

WESTERN EDGE YOUTH ARTS



Annual Report 2013



Rex Pelman in FATE November 2013

“Fate is a story about taking chances and it hits the jackpot. There is so much going on in this explosion of theatre, hip hop and singing that is fresh and vibrant. ...this production is clever, adventurous and funny.” Review in Melbourne Observer

ABOUT WESTERN EDGE YOUTH ARTS

Western Edge Youth Arts is a fully incorporated, charitable youth arts organisation that works in schools and communities to provide access to unique community arts and arts education experiences for culturally and linguistically diverse and economically disadvantaged young people under the age of 26.

Fostering long-term relationships with our participants and having a strong commitment to the professional development of young artists is at the foundation of what we do.

Our mission is to engage young people through high quality performance making in community and education settings; building their capacity to make meaning through powerful stories with their own authentic voice, and take their role as active citizens in their community, contributing to the artistic, social and economic fabric of the community.

“It’s good to open up and let everyone see that you don’t have to be what everyone expects you to be. You can be completely different.” Participant from Tate St PS

CHAIR’S REPORT

2013 was another successful year for Western Edge Youth Arts. The Board undertook an extensive strategic planning process to consolidate long-term goal setting and reflect on the next stages in Western Edge’s future development. Our goals and priorities for the next three years include continuing our outstanding track record of creating high quality theatre with disadvantaged, culturally and linguistically diverse young people, developing our community of practice through leadership capacity to affect greater social and education outcomes for participants and their communities. We will also focus on leading and contributing to evaluation and research to build greater knowledge of our artistic practice. And lastly we will develop further partnerships and revise our funding structures to ensure we are sustainable in the future.

Achievements in 2013 would not have been possible without the generous support of our funding and project partners. Their continued commitment to our mission means that we can continue to engage young people and provide them with the opportunity to participate in the creation of outstanding theatre each year. In particular this year we’d like to thank Maribyrnong Youth Services, Barkly Arts Centre, Arts Access and Melbourne City Mission for their work on partner programs.

This year we farewelled Cymbeline Buhler, who has contributed tirelessly to the community theatre program and achieved great acclaim for the very successful Beagle Bay Chronicles project from 2010 – 2012. This year we were pleased to welcome Sally Farr as our new General Manager

and Ian Elsum and Marcus Hughes to the Board. Sally’s 15 years of arts management experiences working in Adelaide, South Australia and Alice Springs brings a wealth of marketing and finance experience to the organisation. Our new board members bring valuable skills in Indigenous and CALD arts programming, finance and community development. I would also like to thank Debbie Pearson who took up the position of GM temporarily and continues to provide excellent finance support to the team. Thank you also to my fellow board members for the many hours they contribute to Western Edge and the generosity with which they offer their expertise and guidance.

On behalf of the Board I’d like to thank the staff for their dedication and drive and the young people who are at the heart of what we do. In 2013 Western Edge delivered 10 outstanding and inspirational projects with over 200 young people. Our major production Fate, involving a cast of 40 young people was performed to more than 600 people in Footscray, Flemington and Ballarat. Finally I’d like to thank Dave Kelman for his boundless commitment to young people as artists and critical thinkers and leaders in their communities.

Enjoy reading our Annual Report and the insight it provides into the depth of our work.

BERNADETTE FITZGERALD CHAIR

CEO’S REPORT

2013 was another huge year for Western Edge Youth Arts and saw the delivery of another fabulous program engaging hundreds of young participants in school and community settings.

Our major community performance project, Fate, was extraordinarily successful. The depth, complexity and overwhelming positivity of the audience responses provided a firm basis for assessing both the artistic excellence and the deep community relevance of this ground-breaking project.

Our education projects focussed on innovative adaptations of Shakespeare in disadvantaged state schools. Western Edge is proud to have generated artistically excellent Shakespeare adaptations for young people and their communities enabling them to experience the genius of Shakespeare’s work through high-quality community performances.

Black Face White Mask Interactive established Western Edge’s leadership in this form of Applied Theatre practice and provided the Flemington Theatre Group with an opportunity to develop a revenue stream.

