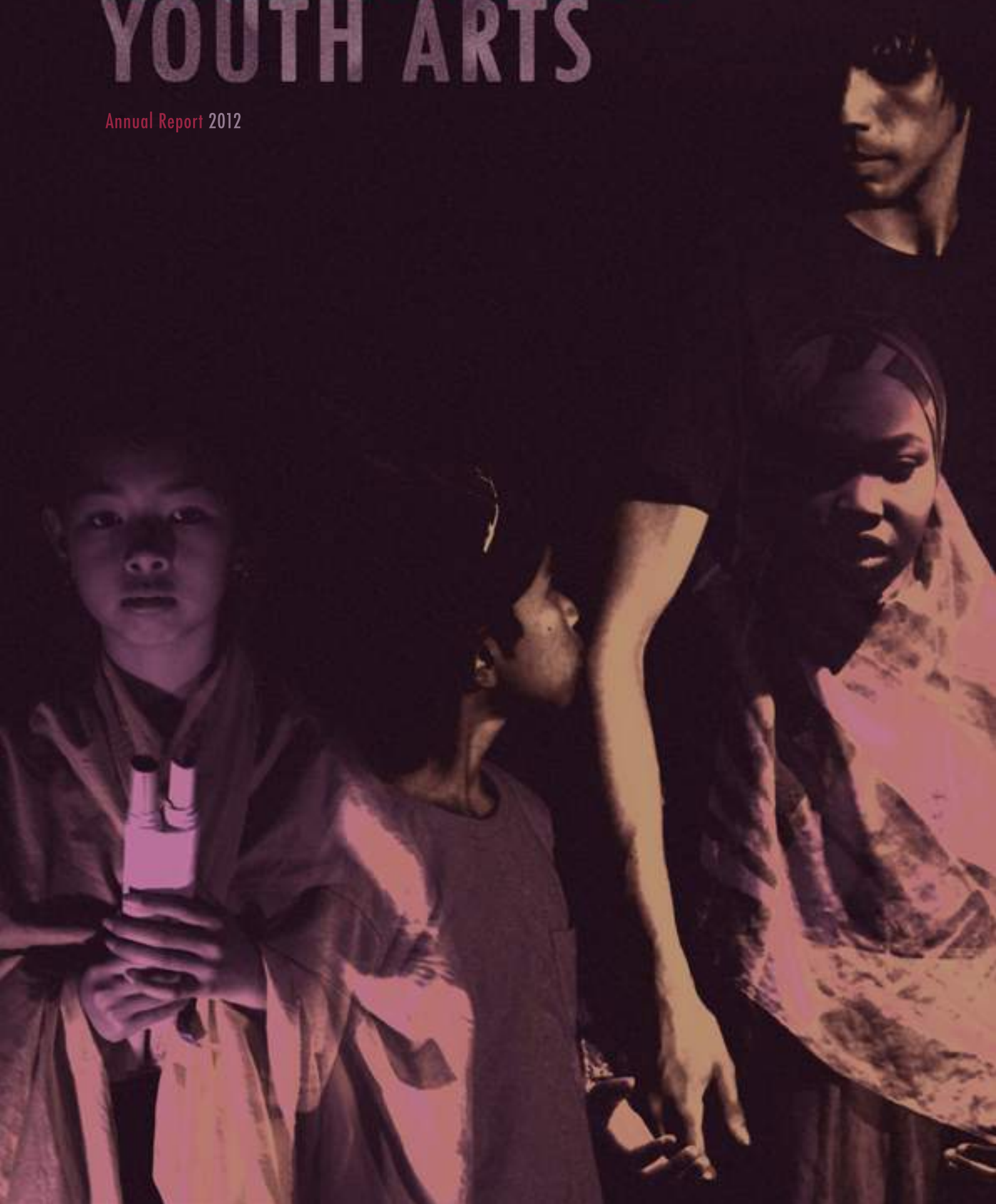


# WESTERN EDGE YOUTH ARTS

Annual Report 2012





*“During this wonderful journey I learned that being yourself is very important and also during this process I found my inner talent”*

Theseus and the Minotaur

## ABOUT WESTERN EDGE

Western Edge Youth Arts is a fully incorporated, charitable youth arts organisation that provides culturally and linguistically diverse and economically disadvantaged young people and children access to high-quality arts projects in school and community settings.

