



GURRUMUL YUNUPINGU FOUNDATION

2013-2014 ANNUAL REPORT

PO Box 36068 Winnellie NT 0821 • ABN: 25 163 166 283 • ACN: 163 166 283

BUSINESS OVERVIEW

Business name: Gurrumul Yunupingu Foundation (GYF)

Business structure: Australian Public Company

ABN: 25 163 166 283

ACN: 163 166 283

Business location: 11 Voyager St, Stuart Park, PO Box 36068, Winnellie NT 0821

Date established: 16th May 2013

Directors

Mark Grose (Chairperson and Public Officer) appointed 2013

Michael Hohnen appointed 2013

Barbara Pitman appointed 2013

Professor Fiona Stanley AC appointed 2014

Damian Trotter appointed 2015

Committee of Management

Mark Grose (Chairperson) appointed 2013

Michael Hohnen appointed 2013

Barbara Pitman appointed 2013

SERVICES

The Gurrumul Yunupingu Foundation provides a single service – to identify, support and resource the development of arts and cultural programs that enable remote Indigenous young people to contribute to culturally vibrant and sustainable communities.

The programs are community designed and driven, targeting the natural talents of remote Indigenous young people. It is expected that there will be very high participation rates and ongoing demand.

VISION STATEMENT

The Gurrumul Yunupingu Foundation's vision is to create greater opportunities for remote Indigenous young people to realise their full potential and contribute to culturally vibrant and sustainable communities.

ROLE

The role of the Gurrumul Yunupingu Foundation is to identify, support and resource the development of arts and cultural programs that enable remote Indigenous young people to contribute to vibrant and sustainable communities.

KEY PRINCIPLES

The Gurrumul Yunupingu Foundation believes that change can be achieved through adherence to key principles as points of difference from much current service delivery.

All the Foundation programs must:

- Be community devised and driven, with long-term planning and longevity always the goal.
- Value the importance of community languages, the inherent cultural knowledge they embrace, and celebrate their use.
- Employ Indigenous artists and trainers, especially from the local communities involved in the program, alongside guest/visiting artists, specialists and trainers.
- Ensure that guest program leaders have appropriate cross-cultural awareness and knowledge and the support of local language speakers on the ground.
- Build community capacity to continue activities so skills remain in the community and ultimately lower the cost of delivery in remote locations.

GOALS AND OBJECTIVES

- Finding new approaches and solutions to the well documented, serious social effects of poverty, disadvantage, ill health, limited education and employment opportunities in remote Indigenous communities.
- Enabling community involvement in the development of Gurrumul Yunupingu Foundation funded programs to determine what they want, and what they are interested in.
- Commitment to long-term relationships and programs within communities, avoiding the one-off or 'fly-in fly-out' delivered outside local perspectives and needs.
- Ensure all Gurrumul Yunupingu Foundation activities and programs are informed by the needs and aspirations of Indigenous young people and community leaders.
- Provide opportunities in areas where young Indigenous people might excel and build on existing knowledge and capacities such as multi-media, IT, dance and music, arts and design, land care and conservation, cultural tourism as well as languages/interpreting (since most are multilingual).
- Compile evidence on social outcomes and benefits, collected from community networks, the wider community and service providers (e.g. local schools and health clinics).
- Provide evidence that young people are devising and initiating their own activities and engaging with community networks to secure their delivery by the Gurrumul Yunupingu Foundation.

CHAIRPERSON'S REPORT

It is hard to imagine a more challenging time to be establishing a not-for-profit entity in Australia. The economic environment is complex, the political environment is highly charged, and socially, Australia is dealing with issues that more than ever deeply divide the country, communities and families. You could say that the odds are stacked against the Gurrumul Yunupingu Foundation.

But here we are, not yet two years old and entering the rough and tumble of the 'giving' world of philanthropists, sponsors, donors, and corporations. Because all of us, including Gurrumul, believe that if we work together, more can be done for Indigenous young people living in remote communities, to help them overcome some of their disadvantage.

The Foundation has just begun to develop relationships with funding agencies. We have had some small successes, enabling us to establish our first remote arts and cultural program, much of it centred around the 2014 Barunga Festival. Enough funding has been received for all of the projects to be staged again, at the 2015 Barunga Festival.

