



**WESTERN
EDGE
YOUTH
ARTS**

ANNUAL REPORT 2016

ABOUT WESTERN EDGE YOUTH ARTS

Western Edge Youth Arts (WEYA) is a youth theatre organisation with a tradition spanning more than two decades of making captivating, complex performances with young people from economically disadvantaged, and culturally and linguistically diverse communities in Melbourne's west, and beyond.

At WEYA we create a place where young people can make socially engaged art that generates deep reflection on values and enables young people to discover new perspectives.

Our vision is one of artistically articulate and astute young people from communities that are stronger, healthier and more inclusive through their connection with us.

The artistic landscape will be enriched by diverse stories that are meaningful to young people, and which touch the hearts and minds of communities.

Our purpose is to create challenging, socially engaged, inspiring performances and enable young people to make sense of the world they live in through art.

Each year we deliver:

- An Emerging Artists Program for twenty CaLD young artists, creating professional new works.
- A Community Youth Theatre Program in suburban and regional locations.
- An Education Program delivering residencies in three disadvantaged state schools.
- A Research Program leading to at least one peer reviewed publication.

Our work is fun, but is ultimately grounded in extensive research and theory. Our processes encourage rigorous thinking skills that young people can carry into daily life; many go on to be peer leaders in their communities.

WEYA's teaching artists are skilled in community arts, applied theatre and arts education. They run workshops in collaboration with culturally diverse emerging artists, industry professionals and culturally diverse communities. Together we find the burning issues that are relevant locally, nationally and globally, and transform them into compelling contemporary performances that captivate, stimulate and move the communities with whom we work.



Achai Deng as Miranda in *Caliban*

CHAIR'S REPORT

In 2016 Western Edge Youth Arts pushed into new territory and tackled, with dexterity, the complexity of the ever-changing world in which a little arts organisation finds itself these days. Drawing on the strengths and achievements of our proud history we've forged new and exciting paths in our artistic practice and organisational methods.

The board is delighted to have been able to support WEYA in developing and strengthening strategic relationships that will lead to greater opportunities and clearer pathways for young people.

Our showcase emerging artist ensemble, the Edge Ensemble, created an outstanding new work in *Caliban*, presented in a season at The Coopers Malthouse. Audiences for *Caliban* were the largest in the history of the organisation and responses were testament to the sophistication of the work and its appeal to audiences from all sides of town and a wide diversity of backgrounds, ages, and perspectives.

This year our Board embarked on a period of implementation of our Strategic Plan 2016-2020. The four clear goals of this plan will allow us to deepen our existing relationships with young people and the culturally and economically diverse communities we already work with. The goals are about becoming even better, more sustainable, accessible and nationally as well as internationally recognised for what we do best: inspiring marginalised, culturally diverse young people and the communities they belong to.

This rich and diverse program would not be possible without the generous support of individual donors, sponsors, philanthropic bodies and government support and I'd like to thank them all for generously working with us and supporting us to achieve our vision. As we continue to diversify avenues for seeking financial investment, we acknowledge the essential support of these individuals and groups.

I would sincerely like to thank my fellow board members for their continued passionate commitment to WEYA. We are fortunate to enjoy strategic and knowledgeable leadership from people working in a number of professions and their contributions are invaluable. We are also fortunate to have a small but brilliant team of staff who each play a special role in the daily operations of the organisation, alongside a band of inspired artists that work in schools and our after school and emerging artist programs. On behalf of the Board I'd like to thank the staff and artists for their dedication and drive, and the young people who are at the heart of what we do.

It is with deep pride that I have the opportunity to, in some small way, support WEYA as a leader in arts education, a champion of research, and a creator of strong partnerships with and for young people, practicing artists and our diverse communities.

The future is bright for Western Edge Youth Arts.