In 2012 Western Edge Youth Arts involved hundreds of young people in transformative theatre experiences helping them to grow, be successful, build resilience, and think deeply about the world and their place in it. Young people found new ways to make their voices heard by their peers and their communities and learnt new skills for life. They built new creative relationships and discovered a new appetite for learning. They discovered the beauty of poetry and the power of communicating an idea.

We work in partnerships with schools and other community organisations to create performances that are artistically complex, socially engaged, funny, challenging and

beautiful. We know this because of our extensive audience response data.

Western Edge supports, mentors and trains CALD emerging artists to become cultural leaders in their own communities and beyond, through the arts.

We are a community of leading arts practitioners with specific skills in arts education and community arts who are committed to making excellent, vibrant community performances for audiences who are unlikely to ever attend mainstream venues. Our projects are grounded in research and reflective practice – we believe in the importance of theory, intellectual rigour and high ethical standards underpinning all our work.

## A WORD FROM THE CHAIR

Western Edge never ceases to amaze, challenge and inspire me. I have had a long association with the company, watching it grow from two small projects at Footscray Community Arts Centre into the vibrant, committed and outstanding independent youth arts company it is today.

What amazes me is the sheer energy, drive and impact this small company has on young people, their communities and the broader arts sector. It challenges me through supporting the sheer volume of work that the company creates, curates and develops, delivering countless programs, events and activities that enrich and enliven the communities that we serve and support. On behalf of the Board I would like to express our deep appreciation for the dedication of our staff. In 2012, Western Edge delivered 10 incredible and inspiring projects collaborating with over 300 young people from Footscray to Geelong to Beagle Bay in Western Australia. We worked in schools exploring epic tales and improving social and educational outcomes for students through art and even performed for royalty! *The Minotaur*, from Tate Street PS, was performed for the Premier and Prince of Wales at the ‘Jubilation’ showcase of the best performance work from Victorian schools. Our platform of presentation was expanded to include a performance at the Malthouse with *Black Face White Mask* achieving full houses and excellent reviews. We worked with communities to tell their epic stories through multiple platforms and gave voice to young people and their ideas.

In 2012, the Board and company participated, through the support of Arts Victoria, a Western Edge Board Audit with Board Connect, to drive a Strategic Planning process and develop a new Business Plan (2013-2016) that supports our vision, *Young people who have been part of Western Edge Youth Arts will be leaders; culturally and artistically articulate and astute. Through their contributions, communities will be made bold, healthy, environmentally sustainable, economically stable, connected and inclusive. The artistic landscape will be populated by people from diverse backgrounds.* This was an opportunity for reflection and opportunity to embrace change going forward but importantly to revise and recommit to our vision, mission and values as a company and our ongoing commitment to working with the most disadvantaged, culturally diverse and ‘at risk’ young people in the western

suburbs and beyond. WEYA has an unwavering commitment to developing a sense of agency in young people and tackling the big issues.

Western Edge Youth Arts is a unique contributor to the arts in Victoria. Since its inception it has been a leader in innovative, research-based youth arts. The company is internationally recognised for its practice and research and its unique capacity to engage difficult to reach communities. Our focus on research-based youth arts was recognised in 2012 with *Zamunda* selected by Victorian College of the Arts as a research project exploring building pride and belonging in disadvantaged communities.

2012 was also a year of change for the company – late in December we farewelled our General Manager, Crien Gehrke, who brought energy, organisation and pragmatism to the company. My thanks as always go to the Western Edge Artistic Director team; Cymbeline Buhler and Dave Kelman continue to be at the leading edge of youth arts practice in Australia. It is their visionary thinking, creative drive and boundless generosity that provide the platform on which our young people thrive. Thanks also to Administrator and Finance Manager, Debbie Pearson, and finally thanks to our young artists who are the heart of Western Edge.

My gratitude goes to my fellow Board Members – Dr. Angela O’Brien, Narelle Sullivan and Sue Russell, who have contributed significantly to the evolution of the company; together they work very hard to ensure that WEYA continues to thrive. Our Board members bring incredible knowledge, strategic thinking and analytical skills to the Board table and Western Edge benefits hugely from their insights. On behalf of the Board I would like to acknowledge our many friends and supporters – without whom Western Edge could not be the exceptional contributor to community voice that it is.

Enjoy reading our Annual Report. It provides a small window into the world of Western Edge and the incredible talent and potential of the young people we work with.

