoe-Mapuna
Deputy Principal, Instructional Leader
Mount Pritchard East Public School

68

summer camp spooky
stories shared, unknown
number of minutes of
sleep lost as a result

- Stats from Story Factory Land



FINANCIAL STATEMENTS

INCOME AND EXPENDITURE STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

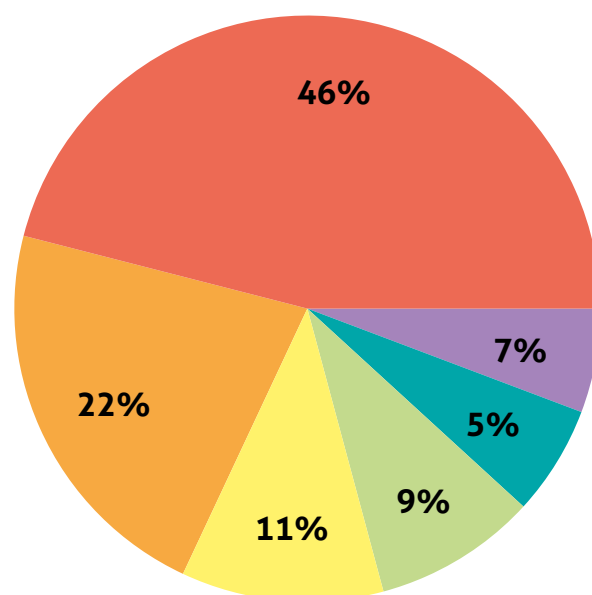
	2019 \$	2018 \$
REVENUE		
Donations and contributions	2,038,782	1,425,765
Government grants	401,380	34,466
Shop sales	5,930	8,451
Workshop income	172,949	124,248
Venue hire income	9,454	8,707
Art auction proceeds	-	70,942
Other income	11,541	12,782
Total Revenue	2,640,036	1,685,361
EXPENSES		
Employee expenses	1,418,075	1,038,671
Property expenses	225,106	154,726
Audit fee expense	10,100	6,000
Promotion and fundraising	24,025	19,633
Workshop expenses	62,990	33,953
Insurance	8,088	8,370
Associated administration	80,822	78,544
Depreciation	62,577	56,152
Evaluation expenses	22,190	25,980
Program costs	124,377	46,881
Other expenses	17,788	-
Total Expenses	2,056,138	1,468,910
Surplus Before Income Tax	583,898	216,451
Surplus From Continuing Operations	583,898	216,451
Other Comprehensive Income For the Year, Net of Tax	-	-
Total Comprehensive Income For the Year	583,898	216,451

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDED 30 JUNE 2019 (Summary)

	2019 \$	2018 \$
ASSETS		
Total Current Assets	2,386,490	2,660,392
Total Non-Current Assets	532,607	156,778
Total Assets	2,919,097	2,817,170
LIABILITIES		
Total Current Liabilities	1,084,559	1,581,076
Total Non-Current Liabilities	42,238	27,692
Total Liabilities	1,126,797	1,608,768
NET ASSETS	1,792,300	1,208,402
EQUITY		
Reserves	-	360,000
Accumulated surplus	1,792,300	848,402
TOTAL EQUITY	1,792,300	1,208,402

Note: The current year result was mainly due to the timing between income recognition for donations relating to the Parramatta development and the depreciation of that development. Our full audited Annual Financial Report 2018-19 for Story Factory Inc is available on request.

WHERE OUR INCOME COMES FROM



- Trusts & Foundations
- Philanthropy & Major Donors
- Corporates
- Government
- Individuals & Fundraising
- Earned & Other Income



HIGHLIGHTS

INTERNATIONAL CONGRESS OF YOUTH VOICES

August 2018

Organised by Dave Eggers, founder of 826 Valencia, the inaugural International Congress of Youth Voices was staged in San Francisco. The congress brought together a diverse and exciting mix of young writers from around the world, including our own Vivian Pham, Story Factory Year of the Novella graduate.