Western Edge’s continued collaboration with our community of practitioners including Tariro Mavondo, Dave Cuong Nguyen, Terry Yeboah, Jo Trevathan and Jane Rafe ensured our artistic practice continued to grow and develop.

2013 was also the year that young artists such as Jo Pires, Maki Issa, Solomon Salew, Daniel Haile-Michael and Mazna Komba who have been trained and mentored by Western Edge further developed their own practice as professional artists enabling them to start building independent careers in the industry.

DAVE KELMAN ARTISTIC DIRECTOR / Co-CEO

I was delighted to gain work with Western Edge Youth Arts, and after 10 exciting months I still am. The confidence I see building in our participants is why I do it. I believe creative self-expression is a way young people work though who they are, where they come from and how they want to be seen. Our young people are also learning about the power of the arts to make people stop, listen and think about the world we live in.

Western Edge Youth Arts has always had big goals and we are working hard to achieve these in many ways. Developing strong partnerships with like minded organisations has been our strength this year as we continue to engage in areas in the West that have a greater demand for arts education opportunities for young people. Often our partner organisations, like us, achieve high standards on very limited resources. We thank them for their support. I would also like to thank the members of Arts West, a collaborative initiative of arts organisations in the West who have been a great support and resource to me this year.

SALLY FARR GENERAL MANAGER / Co-CEO

“My family has been deeply affected by addict gambling; it was touching and refreshing to hear the stories told with such artistic soul.”

Audience response for FATE

2013 YEAR IN REVIEW

EDUCATION PROGRAM

Who is Hamlet?
A Midsummer Night’s Dream
The Tempest
Macbeth Of Broadmeadows
Ala-Al-Din

COMMUNITY PROGRAM

FATE
Black Face White Mask Interactive
Playback West
Boxed
Flipside

ENSEMBLES

Playback West
Flemington Youth Theatre

THEATRE WORKSHOP PROGRAMS

Phoenix Youth Theatre
Mount Alexander After School
Arts Access/Western Edge (AWWE)
Melbourne City Mission/Western Edge

OTHER INTERESTING STUFF:

Number of published peer-reviewed research papers: **2**

Conference presentations: **2**

Young People’s Writing Publications: **1**

Young people participating in Western Edge programs: **250**

Number of public performances: **28**

Number of workshop sessions: **500**

Number of audience members: **2000**

Number of young artists mentored: **16**

Artists and project staff employed: **42**

Funding and project partners: **23**

Annual Turnover: **\$385,550**



FATE

2013 NEW WORK DEVELOPMENT AND PRESENTATION

FATE

‘Fate’, a community music theatre work, was an innovative collaboration between Western Edge and Barkly Arts Centre that brought together emerging artists from Western Edge projects, the Flemington Theatre Group and the Massive Hip Hop Choir. The project also involved community participants from Flemington, Footscray and Ballarat. The total cast of nearly 40 CALD young people and emerging artists was performed 6 times in community venues in Ballarat and Flemington and at Footscray Community Arts Centre as part of the Big West Festival (total audience of 600). Audience response feedback showed a deep engagement with the work’s themes of luck, chance and the extent to which we control our own destinies. The collaboration with Massive brought new experiences to Western Edge artists and participants enabling them to explore the potential of the complex interplay between live music and performance and learn new skills such as body percussion and singing. NICA trained Ruben Zalme and VCA trained Tariro Mavondo brought physical theatre and character acting skills to the process. The mentorship of community participants by emerging artists was an important feature of this project that combined strong CCD processes with an artistically excellent performance outcome.

CAST

Western Edge Ensemble/ Flemington Theatre Group: Justin Grant, Rex Pelman, Ruben Zalme, Maki Issa, Mazna Komba, Joana Pires, Piper Huynh, Abraham Herasan, Legrand Anderson, Oti Willoughby, Laura Coriakula

Massive Fam:

Mazna Komba, Gabriel Collie, Machehi Komba, Hekima Komba, Philip Pandongan, Kawuma, Akimera Burckhardt-Bedeau, Lina Lonia, Fergus Reid (lead guitar)

Mount Alexander Participants:

Matt O’Brien, Simone Liew, Lan Chu, Finn Lloyd, Henry Frazer, Imogen Howell, Ana Najarro, Sarah Jamac, Olive Bowers, Omar Hadi, Lya Sreenash.