**BERNADETTE FITZGERALD** CHAIR

“Such a good day for the community. Mums, dads, children and young people. A memory for all generations”

Zamunda audience member

## FROM THE ARTISTIC DIRECTOR

2012 was without doubt the most extraordinary and successful year in the short history of Western Edge Youth Arts. The achievements go beyond the often life-changing work that we do with young people and include audience development and research outcomes of genuine significance.

The scale of the 2012 program was truly epic: from the Kimberley to Geelong via the Flemington Commission Flats and Braybrook, Western Edge’s growing ensemble of talented and committed established and emerging artists made ground-breaking work that touched the lives of thousands of marginalised young people. Led by the incomparable Cymbeline Buhler and artists of the calibre of Dave Cuong Nguyen, Jo Trevathan, Jane Rafe, Casey Nicholls and Katherine Branch, Western Edge projects told stories of real importance.

Two themes loom large in this body of work: cultural identity and cultural entitlement. Creating work that explores, expresses and celebrates diverse cultural identity – such as *Beagle Bay Chronicles* or *Zamunda* – matters to everyone because communities at the margins of Australian society have so much to say and offer to the cultural mainstream with its increasingly commodified culture. We also believe that young people from

disadvantaged communities are entitled to excellence in the arts – be it Shakespeare, Greek Mythology or the rich cultural heritage of Asian countries – these stories should not just be the property of the privileged few: they belong to all of us.

Ground-breaking research into Western Edge audiences – demonstrating how we break down barriers to involvement in the arts for young people – and into the importance of reflective practice in developing cultural leadership, indicated the depth and integrity of our practice. The continuing achievements of the Flemington Theatre Group and Playback West are a testimony to this.

Finally 2012 was the year in which artists from the Education and the Community programs of the company came together to create work that engaged non-theatre-going audiences in disadvantaged communities regardless of whether the work was created in a school or community setting (or both). We look forward to building on these achievements with a new company structure in 2013.

DAVE KELMAN ARTISTIC DIRECTOR

## 2012 WESTERN EDGE AT A GLANCE

### WESTERN EDGE PROJECTS

Black Face White Mask at the Malthouse  
 Beagle Bay Chronicles  
 Zamunda  
 Theseus and the Minotaur / Jason and Medea  
 Stories From Asia  
 Pleeblands  
 Macbeth  
 PLAY  
 Playback West

### MENTORING AND PROFESSIONAL DEVELOPMENT

Wedge: **22** young emerging artists mentored  
 Young people participating in Western Edge Programs 2012: **313**  
 Audiences: **2,690**  
 Artists and project staff: **33**  
 Annual Turnover: **\$562,973**

“The show IS the community.... Whoever is in the venue is the show – they can find the story in themselves, they see themselves on the stage through us presenting ourselves to the community”

Soloman Salew – Emerging Artist Flemington Theatre Group



## 2012 NEW WORKS

### BLACK FACE WHITE MASK at The Malthouse Theatre

Western Edge was invited to produce a new version of the community play Black Face White Mask for brand new audiences at The Malthouse in 2012. The play, devised by the members of the Flemington Theatre Group, explored Afro-Australian youth identity, and was written by Dave Kelman and David Cuong Nguyen with new updated material for this version.

The play sold out all performances and received critical acclaim:

*'Skillfully directed and written, it confounds expectations by exploding myths and stereotypes and presenting multiple points of view with self-satirising humor and open-hearted performances.'* (Elly Varrenti, The Age)

### BEAGLE BAY CHRONICLES

This unique community performance brought together CALD young people from Melbourne with people from a remote West Australian indigenous community in the Kimberley to tell the story of the Beagle Bay mission in movement, theatre and song. The script, written by Casey Nicholls, used documentation from early twentieth century accounts of Beagle Bay, weaving together stories from the past with stories told to us by the present Beagle Bay elders. The "Melbourne Mob" and the "Beagle Bay Mob" each worked with local indigenous artists to develop story, dance and song. Standing on the sacred ground of the Beagle Bay community, it was profoundly moving to hear elder, Mena Lewis say: *without this project the last traditional leader of the Nyul Nyul people - King Felix - would not have been remembered by his people.*

*"The bit that really scared me was when all the faces are coming out and staring at you when the Minotaur dies, all these faces just crumble down, falling on each other, they all fall down, down and then still, and then the Minotaur says "My blood is cool, my heart is like a volcano" ...it was like the Minotaur was actually there."*

Participant Tate Street PS

### ZAMUNDA

Zamunda wove together a magical story – a traditional African folk tale of a bird princess, and a modern tale of love, searching for identity and life on the street in Flemington. Audiences were taken to the fabled land of Zamunda, where things are done a little differently and where Abe has to prove himself if he wants to win love. The play raised questions about tradition and culture: is tradition carved in stone, or a river that flows and changes through time? An epic comedy, it featured songs, physical theatre, shadow puppetry, live music and masks. Taking part were young people from the Flemington community age 11-17 mentored by emerging artists from the fledgling Flemington Theatre Group. The Flemington community centre was packed to capacity and our audiences were both challenged and delighted by this artistically vibrant high-quality community theatre.