Vivien

I LIKE HOW YOU KEEP THE PROGRAM TAILORED TO EACH STUDENT'S DIFFERENCES, AND BEING OPEN TO SHARING STORIES.

- Student Feedback

OUR MENTOR HELPED US A LOT AND SHE IS VERY FUNNY.

- Student Feedback

WESTFIELD PARRAMATTA LOCAL HERO 2018

August 2018

Bilal Hafda, our Parramatta Storyteller-in-chief, was named one of three inaugural Local Heroes

by Westfield Parramatta,

in recognition of the vision, creativity and empathy he brings to working with young people in Story Factory workshop programs.

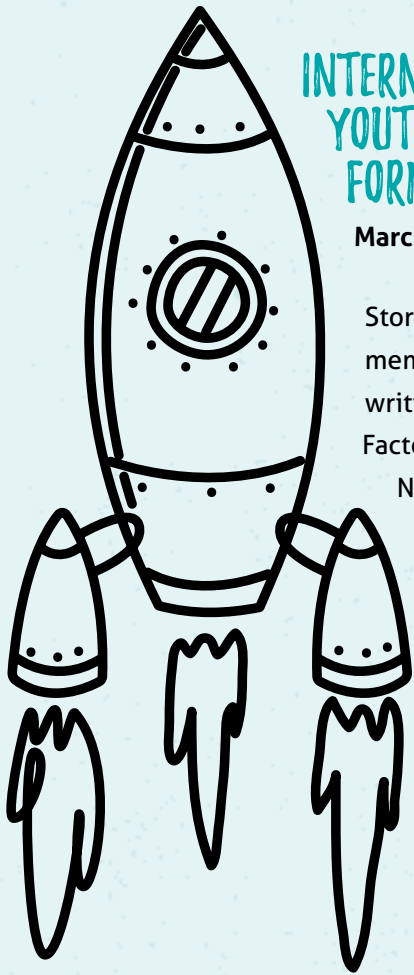
"Giving young people the ability to tell a story, any story, helps them express themselves. But it also helps them take charge of stories that are told about them. And that's incredibly important for young people growing up anywhere, but especially in Western Sydney." - Bilal Hafda

YEAR OF THE NOVELLA 2018 / YEAR OF POETRY 2018

December 2018

Our Parramatta centre hosted the launch of professionally published books by 21 proud Year of the Novella graduates, and five graduates of our pilot Year of Poetry program.





INTERNATIONAL ALLIANCE OF YOUTH WRITING CENTRES/ FORMAL AFFILIATION WITH 826

March 2019

Story Factory is proudly a founding member of this alliance of 20 youth writing labs around the world. Story Factory also formally affiliated with 826

National in the US and the Ministry of Stories in the UK, pledging to share resources, expertise and connections.



OUR FACES, OUR STORIES

Fairfield High School

April 2019

Over six months 12 teenagers at Fairfield High School, all recent immigrants to Australia, told stories personal to them. Stories became digital animations launched with family and friends, and widely celebrated with the local community.



“ THIS IS THE BEST THING EVER, I AM NEVER EVER GOING TO FORGET THIS. ”

- Student Feedback

“ I LEARNT NEW THINGS AND THIS BOOSTED MY CONFIDENCE. ”

- Student Feedback

WOOLLOOMOOLOO

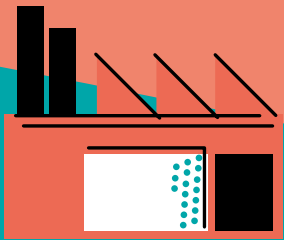
Plunkett Street Public School

June 2019

Thirty-five children from Plunkett Street Public School wrote vividly real stories about a strangely familiar, if backwards, place - yes, Woolloomooloo backwards. Finished stories became a colourful poster, a 'Guess Who' style game, and a chapter book, with copies provided to local libraries and community centres.



