

A vibrant photograph of a group of young people performing a street dance move. In the center, a shirtless man with a joyful expression is being lifted horizontally by two others. He has his arms outstretched and a wide smile. The person supporting him from below wears a colorful, patterned shirt and black pants. To the right, a young woman in a black top and white skirt is also part of the performance, with her mouth open in a shout. In the background, another person in a white tracksuit is visible. The setting is an urban street with a wall covered in graffiti. A red geometric overlay in the top right corner contains the text 'WESTERN EDGE YOUTH ARTS'.

**WESTERN
EDGE
YOUTH
ARTS**

ANNUAL REPORT 2015

ABOUT WESTERN EDGE YOUTH ARTS

Western Edge Youth Arts (WEYA) is a community youth theatre organisation with a 20-year track record of making cutting-edge performances with young people from economically disadvantaged, and culturally and linguistically diverse communities in Melbourne's inner and outer west and Geelong.

At Western Edge Youth Arts we create a place where young people can make complex, 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 that 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 three different outer suburban locations.

An Education Program delivering residencies in three disadvantaged state schools.

A Research Program leading to at least one peer reviewed publication annually.

Our work is fun, but is ultimately grounded in extensive research and theory. Our processes encourage the sort of rigorous thinking that young people can carry into daily life and many go on to lead their communities through our mentorship.

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, as well as economically, 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 we work with.



CHAIR'S REPORT

In a time of great change for our sector 2015 has been a crucial year for Western Edge Youth Arts to build on the strengths and achievements of our proud history while forging new and exciting paths in our artistic practice and organisational methods.

This year our board embarked on a period of reflection and strategic planning. I thank all who contributed their hard work and expertise to creating a clear vision and strategy for the next five years. 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 that they belong to. Today Western Edge Youth Arts is a strong, vibrant organisation with clear vision and solid foundations to continue to build upon.

In 2015 the board has been proud to support WEYA's many accomplishments including a sell-out theatrical season at the Coopers Malthouse, innovative programming in community theatre and school residency programs, the launch of a new website to promote and highlight our achievements and the establishment of a second emerging artists program in Geelong, further cementing our ongoing community development work in that region in addition to the western suburbs of Melbourne.

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 Western Edge Youth Arts. 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 artists that work in schools and community projects. 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.

As a leader in arts education, a champion of research, and a creator of strong partnerships with young people, practicing artists and our diverse communities, the future is bright for Western Edge Youth Arts.

Bernadette Fitzgerald, Chair



GENERAL MANAGER'S REPORT

2015 was a reminder of why I love this job. I watched the passion and grit of wonderful staff, young participants, artists and industry partners achieve so many firsts this year, including the premiere of **lago** by the Edge Ensemble at the Coopers Malthouse, our first fundraising campaign and the completion of a new look website.

Our financial result this year was a small surplus of \$1,713. In 2015 we owed our financial health largely to ongoing support from state and local government funding agencies, namely Creative Victoria, Department of Education, Maribyrnong City Council, and Geelong City Council.

We continued to engage with local communities in Geelong and formed the first African Theatre Ensemble from North Geelong. The Phoenix Edge ensemble in Footscray grew in numbers, performing their own piece **Searching for Winta** throughout the year.

Funds from private giving continued to provide an extremely important source of revenue for the organisation's programs at a total of \$113,523 in 2015. We are extremely thankful to those individuals who supported the organisation during our crowd funding campaign in 2015, many for the first time.

I would like to thank the WEYA Board, chaired by Bernadette Fitzgerald, for the long hours of work it took to develop a new strategic plan for 2016 – 2020, a revised constitution and other guidelines to strengthen the governance and overall monitoring of the organisation.

I congratulate all our staff and artists on a great year. Their talent and commitment to Western Edge Youth Arts and its value to the community are always inspiring.

Sally Farr, General Manager

ARTISTIC DIRECTOR'S REPORT

2015 was another terrific year that saw significant developments in our program, particularly in our emerging artist projects, and in our in-school practice.

lago, by the Edge Ensemble, was performed in a short, sold-out season at the Malthouse Theatre. The critical and popular acclaim achieved by the work was a real credit to the company who, due to limited resources, worked in a much shorter rehearsal period than industry norms, yet still managed to achieve a terrific outcome. The establishment of the Geelong Edge as a new dynamic company of emerging artists mainly from African backgrounds was a really exciting development, laying the foundations for future artistic achievement. There were also great strides made by some of our emerging artists, who developed their practice as facilitators and peer leaders.