Bernadette Fitzgerald, Chair



Natalie Lucic as Prospera in *Caliban*

GENERAL MANAGER'S REPORT

2016 was a challenging year for all youth arts organisations due to the impact of federal funding cuts. I'm particularly proud that WEYA has been able to weather these challenges and meet them head on. We owe a great deal to the philanthropic sector and the generosity of local councils whose support enabled WEYA to continue delivery of regular programs both in schools and in the community in 2016. Our financial result this year was a surplus of \$5,419, with reserves increased by 11%, to ensure greater stability and sustainability for the organisation on the journey ahead.

Strategically, we continued to focus activities in Geelong, an area with very few opportunities for disadvantaged young people to participate in the arts. However, we also initiated in school and after school programs in two new geographical areas in Melbourne's west – St Albans and Werribee, where we will continue to grow our footprint over the next three years.

In 2016 WEYA raised \$21,000 from private giving. We are extremely thankful to The Funding Network Australia and the individual donors who supported the premiere of *Caliban* at The Coopers Malthouse. Without their support, our flagship ensemble of emerging artists, The Edge Ensemble, would not have had the opportunity to present in a mainstream professional theatre.

The WEYA Board, chaired by Bernadette Fitzgerald, was instrumental in our engagement with fundraising activities in 2016 and has embraced new ways of sourcing funding for the organisation. 2016 was the first year of our four-year strategic plan. The organisation met all of its KPIs and is in a strong position to realise the future vision and achievements in the coming years.

Thank you and congratulations to our staff, artists, volunteers, and participants who have brought their passion and dedication to creating a world of greater opportunities and meaning for young people, their communities, and the cultural landscape they grow to inhabit. It is, has been, and will always be my pleasure to have the opportunity to support you in this.

ARTISTIC DIRECTOR'S REPORT

2016 was a year of outstanding achievement for WEYA. Our emerging artists' projects hit new heights and our schools and community youth theatre projects produced performance work of the highest quality with some of the most disadvantaged young people in the state. To achieve this, we broadened our artistic team to include gifted artists such as Georgia Symons, Hoang Tran Nguyen, Amy Macpherson, Penny Harpham, Casey Nichols and Tariro Mavondo working alongside our fantastic emerging artists to bring fresh ideas into the company.

The highlight of the year was the Edge Ensemble performing *Caliban* at the Malthouse in November. A year in the making, this highly sophisticated physical theatre work explored complex ideas about climate change and culture and represented a major achievement for the company.

In May, our newest emerging artists' ensemble, Geelong Edge, performed *Belonging* at the Courthouse in a short sold-out season, bringing culturally diverse, complex and beautiful youth theatre to Geelong. The ensemble followed up this performance by touring an interactive work about respectful relationships, and they have gone from strength to strength, demonstrating the highly effective model of community cultural development that has been developed by WEYA over the last decade.

Our schools program featured a highly innovative version of *Hamlet* performed partly in Samoan language at Victoria University Secondary College that also featured mobile projections. We produced a funny and poignant *Romeo and Juliet* devised by newly arrived young people from refugee backgrounds at North Geelong Secondary College and a whole school production at Whittington Primary School with 114 young people performing.

Phoenix Youth Theatre's production *TEK*, about artificial intelligence, was another highlight of an extraordinarily productive year.

Dave Kelman, Artistic Director/Joint CEO



NEW WORK AND ADAPTATIONS

Adventures in Ancient Greece

Audiences were taken back in time to the world of ancient Greece in this performance featuring all the students of **Whittington Primary School**.

The great heroes on their quests have scary encounters with monsters, and meet wicked kings, brave princesses and hungry lions!

I felt like I'd achieved something really special...I've actually done something...dunno how to put it, achieved something that I've been working on – that proud feeling. – Year 5 Student

Performances: 1
Attendance: 190
Participants: 114



Creative team: Jane Rafe, Dave Kelman, Matt O'Brien and Natalie Lucic.

Venue: Whittington Primary School, Geelong.

Supported by: City of Greater Geelong, Department of Education and Training, The Kimberley Foundation, Whittington Primary School.

Dates: 8 September

Belonging

Devised and performed by **Geelong Edge**. The story follows a group of young refugees on the streets of Nairobi, fantasising about life in Geelong, a place they've heard of but know nothing about. A debut production for the city's first home-grown African theatre ensemble. The work was also performed as a street show at *Geelong After Dark*.