Phoenix Youth Theatre participants:

Kyle Lietermann, Maddison Macdonald, Johnathan Ramnac

Ballarat Fam:

Lola, Otto, Aviva, Jaiden, Carly, Ellie, Erin, Lola, Molly, Ruby Zeph.

Directed by: Dave Cuong Nguyen and Dave Kelman

Written by: Dave Cuong Nguyen, Dave Kelman, Mazna Komba, Maki Issa, Joana Pires and Soloman Salew.

Additional Direction: Tariro Mavondo, Ruben Zalme.

Design: Jane Rafe

Lighting: Jeany Lee and Matt Fabris

Creative producer/MASSIVE acting coach: Liss Gabb

Creative producer/Music Co-ordinator: Mary Quinsacara

Production Co-ordinator/ Stage Manager: Bron Belcher

Sound Tech: Jon Littler

FATE



“When you step onto that stage you are in a different world, you lose everything that you’ve been brought up with and you know for sure.” Participant from Tate St PS

BLACK FACE WHITE MASK Interactive

Innovative interactive theatre for schools and community audience’s exploring race based discrimination – performed by the Flemington Theatre Group.

WHO IS HAMLET at Mount Alexander College

Ground breaking innovative adaptation of Hamlet successfully performed to a large community audience by 60 year 7 students including many who were learning English or who had learning difficulties.

A MIDSUMMER NIGHT’S DREAM & THE TEMPEST at Tate Street Primary School

Double-bill Shakespeare performance with original live soundtrack by 50 year 4/6 primary students performed to large community audiences in East Geelong. An integrated creative writing program consolidated the young people’s achievements.

MACBETH OF BROADMEADOWS at Hume Central SC

A performance by 25 year 10 students that adapted Shakespeare’s play to a local context and was performed to community audiences of over 300 people.

ALA-AL-DIN at Debney Meadows Primary School

An adaptation of 1001 Nights performed by year 5/6 students to their community at this very culturally diverse primary school in Flemington.

BOXED

A community collaboration with Arts Access Victoria, this innovative work combined actors with a disability with Western Edge’s emerging artists to create a successful performance for the Big West Festival.

INDUSTRY LEADERSHIP AND RESEARCH

2013 saw Western Edge continue to establish our position as a leader in community arts and arts education practitioner based research. Two major articles in prestigious peer-reviewed publications demonstrate the rigour underlying Western Edge's practice.

Publication: How Drama Activates Learning; a major new, peer-reviewed international book on drama education, published by Bloomsbury

Article: Drama, Cultural Leadership and Reflective Practice: taking the road to Zamunda by Dr. Chris Sinclair (University of Melbourne) and Dr. Dave Kelman

This research explored the importance of emerging artists from African refugee backgrounds gaining a deep understanding of their own art-making. They describe this Western Edge project in the following terms:

A challenging and sophisticated practice that not only effectively engaged its cultural context but also allowed the young people to develop further as art makers and emerging leaders in their own community.

Publication: UK Journal, Research in Drama Education (Volume 18 # 3)

Article: Playing On The Great Stage of Fools: Shakespeare and Dramaturgic Pedagogy by Dr. Dave Kelman and Jane Rafe (Deakin University).

This article on the adaptation of Shakespeare for primary age students in a disadvantaged regional school is based on research conducted by Jane Rafe and Dr. Jo O'Mara (Deakin University); it examines Western Edge artists' use of dramaturgy and creative writing as part of an arts pedagogy. Teacher-artists selected material that explored the key ideas of Shakespeare's play or at least those that were potentially accessible to the primary children: filial love, betrayal, madness and power in this instance. They then shaped the dramatic material both for the exploratory drama process and, informed by that process, they crafted a performance text that was – based on an analysis of the available data – an aesthetically shaped and layered narrative that communicated at a deep level with both its cast and their community audience.

A poetic pedagogy that is alert to the tension between success and failure, and recognizes that it is precisely this tension that leads to innovative and challenging artistic practice.

Professor Helen Nicholson (leading arts education expert from University of London, writing about Western Edge's practice in prestigious UK Journal Research In Drama Education).