Our in-schools work was ground-breaking. Highlights included interactive dance installation work in Craigieburn about climate change, an interactive 'choose-your-own' adventure Shakespeare performance in East Geelong and a whole school, drama-based literacy program at Whittington Primary School.

As ever the range and depth of our program was truly extraordinary. Our artistic team of fabulous experienced teaching artists, theatre industry workers and emerging artists make up a remarkable community of professional practice, and it was a huge pleasure to collaborate with them all.

Dave Kelman, Artistic Director/Joint CEO

35 Total employees

31 Artists employed

17 Emerging artists mentored

2985 Hours of employment for emerging artists aged 17 – 25

61 Philanthropic donors

\$426,703 Turnover

1 Published research article

1 Book of young people stories published

61% Increase in visitors to westernedge.org.au

29 Funding/project partners



NEW WORK AND ADAPTATIONS IN 2015

Searching for Winta

Presented by **Phoenix Youth Theatre** as part of the 2015 National Youth Week celebrations. **Some of us are believers, some are non-believers. One thing's for sure there have been sightings. Everyone's searching for something. Winta is everything you are looking for.**



Audience Feedback: "Everyone's different perspective on what they are searching for was very relevant and touching."

Performances: 3
Attendance: 120
Participants: 20
Creative team: Jo Trevathan, Matthew O'Brien, Lan Chu, Simone Liew
Venue: VU Metro West
Supported by: National Youth Week, Maribyrnong City Council, in Partnership with Maribyrnong Youth Services
Date: 17 April

lago

The **Edge Ensemble** performed a sold-out season of this 'poor theatre' re-imagining of Othello at the **Coopers Malthouse**. Set in a fictitious boxing gym, **lago** re-imagines Shakespeare's characters as young people from different cultural backgrounds set in Melbourne's Western suburbs. A captivating, fast-paced exploration of gender identity and sexual politics in a rapidly changing world.



"Vigorous contemporary adaptation" **The Age**

"Visceral and provocative"

Time Out Melbourne

Performances: 4
Attendance: 340
Edge Ensemble: Natalie Lucic, Rexson Pelman, Achai Deng, Oti Dadzi, Piper Huynh, Legrand Anderson
Creative Team: Dave Kelman, Georgia Symons, Amy McPherson, Naomi Rukavina
Venue: Malthouse Theatre
Supported by: City of Melbourne, The Coopers Malthouse, Besen Family Foundation and Gandel Philanthropy
Dates: 7-9 May

Forbidden

Students from **North Geelong Secondary College** working with WEYA devised this fast-paced comedy about love, culture, football and family expectations.



Audience feedback: "It was very very very funny." "Beautiful voices. Very passionate."

Performances: 2
Attendance: 160
Participants: 18
Creative Team: Dave Kelman, David Nguyen, Rexson Pelman, Natalie Lucic
Venue: North Geelong Secondary College
Supported by: The REYM fund via the Myer Foundation and North Geelong Secondary College
Date: 14 May

Second-hand Neverland and Split, Trouble and Rumours

A group of four short, fast and funny plays created by the year 7 and 9 students of **North Geelong Secondary College** and presented at the high-profile **Geelong Performing Arts Centre**.



Performances: 2
Attendance: 240
Participants: 48
Creative Team: Dave Kelman, Jane Rafe, Natalie Lucic
Venue: Geelong Performing Arts Centre
Supported by: Department of Education and Training, The Myer Foundation, North Geelong Secondary College
Date: 23 June

lago Interactive

lago Interactive took selected characters and scenes from the **Edge Ensemble's lago** and toured schools in Melbourne's west in June and July, including North Geelong Secondary College, Footscray City College, VU Secondary College (Deer Park), Hume Central Secondary College and Manor Lakes P-12 (Wyndham).