Of course, there have been unsuccessful submissions. We are after all, the new kids on the block. With limited staff and no guaranteed operational funding, the Foundation often has difficulty meeting funding requirements. Despite this, philanthropic agencies have remained supportive, finding ways to assist the Foundation to get beyond this initial stage. We are grateful for this support.

The Foundation's donor base is growing and this is expected to continue, fuelled in part by Gurrumul's personal following and the strength of his brand.

It is a difficult time to be reaching out to remote communities, with many of the government and funding agency programs linked to school attendance and employment. The Foundation's point of difference is that it seeks to engage with all young people, many of them already falling through the cracks and not qualifying for the targeted programs.

The Foundation will continue to engage with all young Indigenous people in remote communities. It will continue to recognise and build on that one sparkling thing that somebody is good at. It will continue to commit to programs for at least three years so that the unique sparkling thing has a chance to become something bigger and better.

The Foundation could not have achieved what it has without the commitment and hard work of its executive officer Penny Arrow, other directors of the board and the generous support of a number of pro bono workers. Thank you for your efforts during 2014.

Mark T Grose

Chairman

Gurrumul Yunupingu Foundation

April 2014

EXECUTIVE OFFICER'S REPORT

The Beginning

The idea for the Gurrumul Yunupingu Foundation emerged in early 2012 from a discussion between Gurrumul Yunupingu, and his record label co-founders Mark Grose and Michael Hohnen. Gurrumul feels lucky that he has achieved so much through his music and was keen to find ways to help young Indigenous people in remote communities find satisfaction and joy through arts and cultural programs.

The Gurrumul Yunupingu Foundation became a legal entity in April 2013, registered as a public benevolent institution with deductible gift recipient status. The vision of the Foundation is to create greater opportunities for remote Indigenous young people to realise their full potential and contribute to culturally vibrant and sustainable communities. As a new player in the not-for-profit-sector, the Foundation has had the challenge of marketing itself in a highly competitive marketplace.

However, the Foundation has a degree of leverage through Gurrumul's well-established reputation in the national and international music world. He engages with hundreds of thousands of fans worldwide and many of these take a strong interest in Gurrumul's career and life, including his role as founding patron of the Gurrumul Yunupingu Foundation. Gurrumul was recently voted number 1 at the top of the *Australian Financial Review's Cultural Power List*. This attests to the power of his message.

Establishment

In May 2013, the first pledge of support for the Foundation came from Gurrumul himself, together with the musicians of the Sydney Symphony Orchestra and Delta Goodrem who collaborated to perform and record '*Bayini Live*' on the highly rated TV show '*The Voice*'. The single was the first top-five hit ever in an Indigenous language and all proceeds from the downloads are donated to the Foundation. Delta Goodrem and Gurrumul have continued their contribution with proceeds from their duet recording of '*Silent Night*' in December 2014 donated to the Foundation.

With funding received from Creative Partnerships Australia, the Foundation was able to develop a business, marketing and social media plan with associated policies and procedures. The funding also allowed for the design of a customised database management system to ensure effective communication and strong stewardship with the Foundation's donor and subscriber base.

The Foundation has appointed five of the six directors who will make up the board of the company. Mark Grose (Chairman), Michael Hohnen and Barbara Pitman, are also founding members and were appointed in 2013. Professor Fiona Stanley AM was appointed in 2014 and Damian Trotter was appointed in 2015. Appointment of the sixth member is pending.

Marketing and Social Media

Strategic marketing has seen the engagement and expansion of a donor and subscriber base, targeting new and existing philanthropists, businesses and individual donors to support the remote Indigenous community initiatives of the Foundation.

Awareness of the Gurrumul Yunupingu Foundation has been built through a presence at Gurrumul's concerts, special presentations, VIP events, the distribution of donation flyers, banners, the sale of merchandise and information being projected onto the big screen on stage. This has proved to be an effective way to engage supporters for the Foundation and continue building a strong donor base.

A social media presence has been created through a dedicated Gurrumul Yunupingu Foundation facebook page, the development of a website, and a subscription-based monthly e-newsletter which commenced in December 2014. A PR agency has been employed to assist with the dissemination of media releases across general news media as well as Indigenous and music media. The overall result has been a highly visible digital presence leading to a broad subscription base, which increases monthly, and an active and growing Facebook page.