### THESEUS AND THE MINOTAUR & JASON AND THE ARGONAUTS

This exciting double bill marked our fourth residency at Tate St Primary School in Geelong. Grades 4,5 and 6 students (most of whom would never have attended a theatre performance) were taken on a journey into the heart of Greek mythology; they performed using masks, movement, puppetry, and young people's live music. They had to learn and develop their use of complex language – a skill that they are already applying elsewhere in their learning. The Minotaur sequence was selected for the Jubilation event presented to the Prince of Wales, showcasing the best work in the arts from Victorian schools.

*"We tried to create a show where we brought back to the community what was missing: a positive and concrete representation of African culture within Australian society."*

FTG Emerging Artist



## STORIES FROM ASIA

Western Edge forged a new partnership with Athol Rd PS in Noble Park in an Arts Victoria Extended School Residency. The entire Grade 6 cohort of sixty students, most of whom were from South-East Asian backgrounds, took part in an exploration of three epic tales from major Asian cultures: *The Churning of the Oceans* from the Ramayana, *The Tale of Kieu* (Vietnamese 18th Century epic poem) and *The Monkey King* (China). The final performances, enacted on a striking set created with huge, painted cloth banners, showcased students' new-found confidence with oral language and demonstrated newly learnt skills in mask-work and physical theatre. Students and audiences alike enjoyed the opportunity to celebrate their own and other cultures:

*It was very funny, educational and the multiculturalism was very appealing* - Laotian audience member.

## PLEEBLANDS

Using Margaret Atwood's dystopian novels as stimulus, Year 7 students from Mt Alexander SC worked with Western Edge artists to produce *Pleeblands*, where the world is split into the shut-off world of the rich in their heavily guarded compounds and the badlands of the desperate masses. Students engaged with complex moral questions and gained insight into issues around sustainability and future thinking. The script drew on student writing generated from a devising process. Students also produced exciting digital artwork, which formed a backdrop for the performances.

*The play is about what is happening now and in the future – and how we need to stop it before it could escalate* - Mt Alexander SC Participant

***“I was so very happy to find out our play was about legends and mysteries. It's good to do stories from other cultures as it opens your imagination.”***

Athol Road Participant

## MACBETH AT DEBNEY MEADOWS PRIMARY

Students from new migrant and refugee families got to grips with the poetry and drama of Shakespeare's *Macbeth*, and found that his words and ideas still speak to us today. Students explored themes of power, ambition, betrayal and trust and in spite of most of them having English as a second language, rose to the challenge of performing text that combined original Shakespearean poetry with a modern devised script. This project brought artistic excellence to a disadvantaged and marginalised community and audiences responded enthusiastically:

*I liked when the girls all played Lady Macbeth and appear together. Very artistic and different. Like how some [Western Edge] plays focus on the African /Australia story and some like this tackle classics. As an audience member, the mix is good.*

## PLAY (WITH WESTERN ENGLISH LANGUAGE SCHOOL)

Newly arrived young people from all over the world taught us the games, songs and dances they played as children and we wove these together into a celebratory performance held in Braybrook Park. WELS students produced drawings and sayings, which were then engraved onto a giant tiled games board, now a permanent feature at the gateway of the new Community Garden.