StoryFACTORY



REDFERN

176 Redfern Street
Redfern NSW 2016
02 9699 6970



PARRAMATTA

90 George Street
Parramatta NSW 2150
02 8859 0353

GET INVOLVED AT

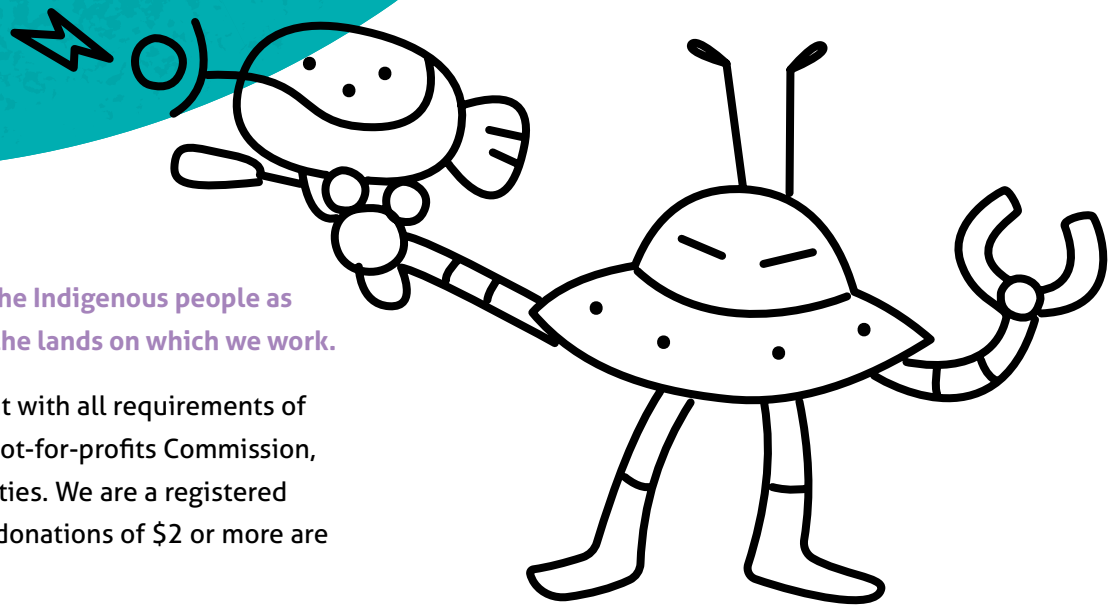


STORYFACTORY.ORG.AU

Story Factory acknowledges the Indigenous people as the traditional custodians of the lands on which we work.

Story Factory is fully compliant with all requirements of The Australian Charities and Not-for-profits Commission, the national regulator of charities. We are a registered charity with DGR1 status - all donations of \$2 or more are tax-deductible.

ABN 71 645 321 582



Story Factory Inc

Formerly Sydney Story Factory Inc

ABN 71 645 321 582

Financial Statements

For the Year Ended 30 June 2019

Story Factory Inc

ABN 71 645 321 582

Contents

For the Year Ended 30 June 2019

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Management Committee Report

30 June 2019

The committee members submit the financial report of the Incorporated Association for the financial year ended 30 June 2019.

1. General information

Committee members

The names of committee members throughout the year and at the date of this report are:

Michael Gonski	President
Catherine Keenan	Executive Director and Co-founder
Tim Dick	Secretary and Co-founder
Gail Hambly	
Jonathan Barouch	
Grant Lovett	Treasurer
Paul Martin	
Benjamin Law	
Gemma Salteri	
Garigarra Mundine	
Murat Dizdar	(Appointed 12 December 2018)

Principal activities

The Story Factory is a not-for-profit that runs creative writing programs for young people aged 7 to 17. Supported by our community of expert educators and volunteer tutors, young people are empowered to create stories of all kinds, which we share and celebrate. Young people develop the skills and confidence to find their voice and shape the future.

The Redfern and Parramatta centres run several types of programs, both onsite and in schools and community groups across Sydney and NSW.