Programs

Established in 2014, **Barunga Beats!** is a program that offers Indigenous young people aged 9 to 15, the opportunity to engage in something they love - music production using the latest technology. The program, funded by the NT Government will run again in 2015 with workshops commencing in March.

James Mangohig, a Darwin musician from the nationally acclaimed band '*Sietta*', spent several weeks in Barunga assisting the local music teacher Ben Andrews to deliver a two staged community workshop program, teaching kids how to remix their own dance tracks. The results of the workshops were showcased at the 2014 Barunga Festival where the kids played their tunes and mashed up vocals. Some of the participants were confident enough to run the disco on their own.

Far too often teenage girls miss out on opportunities for involvement in activities that interest them, despite the fact that it has long been identified that teenage girls in remote communities are particularly at risk. To increase self-awareness and self-confidence for girls aged between 10 and 18 years, and the Foundation was able to expand this program to include the inaugural Barunga Festival Fashion Parade where 23 young women from the Katherine Region participated. This is now known as the **Katherine Young Women's Self Esteem Project**.

With a focus on health, nutrition, well-being and grooming, plus their interest and creativity in clothes and design, the YMCA Katherine program tied in perfectly with the opportunity provided by the Foundation for the young women to demonstrate their self-confidence at the Barunga Festival.

The program is set to continue in 2015 thanks to the support of the Westpac Foundation and the Lord Mayor's Charitable Foundation (Eldon & Anne Foote – Donor Advised Fund).

It's no secret that all kids love a circus. A strong interest in circus training for young people, together with the well documented benefits of skills, health improvement and related disciplines that flow from it, led to the implementation of the 2014 Barunga Festival Circus Project through a partnership between the Gurrumul Yunupingu Foundation and the Flying Fruit Fly Circus (FFFC) with support from the Tim Fairfax Family Foundation (TFFF), and the Australia Council for the Arts.

The Barunga Festival Circus Project, run in collaboration with the local school, was designed to develop performance and circus skills conducted over three visits to the remote community of Barunga, culminating in two theatrical performances for the entire community as well as two performances before an audience of several hundred festival goers at Barunga Festival in June 2014.

Eighty-three children participated in the program, which included assessment of skills and identification of group leaders. The performance was showcased twice at the Barunga Festival with an open one-hour taster for all young people there on the day. Positive outcomes included an increase in school attendance during the circus workshops from of 65%, up to 85%.

Unfortunately, a lack of funding will mean a much smaller circus program being presented at the 2015 Barunga Festival.

Outcomes

The first full year of operation for the Gurrumul Foundation has seen important outcomes for the company. These include: the establishment of a sizeable private donor and subscriber base; funding support from the Government and non-Government sectors to resource and initiate three important programs; the development of a growing awareness of the Foundation's vision and role in remote communities as well as the broader philanthropic sector; and the establishment of partnerships with key organisations and communities.

The impact of the Foundation's work to date has been demonstrated not only in the number of participants involved and the positive reports and outcomes of each program, but also through anecdotal feedback from participants, community partners, audiences and supporters.

The Gurrumul Yunupingu Foundation is proud to have strong results in these areas, confirming the progress the company has made in achieving its vision and goals.

The Future

Accessing funding within the not-for-profit sector will continue to be a challenge. However, the Foundation remains optimistic about the future. The three arts and cultural programs established in 2014 have demonstrated how successful outcomes can be generated by offering opportunities for young Indigenous people to participate in activities that build on their strengths and enable them to

contribute to their communities. The Foundation looks forward to delivering all three programs again in 2015.

The success of the first full year of the Gurrumul Yunupingu Foundation is a demonstration of its commitment to work closely with young Indigenous people living in remote communities. This work would not be possible without support from the private, philanthropic and corporate sectors and government.

The board and management team of the Gurrumul Yunupingu Foundation extends a sincere thank you to everyone who has participated in its programs, and to each and every donor, partner and supporter. These contributions will continue to go towards creating greater opportunities for remote Indigenous young people, to realise their full potential and contribute to culturally vibrant and sustainable communities.