***“The community feel like they are part of us – an African lady who was at the show she doesn't have perfect English but she did manage to follow the story so I asked what she liked and she loved the way that we came down here and performed it to them – makes them feel like 'you're ours'. It's important that we continue to do that.”***

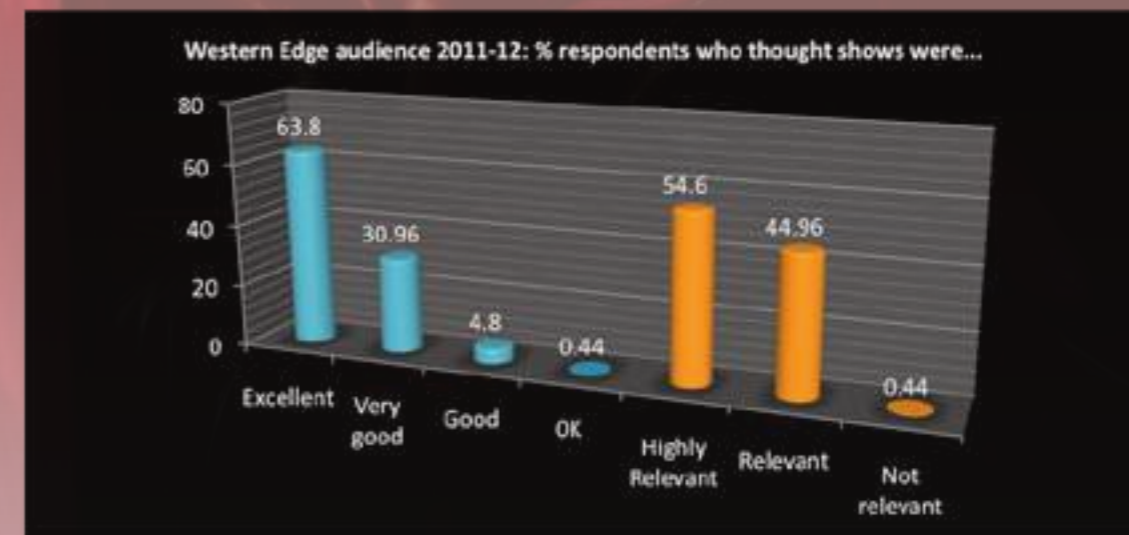
Maki Issa FTG Emerging Artist

## OUR AUDIENCES

Western Edge has a reputation for attracting large audiences of all ages and of many different cultural backgrounds to our shows. A majority of these audience members would not normally attend mainstream theatre events, but they are unfailingly enthusiastic in their responses to our performances. Audience Response surveys are conducted at the close of every performance and the chart below shows that the 'rating' those respondents gave to the plays they watched is consistently

high. The 'Relevance' rating is also significant – Western Edge is making theatre that our audiences feel connects with their lives.

Western Edge continues to be in an active dialogue with participants and communities about the kinds of theatre they want to make and be part of, whether as participant or as audience member.





Flemington Theatre Group

## MENTORING AND PROFESSIONAL DEVELOPMENT

### DEVELOPING CULTURAL LEADERS: TRAINING AND MENTORING CALD YOUNG ARTISTS

In 2012 Western Edge developed and extended our training and mentoring program for CALD emerging artists. This took place within a number of projects using a highly effective apprenticeship model.

### PEER EDUCATION AND COMMUNITY FACILITATION SKILLS

Through ground-breaking projects such as *Zamunda* and *Beagle Bay Chronicles* emerging artists worked alongside experienced specialist community artists to develop their leadership skills working with the care and sensitivity needed to engage with vulnerable and marginalised communities.

They also developed their arts education skills working alongside gifted teacher artists on projects that adapted complex, high quality texts into accessible performances for young people in schools and their communities.

*“I just can’t get over how much Western Edge has helped me – it’s changed my life.”*

Tate St PS Participant

### FLEMINGTON THEATRE GROUP

2012 saw the FTG re-working their community play *Black Face White Mask* in a professional setting at The Malthouse Theatre, Melbourne. This saw the group attract new audiences and receive widespread critical acclaim.

Reflective Practice: In a unique award-winning partnership with the University of Melbourne, Western Edge led the Afro-Australian emerging artists of the FTG through a reflective practice process that enabled them to theorise and analyse their emerging practice at a high level. As a result of this the group published the Flemington Manifesto – a manifesto of their emerging community arts practice.

Alongside this process, FTG members developed new skills in performance, script writing and use of interactive theatre with mentorship and training provided by experienced professionals: Dave Kelman, Dave Nguyen, Casey Nicholls and Terry Yeboah. This resulted in a dynamic new interactive form for *Black Face White Mask*, which is presently touring to schools. This has had an overwhelmingly positive response from audiences who have gained new insights into race and inter-cultural understanding.

### PLAYBACK WEST

Playback West thrived for its fourth year. 2012 saw a new model of peer leadership with an artistic directorate. A collection of new members joined, the group held a series of public and commissioned performances, and regular rehearsals at Phoenix, which remained a home for the core company of Western Edge’s Community ensemble.