Some programs are one-off writing workshops, but most programs run once a week for a school term, usually on-site at schools, and lead to students creating a substantial piece of writing. This could be anything from a newspaper to a book of short stories, a podcast or a digital animation. We celebrate the students' achievements by presenting their work in published form and sharing it with their community.

Our programs target young people who are experiencing socio-economic disadvantage and/or are Indigenous or from non-English speaking backgrounds.

All programs are designed to help young people develop a love of writing, improve their writing skills, boost their confidence and creativity, and assist them to better engage with their education.

Management Committee Report

30 June 2019

1. General information

Significant changes

Following a successful capital campaign, our Parramatta Centre opened in October 2018. There are now six full-time staff members who work from there, plus one casual.

2. Operating results and review of operations for the year

Operating result

The surplus of the Incorporated Association for the financial year after providing for income tax amounted to \$ 583,898 (2018: \$ 216,451). The current year result was mainly due to the timing between income recognition for donations relating to the Parramatta development and the depreciation of that development.

Events after the reporting date

No matters or circumstances have arisen since the end of the financial year which significantly affected or could affect operations of the Incorporated Association.

Future developments

In 2018/19, significant effort was spent raising the money required to boost our capacity in Redfern and open the new centre at Parramatta, which opened in October 2018. Sufficient funds have been raised to establish the centre but considerable funds still need to be raised to keep it operational and sustainable into the future while ensuring the Redfern centre remains equally strong.

Management Committee Report

30 June 2019

Committee attendance

During the financial year, 4 meetings of the management committee were held and 5 meetings of the finance committee. Attendances by each member during the year were as follows:

	Management Committee		Finance Committee	
	Number attended	Number eligible to attend	Number attended	Number eligible to attend
Michael Gonski	4	4	-	-
Catherine Keenan	4	4	5	5
Tim Dick	4	4	-	-
Gail Hambly	4	4	5	5
Jonathan Barouch	4	4	5	5
Grant Lovett	4	4	5	5
Paul Martin	1	2	-	-
Benjamin Law	3	4	-	-
Gemma Salteri	3	4	-	-
Garigarra Mundine	2	4	-	-
Murat Dizdar	2	2	-	-

Indemnification and insurance of officers and auditors

The members of the management committee of the association and such other officers as the managers determine, are entitled to receive the benefit of an indemnity, including against liabilities, to the extent allowed by application by applicable legislation.

There are no indemnities given or insurance premiums paid during or since the end of the financial year for the auditors.

Signed in accordance with a resolution of the Members of the Committee:

President:

Michael Gonski

Treasurer:

Grant Lovett

Dated this 23rd day of OCTOBER 2019

Story Factory Inc

ABN 71 645 321 582

Statement of Profit or Loss and Other Comprehensive Income
For the Year Ended 30 June 2019

	Note	2019 \$	2018 \$
Revenue from ordinary activities	4	2,640,036	1,685,361
Employee expenses		(1,418,075)	(1,038,671)
Property expenses		(225,106)	(154,726)
Audit fee expense		(10,100)	(6,000)
Promotion and fundraising		(24,025)	(19,633)
Workshop expense		(62,990)	(33,953)
Insurance		(8,088)	(8,370)
Associated administration		(80,822)	(78,544)
Depreciation expense		(62,577)	(56,152)
Evaluation expense		(22,190)	(25,980)
Program costs		(124,377)	(46,881)
Other expenses		(17,788)	-
Total Expenses		(2,056,138)	(1,468,910)
Surplus before income tax		583,898	216,451
Income tax expense		-	-
Surplus from continuing operations		583,898	216,451
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		583,898	216,451

The accompanying notes form part of these financial statements.