Penelope Arrow

Executive Officer

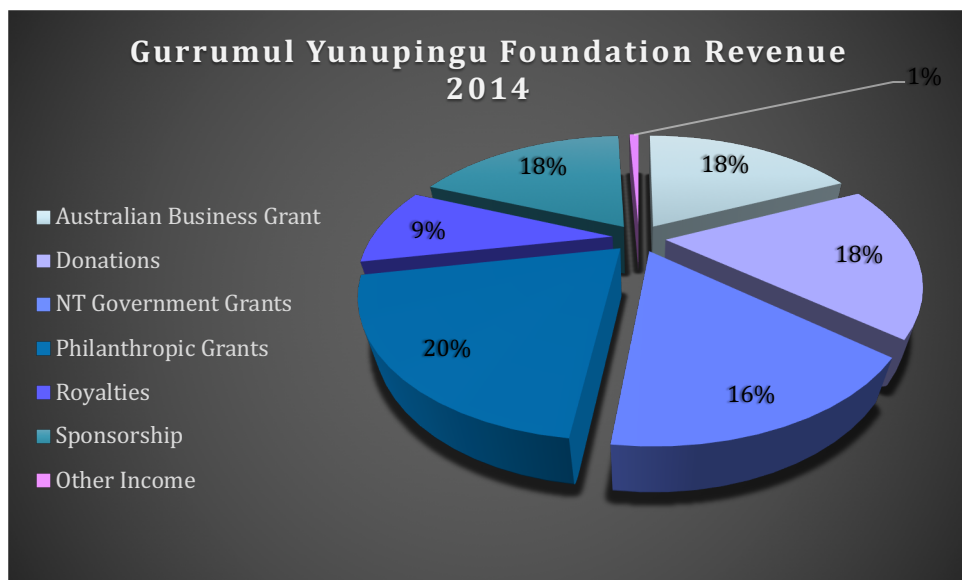
Gurrumul Yunupingu Foundation

April 2015

FINANCIAL REPORT

The first fifteen months of the Gurrumul Yunupingu Foundation's life has been exciting and financially challenging. The results of the first full financial year are modest but better than we had expected. This is due in part to the substantial support from Skinnyfish Music, including provision of office space and office equipment, giving us a pleasant, safe and rent- free working space. In summary:

- The Foundation completed its first full financial year with a surplus of \$68,056.
- The Foundation's total revenue for the period 5th April 2013 to December 31st 2014 was \$274,277.
- Grant funding was 54% of the revenue, which included 18% from the Australian Government, 16% from the Northern Territory Government and 20% in the form of Philanthropic Grants.
- Sponsorships and Donations raised was collectively 36% of the total revenue, with each being 18%.
- Royalties and Other Income was 10%, being 9% & 1% each of the total revenue.



The biggest single challenge for the Foundation is its lack of dedicated operational funding. There are many philanthropic trusts and other grant agencies with programs that fund discrete projects, but few (including government programs) that fund operational costs. Individual donors tend to want to support people, so are attracted to projects and programs, rather than administration. Lack of operational funding or establishment funding has prevented the Foundation from employing the staff it needs to develop the company as a viable entity. This in turn has seen some agencies classifying it as 'high risk', with predictable results. Clearly, a circuit breaker is required.

The Foundation needs to develop and implement strategies to attract operational funding from all of the revenue raising entities at its disposal, including philanthropic trusts, individual philanthropists, government and non- government grant programs, donors and corporate sponsors.

STRATEGIC DIRECTIONS

Promote Gurrumul's vision, inspire and be inspired by remote indigenous young people, share in the excitement and celebrate success

FOCUS AREAS	2014	2015	2016
Board Directors	Develop and implement systems that ensure good governance	Develop research partnerships and investigate areas that will advance the Foundation's vision	Evaluate and review programs, adjust to achieve better outcomes for participants and renegotiate with funding partners
Community Advisory Network			
Members			
Donors	Identify, engage with and recruit board directors, community reference group members, philanthropic and corporate donors and creative partners	Increase the geographic scope of the Foundation's programs by developing creative partnerships where there are natural synergies	Review all policies, procedures and priorities and adjust to accommodate changed funding and partnership environments
Partnerships			
Programs			
Communications			
Human Resources	Identify, support, and resource arts and cultural programs that embody the vision, role and key principles of the Foundation	Strengthen the Foundation's operating base and expand its support network	Publish research findings
Research		Exploit technology to achieve exemplary communication with all stakeholders	
Public Relations			