Western Edge also ran a highly successful PD training day that brought together all the artists – experienced and emerging – from across the company creating new connections across the company’s many projects.

### TOWARDS INDEPENDENCE

The 2012 professional development program had an emphasis on enabling FTG and Playback West to move towards greater autonomy with a view to them becoming independent companies in 2014/15. This involved training in self-management and fund raising and marketing.

*“Creating the piece was a struggle because we were trying to decipher who we were – deciphering our identity within Australian society.”*

Flemington Theatre Group Member

# THE WESTERN EDGE TEAM 2012

## BOARD

Bernadette Fitzgerald - Chair  
Narelle Sullivan – Treasurer  
Associate Professor Angela O'Brien – Secretary  
Sue Russell – Member

## STAFF

Dr. Dave Kelman - Co-Artistic Director,  
Cymbeline Buhler - Co-Artistic Director,  
Criena Gehrke - General Manager  
Debbie Pearson - Administrator

## ARTISTS AND PROJECT STAFF

### WESTERN EDGE PROJECTS

#### Black Face White Mask at the Malthouse

Directors: Dave Cuong Nguyen, Dave Kelman.  
Writers: Dave Cuong Nguyen, Dave Kelman and the  
Flemington Theatre Group.  
Assistant Director: Terry Yeboah.  
Design: Jane Rafe  
FTG: Maki Issa, Daniel Haile Michael, Mazna Komba,  
Munira Younus, Soloman Salew, Abraham Herasan,  
Damitou Edao, Legrand Anderson, Lorraine Keene.  
Partner: Malthouse

#### Zamunda

Directors: Dave Cuong Nguyen, Dave Kelman.  
Writers: Dave Cuong Nguyen, Dave Kelman and the  
Flemington Theatre Group.  
Assistant Director: Terry Yeboah.  
Design: Jane Rafe  
Lighting: Matt Fabris and Jeany Lee  
FTG: Maki Issa, Daniel Haile Michael, Mazna Komba,  
Munira Younus, Soloman Salew, Abraham Herasan,  
Damitou Edao, Legrand Anderson, Walid Mussa, Teklay  
Gebraisalasiae.  
Community Partner: Maribyrnong Youth Services,  
Flemington Neighbourhood Renewal.



Theseus and the Minotaur

#### Stories From Asia

Director/ writers: Dave Kelman, Dave Cuong Nguyen, Jo  
Trevathan  
Lead artists: Vanessa O'Neil, Jane Rafe  
Support artist: Jo Pires  
Design: Jane Rafe  
Lighting: Matt Fabris Jeany Lee  
Partner: Athol Road PS

#### Theseus and the Minotaur and Jason and Medea

Director/ writers: Jane Rafe, Dave Kelman  
Project artists: Rex Pelman, Cherie Mills  
Design: Jane Rafe  
Lighting: Jeany Lee, Matt Fabris.  
Partner: Tate St PS

#### Pleeblands

Written / Directed: Dave Kelman  
Lead artists: Casey Nicholls, Jane Rafe, Lorraine Keene  
Design: Jane Rafe  
Digital art: Lee Ramseyer-Bache  
Original music composition: Afhsin Nikoueresht  
Partner: Mt Alexander SC

#### Macbeth

Director/ script adaptation: Dave Kelman  
Lead artists: Dave Cuong Nguyen, Jane Rafe  
Design: Jane Rafe  
Project artists: Mazna Komba, Munira Younus, Rex  
Pelman.  
Lighting: Matt Fabris, Jeany Lee  
Partner: Debney Meadows PS.

#### Beagle Bay Chronicles

Director/Co-devisor: Cymbeline Buhler  
Writer/Co-Devisor/Stage Manager: Casey Nicholls  
Lead Artist/Songwriter: Kerriane Cox  
Lead Artist/Choreographer: Robert Dann  
Sound Designer/Videographer: Jeff Skinner  
Lighting Designer: Lisa Mibus  
Set Designer: Naomi Dann  
Elders: Barbara Cox, Paul Cox, Mena Lewis, Stephen  
Victor, Veronica Dann  
Project Coordinator/Production Manager: Jo Cohen  
Production Assistant: Bernadette Trench-Thiedmann  
Beagle Bay Coordinators: Jacinta Monck, Lenny O'Meara  
House Dad: Max Barker  
House Mums: Jacinta Monck O'Meara, Corinna Shadforth  
Young Artist Team: Justin Grant, Piper Huynh, Rex Pelman,  
Awet Araya Teke, Semhar Araya Teke, Damien Busuttil,  
Amanda Busuttil  
Catering: Max Barker, Devena Cox  
Photographer: Jules Rau  
Community Partners: Beagle Bay Parish, Notre Dame  
University – Broome, Kimberley Employment Services