“I liked the Shakespeare language – it made it more emotional and sometimes more funny. It affected the way we talk out of class.” Participant from Mount Alexander College

OUR AUDIENCES

Western Edge collects extensive audience response data to evaluate our projects. Overall feedback in 2013 was very positive with 92% of audience members rating our work as either Artistically Excellent or Very Good and 94% rating it as Highly Relevant or Relevant to young people.

A majority of our audience members would not normally attend mainstream theatre events, but their enthusiasm in their responses is demonstrated by the feedback to Fate, our major community performance in 2013.

Generally they rated it highly. Overall, 71% of responders said that they rated the work as 'Artistically Excellent' and 94% rated it as either 'Artistically Excellent' or 'Very Good'. They also thought it was relevant to young people: 70% described it as 'Highly Relevant' and 98% described it as either 'Highly Relevant' or 'Relevant'.

Of course there is some likelihood that family and friends of cast members are going to rate the performance in positive terms so the comparison between these responders and those who were not connected to the cast is important.

Of responders not connected to the cast, 55% rated the work as 'Artistically Excellent' – 20% lower than the overall

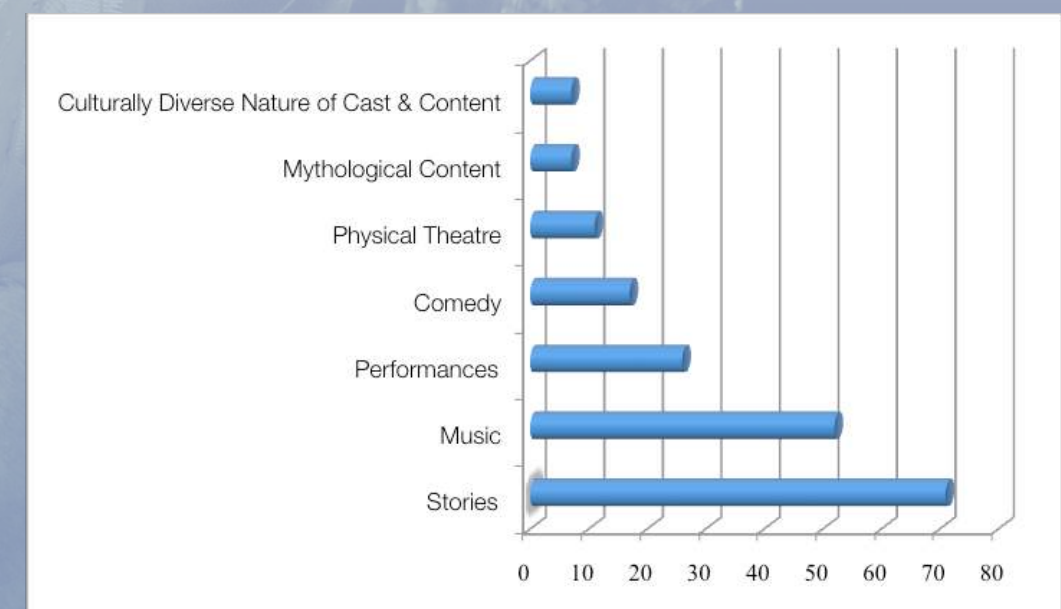
sample – but 94% of these responders rated the work as either 'Artistically Excellent' or 'Very Good', the same figure as for the whole sample. The figures for 'Relevance' were virtually the same for those unconnected to the cast and the sample as a whole. So although this sub-group may have been more nuanced in its appreciation of the work, it still rated it highly.

The audience response form also asked responders to comment on the 'Performance' and the 'Story' as well as any other comment they wished to make. Nearly all responders chose to make some written statement. Here are some examples:

I loved how it represented lives of people in our communities with truth and rawness.

It was big stuff they dealt with, that you struggle with even as an adult.

All of the written comments have been categorised as follows and the chart indicates the percentage of all responders who made comments about each category:





FATE Workshop

MENTORING AND PROFESSIONAL DEVELOPMENT

TRAINING AND MENTORING CALD YOUNG ARTISTS

The professional development program for Western Edge's community of emerging artists involved weekly workshops with Kerreen Ely-Harper on workshop facilitation and devising processes, an intensive artists' residency led by Cymbeline Buhler, and guest workshops run by 'Lion King' star Terry Yeboah.