Inspiring and made me more curious. These kids are fantastic spokesmen and educators. – Audience member

Performances: 2
Attendance: 450
Participants: 13

Creative Team: Dave Kelman, Achai Deng, Natalie Lucic, Rex Pelman and the Geelong Edge ensemble: Alain Cito, Alphonse



Mulashe, Chang Lol, Craig Gunguta, Eto Masoka, Irene Bakulikira, Joseph Tshibangu, Shinaya Tuari, Sila Toprak.

Venue: Courthouse Youth Arts, Geelong.

Supported by: City of Greater Geelong, Department of Justice, Diversitat Geelong, Geelong Community Fund, Helen Macpherson Smith Trust, Victorian Multicultural Commission and Myer Foundation through the REYM Fund.

Dates: 12 and 13 May

Caliban

The **Edge Ensemble** created this original work, exploring global climate politics with reference to stories from South Sudan, Afghanistan, and the Pacific Islands, and performed it to sell-out crowds in a season at The Coopers Malthouse.

Caliban's island is sinking. Ariel is an artificial intelligence system with the power to save the world. As tensions rise with the tides, who will survive?

Caliban tackles big ideas with humour and poignancy.

– Theatre Press

Performances: 3
Attendance: 460

Edge Ensemble: Abraham Herasan, Achai Deng, Natalie Lucic, Oti Willoughby, Piper Huynh and Rex Pelman.

Creative Team: Amy Macpherson, Callum Watson, Dave Kelman, Georgia Symons, Lara Week, Matt Fabris, Tariro Mavondo and the



Edge Ensemble.

Venue: The Coopers Malthouse, Beckett Theatre.

Supported by: Australia Council for the Arts, Besen Family Foundation, City of Melbourne, Creative Victoria, The Coopers Malthouse and The Funding Network Australia.

Dates: 24, 25, 26 November

Hamlet 2016

Victoria University Secondary students re-created *Hamlet* for their own times and community. With a girl playing Hamlet and a predominantly female cast, the performance used innovative interactive projections and was performed partly in Samoan language.

I really liked this play. It was very interesting and I like how you involved Samoan culture and performance.

– Audience member, Year 8

Loved the whole thing, the adaptation was brilliant.

– Audience member



Performances: 2
Attendance: 192
Participants: 20

Creative Team: Casey Nichols, Dave Kelman, Penny Harpham, Jeany Lee, Matt Fabris, Nick Scott, Raya Slavin.

Venue: Victoria University Secondary College.

Supported by: Department of Education and Training, Newsboys Foundation, Victoria University Secondary College.

Dates: 13 and 14 October

Iago

Following the successful season at The Coopers Malthouse in 2015, the **Edge Ensemble** toured this powerful physical theatre adaptation of Shakespeare's *Othello* to regional schools.

I liked that it raised issues that are not always openly talked about because of shame and embarrassment. I also think it was very enlightening in the way it showed how women are treated and made me think about how we do get treated.

– Student audience member



Performances: 4
Attendance: 271
Participants: 6

Creative team: Dave Kelman and the Edge Ensemble: Achai Deng, Legrand Andersen, Natalie Lucic, Oti Willoughby, Piper Huynh and Rex Pelman.

Venue: 4 schools in Victoria.

Supported by: Regional Arts Victoria.

Dates: 18-22 April

Longing

Performed by young actors from Geelong High School, *Longing* was a magic-realist retelling of Homer's *The Odyssey*, a dream-like journey told through humour, poetry and digital art.

Before I did drama this year I wasn't confident and now I am.

– Student participant

I loved every moment of it. Being on stage gave me a thrill I'd never had before. I was blown away with how good our performances were.

– Student participant



Performances: 2
Attendance: 450
Participants: 18

Creative team: Georgia Symons, Harley Hefford, Jane Rafe.

Venue: Courthouse Youth Arts, Geelong.