#### PLAY

Director: Cymbeline Buhler  
Project Coordinator: Jo Cohen  
Visual Artist/Designer: Katherine Grant  
Emerging Artists: Hema Jenkin, Justin Grant, Joana Pires  
Sound Design Mentor: Paul Binns  
Sound Design Mentee: Rex Pelman  
Stage Manager: Casey Nicholls  
Assistant Stage Manager: Amanda Busuttil  
Videographer: Miklos Janek  
Photographer: Carla Gottgens  
Community Partners: Western English Language School,  
Footscray AMES, Maribyrnong Council, Braybrook  
Community Centre.

#### Playback West

Mentors: Cymbeline Buhler, Casey Nicholls, Jude Murphy  
Director: Max Barker  
Assistant Directors: Hema Jenkin, Joana Pires  
Performers: Damien Busuttil, Amanda Busuttil, David Bol,  
Justin Grant, Piper Huynh, Coung Le, Rexson Pelman,  
Awet Araya Teke,

## MENTORING AND PROFESSIONAL DEVELOPMENT

#### Wedge

Directors: Cymbeline Buhler and Dave Kelman  
Mentored Artists: Joana Pires, Justin Grant, Hema Jenkin,  
Max Barker, Rexson Pelman, Piper Huynh, Maki Issa,  
Daniel Haile Michael, Mazna Komba, Munira Younus,  
Soloman Salew, Abraham Herasan, Damitou Edao,  
Legrand Anderson, Walid Mussa, Teklay Gebraisalasiae,  
Cherie Mills.

*“Out of 10? Seriously, I would have to say 10, because Western Edge is the best experience I've had in my school life...it helps with everything you have to learn, not just acting”*

Participant Mt Alexander SC



## COMMITTEE'S REPORT

Your committee members submit the financial report of the Western Edge Youth Arts Inc, for the financial year ended 31 December 2012.

### Committee Members

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

Bernadette Fitzgerald  
 Narelle Sullivan  
 Professor Angela O'Brien  
 Sue Russell

### Principal Activities

The principal activities of the association during the financial year were:  
 Promotion & Development of Arts Education amongst the Youth

### Significant Changes

No significant change in the nature of these activities occurred during the year.

### Operating Result

The Profit after providing for income tax for the year ended 31 December 2012 amounted to \$4,828.

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

Narelle Sullivan

Bernadette Fitzgerald

Dated: 29/04/13

## STATEMENT OF COMPREHENSIVE INCOME

For the Year ended 31 December 2012

	2012	2011
	\$	\$
<b>Income from Ordinary Activities</b>		
<b>Earned Income</b>		
Box office & Merchandise	4,700	113
Workshop & Project Fees	94,348	61,200
Other Earned Income	-	1,145
<b>Grant Income</b>		
<b>Federal Grants</b>		
Australia Council Chronicles	35,000	16,000
Australia Council Triennial	50,000	-
Other Commonwealth Project	25,000	27,000
<b>State Grants</b>		
Arts Vic Project	5,125	59,500
Arts Vic Annual or Multi Year	50,000	50,000
Victorian Multicultural Commission	-	4,400
DEET Annual or Multi Year	10,000	31,616
DEECD Annual Funding	45,000	27,000
<b>Other Grants &amp; Income</b>		
Local Council Grants	51,151	55,475
Philanthropic and others	175,297	45,542
<b>Sponsorship Income</b>		
Donations	8,300	3,074
<b>Other Revenue</b>		
Interest Income	9,052	9,214
<b>Total Income</b>	<b>562,973</b>	<b>391,279</b>
<b>Expenses from Ordinary Activities</b>		
Administration & Infrastructure Expenses	39,103	35,726
Depreciation and Amortisation	-122	450
Documentation & Marketing Expenses	36,574	8,647
Program & Production Expense	71,934	53,069
<b>Employee Benefits Expense</b>		
Artistic direction	96,697	83,810
Business & Administration	50,309	41,947
Creative & Technical Personnel	207,555	120,920
On-cost allowances & fees	56,095	45,215
<b>Total Expenses</b>	<b>558,145</b>	<b>389,784</b>
<b>Net Surplus / (Deficit) before Tax</b>	<b>4,828</b>	<b>1,495</b>