The program was highly successful in continuing to build the skills base of the company and has been instrumental in enabling our emerging artists to gain employment with other organisations such as Platform Youth Theatre, St Martin's Youth Theatre and Barkly Arts Centre.

PEER EDUCATION AND COMMUNITY FACILITATION SKILLS

In 2013 Western Edge employed 10 emerging artists as trainee facilitators and peer leaders. Working in an apprenticeship model alongside experienced professional artists these young people learned facilitation and leadership skills that they put into practice in education and community settings.

ENSEMBLES

Playback West

This company of emerging artists continued to perform in 2013. A highlight of the year was their performance at the Castlemaine Festival.

Phoenix Youth Theatre

Our open access youth theatre group led by emerging artists produced a work-in-progress performance called Flipside.

Flemington Theatre Group

2013 was the year that the FTG came of age. Through Black Face White Mask Interactive they were trained in Applied Theatre techniques and provided with a viable revenue stream. This ensemble of emerging artists from African backgrounds continued to develop Black Face White Mask Interactive in schools and community venues and made a significant contribution to the production of Fate.

PARNERSHIPS AND SUPPORTERS

Western Edge Youth Arts would like to thank the following organisations whom without their support this year's achievements would not have been possible.

GOVERNMENT FUNDERS

Australia Council for the Arts

Arts Victoria

Victorian Department of Education and Early Childhood Development
City of Maribyrnong

PROJECT PARTNERS

Maribyrnong Youth Services

Arts Access Victoria

Barkly Arts Centre

Footscray Community Arts Centre

Melbourne City Mission

Newsboys Foundation

The Kimberley Foundation

Department of Immigration and Citizenship

Helen Macpherson Smith Trust

Besen Family Foundation

The City of Moonee Valley

Geelong Community Foundation

The Myer Foundation

SCHOOL PARTNERS

Tate Street Primary School

Mount Alexander Secondary College

Debney Meadows Primary School

Hume Secondary College

RESEARCH PARTNERS

University of Melbourne

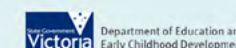
Deakin University

CORPORATE PARTNERS

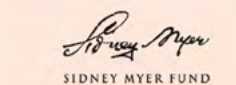
Auyuda Hosting

DONORS

Anonomous



The Kimberley Foundation



2013 THE WESTERN EDGE TEAM

BOARD

Bernadette Fitzgerald - Chair (from May 2010)
Associate Professor Angela O'Brien - Deputy Chair (from July 2010)
Ian Elsum - Treasurer (from May 2013)
Sue Russell - Member (from April 2012)
Marcus Hughes - Member (from May 2013)
Narelle Sullivan - Member (from July 2010)

STAFF

Dr. Dave Kelman - Artistic Director
Cymbeline Buhler - Artistic Director, Community Program (until March 2013)
Sally Farr - General Manager (from August 2013)
Debbie Pearson - Administrator/Bookkeeper
- General Manager (March - August 2013)
Casey Nicholls (Jan - Jul) - Assistant Director
Dave Nguyen & Kerreen Ely-Harper (Aug - Dec) - Assistant Directors

ARTISTS AND PROJECT STAFF

Lead Artists

Dave Cuong Nguyen, Jo Trevathan, Jane Rafe, Tariro Mavondo, Terry Yeboah, Kerreen Ely-harper, Casey Nichols, Jo Cohen, Jennifer Penton

Writers

Dave Nguyen, Dave Kelman, Mazna Komba, Jo Pires, Solomon Salew, Maki Issa

Emerging Artists

Maki Issa, Mazna Komba, Abraham Herasan, Legrand Andersen, Walid Mussa, Jo Pires, Piper Huynh, Rex Pelman, Oti Wiloughby, Laura Coriakula, Justin Grant, Reuben Zalme, Max Barker, Soloman Salew, Matt O'Brien, Simone Liew, Semira Beshira, Amanda Busuttil, Teklay Genreslassie, Daniel Haile-Michael, Kristopher Juresko, Munira Younus

Designers

Jane Rafe

Video Artists

Hoang Tran Nguyen, Nick Scott, Lee Bache

Lighting

Matt Fabris, Jeany Lee

COMMITTEE'S REPORT

Your committee members submit the financial report of Western Edge Youth Arts Inc, for the financial year ended 31 December 2013.