Supported by: City of Greater Geelong, Helen Macpherson Smith Trust and Department of Education and Training.

Dates: 12 and 13 May

Respectful Relationships Interactive

The **Geelong Edge** explored sexual assault, male violence, sexting, disrespectful attitudes, cultural differences, peer pressure and pornography. The performances delivered clear and unambiguous messages about these issues and engaged audiences at a deep level.

Don't like going to this stuff, but really enjoyed this one!

– Year 10 student

I connected so much with the performance. Very good acting made it interesting to watch. Accurate scenarios and outcomes.

– Year 10 Student



Performances: 4

Attendance: 420

Participants: 12

Creative team: Dave Kelman, Natalie Lucic, Rex Pelman and the Geelong Edge ensemble: Alain Cito, Alphonse Mulashe, Chang Lol, Craig Gunguta, Eto Masoka, Irene Bakulikira, Joseph Tshibangu, Shinaya Tuari, Sila Toprak.

Venue: Diversitat Community Hub in Norlane, Geelong High School and North Geelong Secondary College.

Supported by: Diversitat, Geelong Community Foundation and Victorian Department of Justice.

Dates: August/ September

Romeo and Juliet of Corio

Romeo sees Juliet at Geelong Station and falls in love. But their families have a long feud over their restaurant business... A performance with newly arrived young people from refugee backgrounds that explored respectful relationships.

None of us want to do it but once we do it, we feel very happy. If you put your step forward, you can break through.

– Year 11 participant

It had a feeling about Corio and the people here. It was fun, creative with unexpected moments. A delight!

An experience to remember.

– Audience member



Performances: 3

Attendance: 210

Participants: 20

Creative team: Dave Kelman, Jane Rafe, Matt O'Brien and Natalie Lucic.

Venue: North Geelong Secondary College.

Supported by: City of Greater Geelong, Department of Human Services, Department of Education and Training, Diversitat, Myer Foundation, North Geelong Secondary College.

Dates: 14 and 15 September

Tek

Students who participated in WEYA's After School Program at the Phoenix Youth Hub presented their original work **TEK**. Prometheus Corporation announces their latest product: an android so real it could almost be human. What could possibly go wrong?

An exploration on what it is to be human.

– Audience member

I loved the diverse cast, especially the young people involved. The creative imagination, the acting was superb and wonderful.

– Audience member



Performances: 2

Attendance: 82

Participants: 19

Creative team: Jo Trevathan, Dave Kelman, Laura Corikuro, Matt O'Brien and Natalie Lucic.

Venue: Phoenix Youth Hub, Footscray.

Supported by: Department of Human Services, Gandel Philanthropy and Maribyrnong Youth Services.

Dates: 29 and 30 September



Top to bottom: TEK, Hamlet, Adventures in Ancient Greece



Oti Wiloughby, Natalie Lucic and Piper Huynh in *Caliban*

PRESS AND PUBLICITY

Caliban

Arts Hub: review by Andrea Simpson
4 stars

The story is fast paced, with the rhythm of a beating heart – the dialogue is layered with poetry giving extra depth to the message... They say that youth is wasted on the young. In this case they were stupendously wrong... the Edge Ensemble's youth does not mean they lack embodied experience... *Caliban's* themes parallel the cast's diversity and the stories they all share... And who better to express the ongoing disaster that awaits the world than the people that have inherited it? It is this generation that have seen the world's disasters unfold and finally they have a voice..

Stage Whispers: review by Suzanne Sandow

Caliban is pertinent worthwhile theatre presented by a great group of very skilled young people who do a marvelous job of getting a multi-layered message across... The mix of cultures represented in the work is heartening and satisfying. And the number of cultures represented in the audience was truly something marvelous to behold. Go Western Edge!

Theatre Press: review by Leeor Adar

Caliban tackles big ideas with humour and poignancy. This is a remarkable and highly physical performance... The performers are excellent, emotive, funny and totally humane.