Story Factory Inc

ABN 71 645 321 582

STATEMENT OF FINANCIAL POSITION**As At 30 June 2019**

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	2,342,565	2,619,106
Trade and other receivables	6	32,055	16,208
Prepayments		11,870	25,078
TOTAL CURRENT ASSETS		2,386,490	2,660,392
NON-CURRENT ASSETS			
Plant and equipment	7	495,163	109,535
Security deposits		37,444	47,243
TOTAL NON-CURRENT ASSETS		532,607	156,778
TOTAL ASSETS		2,919,097	2,817,170
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	156,396	99,114
Employee benefits	9	75,894	48,554
Deferred revenue		852,269	1,433,408
TOTAL CURRENT LIABILITIES		1,084,559	1,581,076
NON-CURRENT LIABILITIES			
Employee benefits	9	42,238	27,692
TOTAL NON-CURRENT LIABILITIES		42,238	27,692
TOTAL LIABILITIES		1,126,797	1,608,768
NET ASSETS		1,792,300	1,208,402
EQUITY			
Reserves	10	-	360,000
Accumulated surplus		1,792,300	848,402
TOTAL EQUITY		1,792,300	1,208,402

The accompanying notes form part of these financial statements.

Story Factory Inc

ABN 71 645 321 582

Statement of Changes in Equity

For the Year Ended 30 June 2019

2019

	Note	Accumulated Surplus \$	Reserves \$	Total \$
Balance at 1 July 2018		848,402	360,000	1,208,402
Surplus for the year		583,898	-	583,898
Transfers to/ (from) reserves	10	360,000	(360,000)	-
Balance at 30 June 2019		1,792,300	-	1,792,300

2018

		Accumulated Surplus \$	Reserves \$	Total \$
Balance at 1 July 2017		631,951	360,000	991,951
Surplus for the year		216,451	-	216,451
Balance at 30 June 2018		848,402	360,000	1,208,402

The accompanying notes form part of these financial statements.

Story Factory Inc

ABN 71 645 321 582

Statement of Cash Flows For the Year Ended 30 June 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from operating activities		2,041,627	2,465,592
Payments to suppliers and employees		(1,869,962)	(1,365,582)
Net cash provided by operating activities	13	171,665	1,100,010
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of property, plant and equipment		(448,206)	(104,173)
Net cash used by investing activities		(448,206)	(104,173)
Net increase in cash and cash equivalents held		(276,541)	995,837
Cash and cash equivalents at beginning of year		2,619,106	1,623,269
Cash and cash equivalents at end of financial year	5	2,342,565	2,619,106

The accompanying notes form part of these financial statements.

Story Factory Inc

ABN 71 645 321 582

Notes to the Financial Statements

For the Year Ended 30 June 2019

The financial statements cover Story Factory Inc as an individual entity. Story Factory Inc is a not-for-profit Incorporated Association incorporated in New South Wales under the *Associations Incorporation Act (NSW) 2009* and *Associations Incorporation Regulation (NSW) 2010*, *Charitable Fundraising Act 1991* and the *Australian Charities and Not-for-profits Commission Act 2012 (Cth)*.

The functional and presentation currency of Story Factory Inc is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

In the opinion of the Committee of Management, the Incorporated Association is not a reporting entity since there are unlikely to exist users of the financial report who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012 (Cth).

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.

2 Summary of Significant Accounting Policies

(a) Cash and cash equivalents

Cash and cash equivalents comprises cash balances and call deposits, with a maturity of less than three months.

(b) Trade and other receivables

Trade and other receivables are recognised at original invoice amount less provision for doubtful debts. Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off. A provision for doubtful debts is established where there is objective evidence that the Association will not be able to collect all amounts due.

(c) Trade and other payables

Liabilities for trade creditors and other amounts are carried at amortised cost which is the fair value of the consideration to be paid in the future for goods and services received. Loans payable to related parties are carried at amortised cost and interest payable is recognised on an accruals basis.

(d) Income Tax

The Incorporated Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

Notes to the Financial Statements

For the Year Ended 30 June 2019

(e) Revenue and other income

Donations are recognised on a cash basis except for donations which are for specific projects. Revenue for specific projects is recognised in accordance with the agreement with the sponsor and are deferred until the specific obligation or terms required have been met.

Events and workshop revenue is recognised on the completion of the event or workshop to which it relates.