Committee Members

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

Bernadette Fitzgerald	Profess Angela O'Brien
Ian Elsum	Narelle Sullivan
Sue Russell	Marcus Hughes

Principal Activities

The principal activities of the association during the financial year were:
Promotion and 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 2013 amounted to \$1,811.

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



Ian Elsum



Bernadette Fitzgerald

Dated: 30 May 2014



The Tempest

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 notev 1 to the financial statements.

In the option 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 2013 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 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:



Ian Elsum



Bernadette Fitzgerald

Dated: 30 May 2014

STATEMENT OF CASHFLOWS

For the Year ended 31 December 2013

	2013	2012
	\$	\$
Cash Flows from Operating Activities		
Cash receipts from Operations	64,131	190,671
Payments to Suppliers and Employees	-392,544	-720,336
Interest Received	3,913	9,052
Operating Grants Receipts	326,416	446,573
Receipts from Donations	1,500	8,300
Goods & Services Tax Paid	-30,933	-21,425
Net Cash Inflow from Operating Activities	-27,517	-87,165
Cash Flows from Investing Activities		
Payment for Plant & Equipment	-3,450	-3,450
Net Cash Flows used in Investing Activities	-3,450	-3,450
Net Increase I (Decrease) in Cash Held	-30,967	-90,615
Cash and Cash Equivalents as at 1 Jan 2013	135,638	226,253
Cash and Cash Equivalents as at 31 Dec 2013	104,671	135,638

STATEMENT OF COMPREHENSIVE INCOME

For the Year ended 31 December 2013

	2013	2012
	\$	\$
Income from Ordinary Activities		
Earned Income		
Box office & Merchandise	-	4,700
Workshop & Project Delivery Fees	53,721	94,348
Other Earned Income	25,000	-
Grant Income		
Federal Grants		
Australia Council Chronicles	-	35,000
Australia Council Triennial	50,000	50,000
Other Commonwealth Project	4,195	25,000
State Grants		
Arts Victoria Project	38,000	5,125
Arts Vic Annual or Multi Year	45,000	50,000
DEET Annual or Multi Year	-	10,000
DEECD Annual Funding	41,310	45,000
Local Grants		
Maribyrnong City Council	30,450	15,000
Moonee Valley City Council	4,000	7,400
City of Melbourne	-	18,751
Philanthropic & Other Income		
Philanthropic Trusts	88,461	185,297
Donations	1,500	8,300
Other Revenue		
Interest Income	3,913	9,052
Total Income	385,550	562,973
Expenses from Ordinary Activities		
Administration & Infrastructure Expenses	34,587	38,981
Marketing & Promotion Expenses	16,505	36,574
Program & Production Expense	22,178	71,934
Employment and On costs		
Artistic direction	55,953	96,697
Business & Administration	73,420	50,309
Creative & Technical Personnel	146,906	207,555
On-cost allowances & fees	34,190	56,095
Total Expenses	383,739	558,145
Net Surplus / (Deficit) before Tax	1,811	4,828

STATEMENT OF FINANCIAL POSITION

For the Year ended 31 December 2013

	2013	2012
	\$	\$
Current Assets		
Cash and Cash Equivalents	104,671	94,318
Trade and Other Receivables	12,715	52,950
Total Current Assets	117,386	147,268
Non-Current Asset		
Property, Plant and Equipment	6,941	5,742
Total Non-Current Asset	6,941	5,742
Total Assets	124,327	153,010
Current Liabilities		
Trade and Other Payables	22,859	43,500
Short-Term Financial Liabilities	62,295	74,409
Total Current Liabilities	85,154	177,909
Total Liabilities	85,154	177,909
Net Assets	39,173	35,101
Equity		
Contributed Equiry	-	-
Retained Profits	39,173	35,101
Total Equity	39,173	35,101

STATEMENT OF CHANGES IN EQUITY

For the Year ended 31 December 2013

	2013	2012
	\$	\$
Retained Earnings		
Balance at 1 January	35,101	30,273
Surplus / (Deficit) attributable to the entity	4,072	4,828
Balance as at 31 December	39,173	35,101



Students from Tate Street Primary School Geelong, in *A Midsummer Night's Dream*

NOTES TO THE FINANCIAL REPORTS

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) **Basis of Preparation**

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act (VIC). The committee has determined that the association is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

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

(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.