Achai Deng, Abraham Herasan, Piper Huynh, Rex Pelman, Oti Willoughby and Natalie Lucic in *Caliban*

KEY PERFORMANCE INDICATORS

1. Young people make sense of the world they live in through art:

- Three hundred and fifty-one young people from Melbourne’s western suburbs and Geelong engaged with the arts via participation in WEYA programs
 - Twenty-one CaLD emerging artists employed and mentored by WEYA
 - Three intensive creative developments with three emerging artist ensembles
 - Twenty CaLD emerging artists involved in the development of five new works
 - Ninety-three percent of qualitative feedback affirming programs’ effectiveness in engaging young people
2. Artistic practice is vibrant, relevant and accessible, putting culturally diverse arts practice centre stage:

- Sixty-two percent of participants from CaLD backgrounds
 - Seven free programs, nine public forums, eight major original productions and twenty-three performances telling stories about diverse communities, for diverse audiences
 - One original Australian work, created by CaLD young people, presented in a main stage theatre venue
 - Seven projects involving eleven independent professional artists to enrich and invigorate our practice
 - Collection and analysis of evaluative data across all WEYA programs and projects, with two major projects peer reviewed
3. National leader in arts education:

- Ninety-three percent of qualitative feedback indicates programs are relevant and accessible
 - Eighteen teachers across four disadvantaged schools developed their practice as a result of their collaboration with WEYA
 - Advocacy through public forums, presentations, conferences and knowledge exchange
 - Five projects engaging audiences and communities in new arts education processes
 - Projects and programs supported by strong partnerships with four schools, one university and two community organisations
4. Well governed and financially sustainable organisation:

- 2016 Budget surplus of approx. \$5,000 (11% percent increase in reserves)
 - Nineteen percent of income from diversified sources (including earned income, box office, fundraising and donations)
 - Ten funding partners that have continued to support WEYA beyond the first year
 - Annual review of Board Charter completed
 - Annual review of Strategic Plan completed
 - Zero breach of governance and financial requirements
 - Maintained delivery of free performances at eighty-one percent of total



Whittington Primary School Students, Grade 1 and 2, in *Adventures in Ancient Greece*

PARTNERS AND SUPPORTERS

Government

Australia Council for the Arts
City of Melbourne
City of Greater Geelong
Creative Victoria
Department of Education and Training
Department of Health and Human Services
Department of Justice and Regulations
Maribyrnong City Council
Victorian Multicultural Commission

Trusts and Foundations

Besen Family Foundation
Gandel Philanthropy
Geelong Community Foundation
Helen Macpherson Smith Trust
Myer Foundation
Newsboys Foundation
The Kimberley Foundation
The REYM Fund

Program Partners

Arts West
Diversitat
Geelong High School
Maribyrnong Youth Services
North Geelong Secondary College
The Coopers Malthouse Theatre
The Courthouse Theatre
The Funding Network
Victoria University Secondary College
Whittington Primary School



Victoria University Secondary College Students in *Hamlet*



Phoenix Edge participants in TEK. Naimo Brown, Melika Maniei and Michael Logo



Phoenix Edge participants in TEK. Amani Malipola and Dallen Willoughby



Phoenix Edge participants in TEK. Leek Deng and Mohamed Sosa

2016 WESTERN EDGE YOUTH ARTS TEAM

Board

Angela O'Brien, Vice-Chair
Bernadette Fitzgerald, Chair
Jock Jeffries, Treasurer
Josh Roziel, Treasurer (out going)
Kez Tacar
Narelle Sullivan
Rani Pramesti
Sue Russell

Staff

Artistic Director: Dave Kelman
General Manager: Sally Farr
Marketing & Development Manager:
Jodie Kinnersley, Audrey Hulm, Kendra Keller
Bookkeeper: Subha Krishnamurthy, Siabh O'Mara
Photography: Nicola Dracoulis
Design: Miranda Costa, Matt O'Brien
Film: Trade Creative