Membership fees are recognised on a cash basis.

Contribution income represents the fair value of the assets received where there is a non-reciprocal transfer and is recognised as income once the asset is controlled by the Association.

A contra sponsorship is recorded at the fair value of the contra revenue and expense. Any unused credit is recorded as a liability at year end.

Contributions received free of charge for services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

Shop sales revenue is recognised when cash is received from the buyer and the goods are dispatched.

Interest revenue is recognised as it accrues, taking into account the effective yield on the financial asset.

(f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

(g) Plant and equipment

Plant and equipment are recorded at cost less accumulated depreciation and any accumulated impairment losses. All items of plant and equipment are reviewed annually to ensure carrying values are not in excess of recoverable amounts. Recoverable amounts are based upon the present value of expected future cash flows.

Plant and equipment is depreciated on a straight-line basis over the assets useful life to the Incorporated Association, commencing when the asset is ready for use.

The depreciation rates used for each class of depreciable asset are shown below:

Fixed asset class	Depreciation rate
Office Equipment	5-33%
Computer Equipment	18%

Leasehold Improvements: over the term of the lease.

The assets residual values and useful lives are reviewed and adjusted if appropriate at each balance sheet date. An assets carrying value is written down immediately to its recoverable amount if the asset's carrying value is greater than its estimated recoverable amount.

Notes to the Financial Statements

For the Year Ended 30 June 2019

(h) **Employee benefits**

Provision is made for the Incorporated Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefit on-costs are recognised and included in employee benefit liabilities and costs when the employee benefits to which they relate are recognised as liabilities.

(i) **New accounting standards for application in future periods**

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods, some of which are relevant to the association. The association has decided not to early adoption any of these new and amended pronouncements. The association's assessment of the new and amended pronouncements that are relevant to the association but applicable in future report periods is set out below.

AASB 1058: Income of Not-for-Profit Entities (AASB 1058) and AASB 15 Revenue from Contracts with Customers (AASB 15).

AASB 1058 clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities in conjunction with AASB 15. AASB 1058 and AASB 15 supersede all the income recognition requirements relating to private sector NFP entities, and the majority of income recognition requirements relating to public sector NFP entities, previously in AASB 1004 *Contributions*.

For NFP entities, both AASB 1058 and 15 will commence from financial years beginning on or after 1 January 2019. Either a full retrospective application or a modified retrospective application is required for AASB 15. The Association plans to adopt AASB 15 from 1 July 2019 using the modified retrospective method.

The committee anticipates adoption of this standard will not have a material impact on the Association's financial statements.

AASB 16: Leases (applicable for annual reporting periods commencing on or after 1 January 2019).

AASB 16 will replace AASB 117: Leases and introduces a single lessee accounting model that will require a lessee to recognise right-of-use assets and lease liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. Right-of-use assets are initially measured at their cost and lease liabilities are initially measured on a present value basis. Subsequent to initial recognition:

- right-of-use assets are accounted for on a similar basis to non-financial assets, whereby the right-of-use asset is accounted for in accordance with a cost model unless the underlying asset is accounted for on a revaluation basis, in which case if the underlying asset is:
- investment property, the lessee applies the fair value model in AASB 140: Investment Property to the right-of-use asset; or
- property, plant or equipment, the lessee can elect to apply the revaluation model in AASB 116: Property, Plant and Equipment to all of the right-of-use assets that relate to that class of property, plant and equipment; and
- lease liabilities are accounted for on a similar basis as other financial liabilities, whereby interest expense is recognised in respect of the liability and the carrying amount of the liability is reduced to reflect lease payments made.

The management committee anticipate that the adoption of AASB 16 and related Standards will not have a material impact on the association's accounting for its operating leases.

Notes to the Financial Statements

For the Year Ended 30 June 2019

3 Critical Accounting Estimates and Judgments

The committee make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Key estimates - impairment of plant and equipment

The Incorporated Association assesses impairment at the end of each reporting period by evaluating conditions specific to the Incorporated Association that may be indicative of impairment triggers. Recoverable amounts of relevant assets are reassessed using value-in-use calculations which incorporate various key assumptions.