(c) **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.

(d) **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.

(e) **Leases**

Finance Leases

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to the association are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over their estimated useful lives where it is likely that the association will obtain ownership of the asset or over the term of the lease.

Continued notes to the financial reports

(f) **Revenue and Other Income**

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 and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

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

Sale of Goods

Revenue is recognised on transfer of goods to the customer as this is deemed to be the point in time when risks and rewards are transferred and there is no longer any ownership or effective control over the goods.

Interest Revenue

Interest is recognised using the effective interest method.

	2013	2012
	\$	\$
2. PROFIT		
Expenses		
Raw Materials, Purchases and Consumables Used		
	38,683	108,508
Employee Benefits Expense	311,049	408,499
Depreciation and Amortisation	3,842	(122)
Bank Charges	158	618
Insurance	3,377	10,192
Postage	764	509
Printing & Stationery	2,068	2,775
Rent	13,954	11,495
Repairs & Maintenance	1,108	1,140
Telephone	1,350	804
Other Expenses	7,386	13,730
	383,739	558,148

3. TRADE AND OTHER RECEIVABLES

Current

Trade Debtors	12,715	52,950
	12,715	52,950
Total Trade and Other Receivables	12,715	52,950

	2013	2012
	\$	\$
4. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment		
Plant & Equipment	17,324	13,128
Less Accumulated Impairment	10,383	7,386
	6,941	5,742
Total Plant and Equipment	6,941	5,742
Total Property, Plant and Equipment	6,941	5,742

5. TRADE AND OTHER PAYABLES

Current

Sundry Creditors	(9,598)	5,038
Trade Creditors	17,950	2,799
Accrued Employee Leave	19,410	21,663
Total Trade and Other Payables	27,762	29,500

6. FINANCIAL LIABILITIES

Current

Deferred Income	62,295	74,409
	62,295	74,409
Total Financial Liabilities	62,295	74,409

INDEPENDENT AUDITOR’S REPORT

We have audited the accompanying financial report, being a special purpose financial report, of Western Edge Youth Arts Inc (the association), which comprises the statement of financial position as at 31 December 2013, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended with the notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee’s Responsibility for the Financial Report

The committee of Western Edge Youth Arts Inc. is responsible for the preparation of the financial report, and has determined that the basis of preparation described in Note I is appropriate to meet the requirements of the Associations Incorporation Act (VIC) and is appropriate to meet the needs of the members. The committee’s responsibility also includes such internal control as the committee determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association’s preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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

Opinion

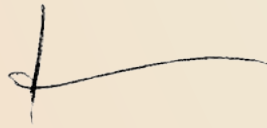
In our opinion, the financial report of Western Edge Youth Arts Inc is in accordance with the requirements of the Associations Incorporation Act , including;

- (a) giving a true and fair view of the association’s financial position as at 31 December 2013 and of its performance for the year ended on that date and;
- (b) complying with the Australian Accounting Standards to the extent described in Note 1.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note I to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Western Edge Youth Arts Inc to meet the requirements of the Associations Incorporation Act (VIC). As a result, the financial report may not be suitable for another purpose.

Simon Jones & Co
Certified Practising Accountant
Suite 23, Level I , 2-14 Station Place, Werribee, VIC 3030



Peter Worn, Regd Co Auditor, Regn: I 0510

14 April 2014

“The way they made sense of life, their options, their country ‘This country changes you’ This is a gambling country’ Great writing.”

Audience response for FATE



FATE

PHOTO CREDITS

FATE
Photo by Hoang Tran Nguyen
Front Cover (detail), pages 2, 5, 6, 8, 19, Back Cover (detail)

Mt Alexander Workshop
Photo by Lee Bache
Page 10

A Midsummer Night’s Dream
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The Tempest
Page 13 - Photo by Jane Rafe
Page 7 - Flyer by Hoang Tran Nguyen



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