Artists and Designers

Amy Macpherson, Teaching Artist (Dance)
Georgia Symons, Teaching Artist, Writer
Harley Hefford, Teaching Artist (Theatre)
Hoang Tran Nguyen, Digital Artist
Jane Rafe, Teaching Artist (Theatre)
Jo Trevathan, Teaching Artist (Theatre)
Katherine Branch, Designer
Tariro Mavondo, Co Director (*Caliban*)
Penny Halpham, Teaching Artist (Theatre)
Matt Fabris, Lighting Designer
Jeany Lee, Lighting Designer
Lara Week, Designer
Raya Slavin, Sound Designer

Emerging Artists

Abraham Herasan
Achai Deng
Alain Cito
Alphonse Mulashe
Callum Watson
Chang Lol
Craig Gunguta
Eto Masoka
Irene Bakulikira
Joseph Tshibangu
Lan Chu
Laura Coriakulu
Legrand Andersen
Matt O'Brien
Michael Logo
Natalie Lucic
Oti Willoughby
Piper Huynh
Rexson Pelman
Ror Malongdut
Shinaya Tuari
Sila Toprak
Simone Liew

List of Ensembles

Edge Ensemble
Geelong Edge
Phoenix Edge

School Residency Programs

Geelong High School
North Geelong Secondary College
Victoria University Secondary College
Whittington Primary School



Rex Pelman, Abraham Herasan, Achai Deng and Oti Willoughby in *Caliban*

Western Edge Youth Arts Inc. Committee's Report

Committee members submit the financial report of the Western Edge Youth Arts Inc., for the financial year ended 31 December 2016.

Committee Members

The names of committee members throughout the year and at the date of this report are:
Bernadette Fitzgerald (Chairperson)
Prof. Angela O'Brien (Vice-Chairperson)
Sue Russell
Narelle Sullivan
Rani Pramesti
Jock Jeffries (Treasurer)
Kez Tacar (Resigned 31/10/16)
Josh Roziel (Treasurer out going) (Resigned 17/10/16)

Principal Activities

The principal activities of the association during the financial year were:

Promotion and Development of arts education and theatre practice with young people.

Significant Changes

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

Operating Result

The profit for the year ended 31 December 2016 amounted to \$5,420.

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

Bernadette Fitzgerald

Jock Jeffries

Western Edge Youth Arts Inc. Declaration by Officers of the Association

The officers of the Association have determined that the Association is not a reporting entity and that this special purpose financial report because there are no users dependent on general-purpose financial statements. These financial statements therefore have been 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. The accompanying Statement of Comprehensive Income, Statement of Financial Position, Statement of Cash Flows and Notes to the Financial Statements dated 31 December 2016, comprising the "Special Purpose Financial Statements" present fairly the state of affairs as at that date, and the results of operations for the year then ended;
2. the attached financial statements and notes thereto comply with the Australian Charities and Not-for-profit Commission Act 2012, the Accounting Standards as described in Note 1 to the financial statements, the ACNC Regulation 2013 and other mandatory professional reporting requirements;
3. the attached financial statements and notes thereto give a true and fair view of the Association's financial position as at 31 December 2016 and of its performance for the financial year ended on that date; and
4. the Committee has reasonable grounds to believe that Association will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Committee of Management made pursuant to section 60.15 (2) of the Australian Charities and Not-for-profit Commission Regulation 2013.

Bernadette Fitzgerald

Jock Jeffries

Western Edge Youth Arts

Statement of comprehensive income

For the year ended 31 December 2016

Income from ordinary activities	2016	2015
Earned Income:		
Performance Income	\$ 13,058	\$ 4,540
Project Delivery Fees	\$ 48,204	\$ 58,099
Government Grants and Subsidies: (4)		
Federal Grants	\$ 35,000	\$ 50,000
State Grant	\$ 140,400	\$ 156,200
Local Grants	\$ 66,827	\$ 39,827
Corporate and Private Giving		
Philanthropic Trusts	\$ 89,068	\$ 103,547
Sponsorship	-	\$ 2,000
Donations and Fundraising	\$ 21,170	\$ 9,776
Other Revenue:		
Interest Income	\$ 1,415	\$ 2,714
Total Income:	\$ 415,142	\$ 426,703
Expenses from ordinary activities	2016	2015
Wages, Fees & Allowances	\$ 322,301	\$ 313,979
Production & Program Operating	\$ 21,028	\$ 24,184
Marketing & Promotion	\$ 28,073	\$ 45,015
Administration & Infrastructure	\$ 38,320	\$ 41,812
Total Expenses	\$ 409,722	\$ 424,990
Net Surplus for the year	\$ 5,420	\$ 1,713