Key estimates - leave provisions

As described in the accounting policies, provisions are measured at management's best estimate of the expenditure required to settle the obligation at the end of the reporting period. These estimates are made taking into account a range of possible outcomes and will vary as further information is obtained.

Notes to the Financial Statements
For the Year Ended 30 June 2019**4 Revenue and Other Income****Revenue from ordinary activities**

	2019	2018
	\$	\$
- Donations and contributions	2,038,782	1,425,765
- Government grants	401,380	34,466
- Shop sales	5,930	8,451
- Workshop income	172,949	124,248
- Venue hire income	9,454	8,707
- Membership dues	318	364
- Art auction proceeds	-	70,942
- Interest income	11,223	12,418
Total Revenue	2,640,036	1,685,361

5 Cash and Cash Equivalents

Cash at bank and on hand	2,342,565	2,619,106
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6 Trade and Other Receivables**CURRENT**

Trade receivables	29,041	2,970
GST receivable	3,014	13,238

**Total current trade and other
receivables**

32,055	16,208
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Story Factory Inc

ABN 71 645 321 582

Notes to the Financial Statements For the Year Ended 30 June 2019

7 Property, plant and equipment

PLANT AND EQUIPMENT

	2019 \$	2018 \$
Office & shop equipment		
At cost	75,379	47,791
Accumulated depreciation	(34,906)	(29,149)
Total office & shop equipment	40,473	18,642
Leasehold improvements - Redfern		
At cost	500,078	500,078
Accumulated depreciation	(500,078)	(500,078)
Total leasehold improvements	-	-
Leasehold Improvements - Western Sydney		
At cost	511,510	90,893
Accumulated amortisation	(56,820)	-
Total leasehold improvements	454,690	90,893
Total property, plant and equipment	495,163	109,535

8 Trade and Other Payables

CURRENT

Unsecured Liabilities		
Trade payables	90,164	42,704
Accrued expenses	44,409	40,640
PAYG Payable	21,822	15,770
	156,395	99,114

9 Employee Benefits

Current liabilities		
Annual leave provision	75,894	48,554
	75,894	48,554
Non-current liabilities		
Long service leave provision	42,238	27,692
	42,238	27,692

Notes to the Financial Statements

For the Year Ended 30 June 2019

10 Reserves

(a) Reserves

The reserve was utilised for its intended purpose being, the fit-out of the premises at Parramatta during the reporting period.

(b) Detailed tables

	2019	2018
	\$	\$
Western Sydney Expansion Reserve		
Opening balance	360,000	360,000
Transfers out	(360,000)	-
Total	-	360,000

11 Auditors' Remuneration

Remuneration of the auditor of the association

- Auditing the financial statements	7,500	6,500
- Grant acquittal audit	1,400	-
Total	8,900	6,500

12 Contingencies

In the opinion of the management committee, the Association did not have any contingencies at 30 June 2019.

Notes to the Financial Statements
For the Year Ended 30 June 2019**13 Cash Flow Information****(a) Reconciliation of result for the year to cash flows from operating activities**

Reconciliation of net income to net cash provided by operating activities:

	2019	2018
	\$	\$
Operating surplus/ deficit	583,898	216,451
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	62,577	56,152
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries:		
- (increase)/decrease in trade and other receivables	(15,846)	232
- (increase)/decrease in deposits	9,799	(41,652)
- (increase)/decrease in prepayments	13,208	(21,045)
- increase/(decrease) in trade and other payables	57,282	36,278
- increase/ (decrease) in deferred income	(581,139)	821,650
- increase in employee benefits	41,886	31,944
Cash flow from operations	171,665	1,100,010

14 Events after the end of the Reporting Period

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Incorporated Association, the results of those operations or the state of affairs of the Incorporated Association in future financial years.