## STATEMENT OF FINANCIAL POSITION

For the Year ended 31 December 2012

	2012	2011
	\$	\$
<b>Current Assets</b>		
Cash and Cash Equivalents	94,318	184,933
Trade and Other Receivables	52,950	110,000
<b>Total Current Assets</b>	<b>147,268</b>	<b>294,933</b>
<b>Non-Current Asset</b>		
Property, Plant and Equipment	5,742	2,292
<b>Total Non-Current Asset</b>	<b>2,292</b>	<b>2,292</b>
<b>Total Assets</b>	<b>153,010</b>	<b>297,225</b>
<b>Current Liabilities</b>		
Trade and Other Payables	43,500	29,494
Short-Term Financial Liabilities	74,409	237,458
<b>Total Current Liabilities</b>	<b>177,909</b>	<b>266,952</b>
<b>Total Liabilities</b>	<b>177,909</b>	<b>266,952</b>
<b>Net Assets</b>	<b>35,101</b>	<b>30,273</b>
<b>Equity</b>		
Contributed Equity	-	-
Retained Profits	35,101	30,273
<b>Total Equity</b>	<b>35,101</b>	<b>30,273</b>

## STATEMENT OF CHANGES IN EQUITY

For the Year ended 31 December 2012

	2012	2011
	\$	\$
<b>Retained Earnings</b>		
<b>Balance at 1 January</b>	30,273	28,778
Surplus / (Deficit) attributable to the entity	4,828	1,495
<b>Balance as at 31 December</b>	<b>35,101</b>	<b>30,273</b>





## STATEMENT BY MEMBERS OF THE COMMITTEE

The committee has determined that the 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 1 to the financial statements.

In the opinion of the committee as set out in the accompanying financial report:

1. Presents a true and fair view of the financial position of **Western Edge Youth Arts Inc** as at 31 December 2012 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that **Western Edge Youth Arts Inc** will be able to pay its debts as and when they fall due.

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

Narelle Sullivan

Bernadette Fitzgerald

Dated: 29/04/13

## INDEPENDENT AUDITOR'S REPORT

We have compiled the accompanying special purpose financial statements of Western Edge Youth Arts Inc which comprises the attached income and expenditure statement for the year ended 31 December 2012. The specific purpose for which the special purpose financial statements have been prepared is to provide financial information to the Committee of Management.

### The Responsibility of the Committee of Management

The Committee of Management is solely responsible for the information contained in the special purpose financial statements and has determined that the basis of accounting adopted is appropriate to meet the needs of the Committee of Management for the purpose of complying with the Association's Constitution.

### Our Responsibility

On the basis of information provided by the Committee of Management, we have compiled the accompanying special purpose financial statements in accordance with the basis of accounting and APES 315: Compilation of Financial Information.

Our procedures use accounting expertise to collect, classify and summarise the financial information, which the directors provided, in compiling the financial statements. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

The special purpose financial statements were compiled exclusively for the benefit of the Committee of Management. We do not accept responsibility to any other person for the contents of the special purpose financial statements.

### Simon Jones & Co

Certified Practising Accountant  
Suite 23, Level 1, 2-14 Station Place, Werribee, VIC 3030

Simon Jones  
23 April 2013



# WESTERN EDGE SUPPORTERS 2012

Our achievements in 2012 would not have been possible without the generous support of the following partners:

## PRINCIPAL PARTNERS

Arts Victoria  
Australia Council for the Arts  
Victorian Department of Education and Early Childhood Development  
City of Maribyrnong

## PROJECT PARTNERS

Maribyrnong Youth services  
Moonee Valley City Council  
City of Melbourne  
Flemington Neighbourhood Renewal  
Newsboys Foundation  
Besen Foundation  
Kimberley Foundation  
George Hicks Foundation  
Myer Foundation  
Department of Immigration and Citizenship  
Goolarri Media Enterprises  
Country Arts WA

## SCHOOL PARTNERS

Tate Street Primary School  
Mount Alexander Secondary College  
Athol Road Primary School  
Debney Meadows Primary School

## RESEARCH PARTNERS

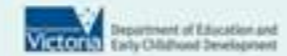
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