Western Edge Youth Arts

Statement of Financial Position

For the year ended 31 December 2016

	2016	2015
Current Assets:		
Cash and Cash Equivalents (1b)	\$ 106,759	\$ 153,011
Financial Assests (1c)	\$ 50,000	\$ -
Trade and other receivables	\$ 58,354	\$ 23,645
Prepayments	\$ -	\$ 856
Total Current Assets	\$ 215,113	\$ 177,512
Non-Current Assets:		
Property Plant & Equipment (2)	\$ 618	\$ 1,398
Total Non-Current Assets	\$ 618	\$ 1,398
Total Assets	\$ 215,731	\$ 178,910
Current Liabilities		
Payroll Accruals	\$ 24,122	\$ 21,743
Tax Liabilities	\$ 5,870	\$ 9,832
Grants Received in advance (1i)	\$ 134,619	\$ 99,827
Trade and other payables	\$ 3	\$ 1,812
Total Current Liabilities	\$ 164,615	\$ 133,214
Total Liabilities	\$ 164,615	\$ 133,214
Net Assets:	\$ 51,116	\$ 45,696
Equity:		
Retained Profits	\$ 51,116	\$ 45,696
Total Equity	\$ 51,116	\$ 45,696

Western Edge Youth Arts

Statement of Changes in Equity

For the year ended 31 December 2016

	2016	2016
Retained earnings:		
Balance at 1 January:	\$ 45,696	\$ 43,983
Surplus attributable to the entity	\$ 5,420	\$ 1,713
Balance as at 31 Dec	\$ 51,116	\$ 45,696

Western Edge Youth Arts

Statement of Cash Flows

For the year ended 31 December 2016

	2016	2015
Cash Flows from Operating Activities:		
Cash receipts from operations	\$ 26,624	\$ 42,294
Payments to suppliers and employees	\$ (408,349)	\$ (432,243)
Interest received	\$ 1,398	\$ 2,714
Operating grants receipts	\$ 384,627	\$ 335,160
Receipts from donations	\$ 2,630	\$ 11,776
Goods and Services Tax paid	\$ (3,963)	\$ (887)
Net Cash inflow from operating activities	\$ 2,967	\$ (41,185)
Cash Flows from Investing Activities:		
(Payments)/Sales from Plant & Equipment	\$ 780	\$ 2,789
Net cash Flows used in Investing Activities	\$ 780	\$ 2,789
Net increase / (decrease) in Cash Held	\$ 3,748	\$ (38,397)
Cash and Cash Equivalents as at 1 January	\$ 153,011	\$ 191,408
Cash and Cash Equivalents as at 31 December	\$ 156,759	\$ 153,011

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2016

1.

Summary of Significant Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

(a)

Basis of Preparation

The Committee have prepared the financial report on the basis that the association is not a reporting entity as there are unlikely to exist users who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this “Special Purpose Financial Report” has been prepared for the purposes of complying with the Australian Charities and Not for Profits Commission Act 2012 requirements to prepare and distribute financial statements to the members of Western Edge Youth Arts.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (‘AASB’) and the disclosure requirements of:

- AASB 101 Presentation of Financial Statements
- AASB 107 Statement of Cash Flows
- AASB 1048 Interpretations and Application of Standards
- AASB 1054 Australian Additional Disclosures

These financial statements do not conform with International Financial Reporting Standards as issued by the International Accounting Standards Board (‘IASB’).

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

(b)

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of three months or less. For the purposes of the cash flow statement cash and cash equivalents includes term deposits with original maturities of more than three months and less than twelve months .