15 Association Details

The registered office and principal place of business of the association is:

176 Redfern Street
Redfern NSW 2016

Notes to the Financial Statements

For the Year Ended 30 June 2019

16 OTHER INFORMATION AND DECLARATIONS TO BE FURNISHED UNDER THE CHARITABLE FUNDRAISING ACT 1991

- (a) During the year, the Association held a number fundraising events and has employed a development manager fully funded by specific donations.

	Income Raised*	Direct Expenditure	Other Expenditure	Net Surplus/ (Deficit)
	\$	\$	\$	\$
Fundraising Activities and Functions				
2019	2,041,627	187,810	1,868,328	(14,511)
2018	2,453,173	93,048	1,375,862	984,263
2019: Accumulated surplus was used for the following purposes: For the future development of the premises & program delivery				1,792,300

*Excludes donated interest income.

- (b) Ratios required under the Charitable Fundraising Act 1991

	2019 \$	2019 %	2018 \$	2018 %
Total cost of fundraising/ Gross income from fundraising	187,810 / 2,041,627	9.2	93,048 / 2,453,173	3.8
Net Surplus from fundraising/ Gross income from fundraising	(14,511) / 2,041,627	-0.7	984,263 / 2,453,173	40.1
Total cost of services/ Total expenditure	1,868,328 / 2,056,138	90.9	1,375,862 / 1,468,910	93.7
Total cost of services/ Total income received	1,868,328 / 2,041,627	91.5	1,375,862 / 2,453,173	56.1

Story Factory Inc

ABN 71 645 321 582

Statement by Members of the Committee

The committee has determined that the Incorporated Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 2 to the financial statements.

In the opinion of the committee the financial report as set out on pages 4-16:

1. Presents fairly the financial position of Story Factory Inc as at 30 June 2019 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Story Factory Inc will be able to pay its debts as and when they fall due.
3. The financial statements comprising of the Statement of Financial Position, Statement of Profit or Loss and Other Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows, and Notes to the Financial Statements are in accordance with the *Charitable Fundraising Act 1991 (NSW)* and *Charitable Fundraising Regulation 2008 (NSW)*.
4. The provisions of the *Charitable Fundraising Act 1991 (NSW)* and *Charitable Fundraising Regulation 2008 (NSW)* have been complied with.
5. The internal controls exercised by the Incorporated Association are appropriate and effective in accounting for all income received and applied from fundraising appeals.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:

President.....
Michael Gonski

Treasurer
Grant Lovett

Dated this 23 day of OCTOBER. 2019

Story Factory Inc.

Formerly Sydney Story Factory Inc.

ABN 71 645 321 582

Independent Audit Report to the members of Story Factory Inc.

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Story Factory Inc. (the registered entity), which comprises the statement of financial position as at 30 June 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year 30 June 2019 then ended, and notes to the financial statements, including a summary of significant accounting policies, and the management committees' declaration.

In our opinion the financial report of Story Factory Inc. has been prepared in accordance with Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012, Charitable Fundraising Act 1991 and the Associations Incorporation Act (NSW) 2009, including:

- (a) giving a true and fair view of the registered entity's financial position as at 30 June 2019 and of its financial performance for the year 30 June 2019 then ended; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the Australian Charities and Not-for-Profits Commission Act 2012, Charitable Fundraising Act 1991 and the Associations Incorporation Act (NSW) 2009. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibility of the Management Committee for the Financial Report

The management committee of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Australian Charities and Not-for-Profits Commission Act 2012, Charitable Fundraising Act 1991 and the Associations Incorporation Act (NSW) 2009 and the needs of the members. The management committees' responsibility also includes such internal control as the management committee determines is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Responsibility of the Management Committee for the Financial Report continued

In preparing the financial report, the management committee is responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the management committee either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so. The management committee are responsible for overseeing the registered entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the management committee.
- Conclude on the appropriateness of the management committees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the management committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



BENTLEYS NSW AUDIT PTY LTD



R J Evett
Director

25 October 2019