(c)

Financial Assets

Term deposits with original maturities of more than three months and less than twelve months are recorded as current financial assets.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2016

(d) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs.

(e) Property, Plant and Equipment

Property, plant and equipment are carried at cost, independent or committees' valuation. All assets excluding freehold land, are depreciated over their useful lives to the association.

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

(f) Taxation

The Association is exempt from income tax pursuant to the Income Tax Assessment Act 1997. Accordingly, Australian Accounting Standard AASB 112 has not been applied and no provision for income tax has been included in the financial reports.

(g) Revenue

A number of the Associations' programs are supported by grants received from the federal, state and local governments. If conditions are attached to a grant which must be satisfied before the Group is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the entity.

All revenue is stated net of the amount of goods and services tax (GST).

(h) 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 Taxation Office (ATO). 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 are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

(i) Grants Received in Advance

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 Taxation Office (ATO). 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 are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2016

2. Property Plant and Equipment

	2016	2015
Office Equipment	\$ 17,452	\$ 17,323
At cost	\$ 16,834	\$ 15,925
Accumulated depreciation	\$ 618	\$ 1,398

3. Cash Flow reconciliation

CASH FLOW INFORMATION

Reconciliation of profit/(loss) from ordinary activities after income tax to net cash inflow from operating activities:

Operating profit	\$ 5,420	\$ 1,713
(Increase)/decrease in receivables	\$ (33,799)	\$ (21,201)
Increase/(decrease) in payables	\$ 31,346	\$ (21,697)
Net cash flows from operating activities	\$ 2,967	\$ (41,185)

4. Government Grants and subsidies received

Federal

Australia Council for the Arts	\$ 35,000
Total	\$ 35,000

State

Creative Victoria	\$ 83,000
Victorian Department of Education	\$ 42,900
Victorian Department of Justice	\$ 10,000
Victorian Multicultural Commission	\$ 2,500
Victorian Department of Human Services	\$ 2,000
Total	\$140,400

Local

Maribyrnong City Council	\$ 47,827
City of Greater Geelong	\$ 6,000
City of Melbourne	\$ 13,000
Total	\$ 66,827

Western Edge Youth Arts Inc.

Independent Auditor's Report to the Members of Western Edge Youth Arts Inc.

INDEPENDENT AUDITOR'S REPORT WESTERN EDGE YOUTH ARTS INC

Auditor's Opinion

We have audited the financial report, being a special purpose financial report, of Western Edge Youth Arts Inc. for the year ended 31 December 2016, comprising the statement of financial position, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information, and the responsible persons' declaration.

In our opinion, the financial report of Western Edge Youth Arts Inc. has been prepared in accordance with the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2016 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of 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 Entity in accordance with the ethical requirements of the Australian Charities and Not-for-profits Commission Act 2012 and 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 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.

Information Other than the Financial Report and Auditor's Report Thereon

The responsible persons of the entity are responsible for the other information. The other information comprises the information included in the entity's annual report for the year ended 31 December 2016, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we will communicate the matter to the responsible persons.

Western Edge Youth Arts Inc.

Independent Auditor's Report to the Members of Western Edge Youth Arts Inc.

The Responsibility of the Committee for the Financial Report

The Committee is responsible for the preparation and fair presentation of the financial report, and have determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial reports, are appropriate to meet the financial reporting requirements of the members and of the Australian Charities and Not-for-profits Commission Act 2012. The Committee's responsibility also includes such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the 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 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.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Committee website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

Basis of Accounting and Restriction and Distribution of Use

Without modifying our opinion, we draw attention to the fact that the financial report is prepared to assist the Western Edge Youth Arts Inc. to comply with the financial reporting provisions of the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

Not for Profit Accounting Specialists

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Public Practice Certificate

Dated: 30 March 2017



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Western Edge Youth Arts is proud to be part of Arts West, a unique alliance of arts organisations who reflect the exciting, vibrant and diverse arts and culture thriving in Melbourne's inner west.

All Photography: Nicola Dracoulis
Design: Matt O'Brien