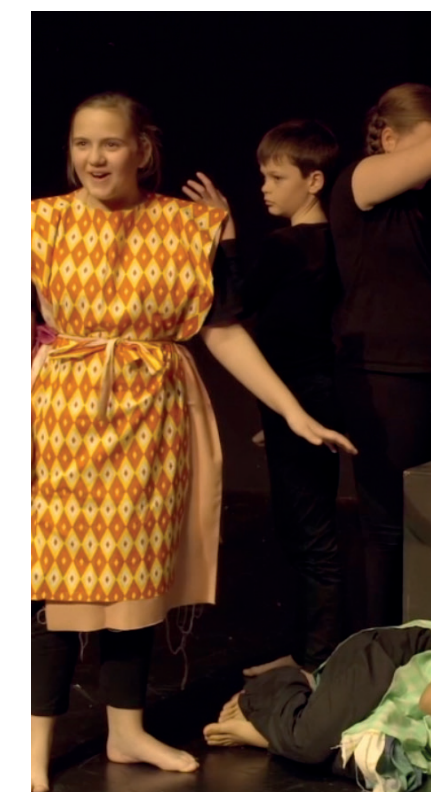


Audience feedback: "It made me think and change my point of view a lot." "It changed the way I see 'redemption' in relationships"

Performances: 7
Attendance: 700
Edge Ensemble: Abraham Herasan, Natalie Lucic, Rexson Pelman, Achai Deng, Oti Dadzi, Piper Huynh
Artistic Director: Dave Kelman
Supported by: Besen Family Foundation, Gandel Philanthropy
Dates: June-July

Arabian Nights

WEYA returned to **Tate Street Primary School** to continue our innovative drama / literacy program refined over six years in this school. This year, grades 5 and 6 students worked on material from the **1001 Arabian Nights** to create four fast, funny tales about goats, gold, ghosts and genies leading to a high quality public performance.



Audience Feedback: "The clarity of the whole performance. The play was excellent in structure and kept the audience engaged"

Performances: 2
Attendance: 260
Participants: 38
Creative team: Jane Rafe, Jo Trevathan, and Natalie Lucic
Venue: Shenton Performing Arts Centre, East Geelong
Supported by: Tate Street Primary School, Newsboys Foundation and The Kimberley Foundation
Date: 7 August

Second Winta, Third Winta and Youth Forum

The second showing of **Searching for Winta** was the second stage in the creative development of this vibrant new work devised by the **Phoenix Youth Theatre**. The night included a **Youth Forum** lead by a panel of emerging artists speaking about their practice before opening up to the audience to engage, challenge and generate discussion.

The final showing in December, **Winta**, was followed by a showcasing of the **Edge Ensemble's** new creative development **Caliban**.



Participant Feedback:
"We aren't alone. We have many others who could support us and hear out our stories"

Performances: 2
Attendance: 250
Participants: 20
Creative team: Jo Trevathan, Matthew O'Brien, Lan Chu, and Simone Liew
Venue: Victoria University Nicholson Campus
In Partnership with Maribyrnong Youth Services
Dates: 14 August and 11 December

Days of the Last Doll

Days of the Last Doll was developed and presented by Year 9 students from Hume Anglican Grammar in collaboration with the **WEYA** artists in residence as part of Creative Victoria's Extended Residency Program. It was the sixth year that **WEYA** had been chosen to participate. Students created a socially challenging work including contemporary dance, new media and visual arts installations as a backdrop to the unique, theatrical performance that engaged with themes of peace, equality and environmental sustainability.



Audience Feedback:
"This should be performed elsewhere. Best production I've ever seen. Bring it to the city!"

Performances: 4
Attendance: 140
Participants: 40
Creative team: Dave Kelman, Hoang Tran Nguyen, Katherine Branch, Amy McPherson, Demi Sorono, Jane Rafe
Venue: Hume Anglican Grammar
Supported by: Creative Victoria
Dates: 15-16 October

Shakespeare's Trilogy

Hamlet, Macbeth and Shylock walk into a bar... and make chaos. In this immersive and sensory spectacular, some of Shakespeare's most memorable characters find themselves entangled in a web of 21st century drama. **Geelong High School's** Year 10 drama class was joined by artists from **WEYA** for this immersive, contemporary retelling of all the best bits of Shakespeare.



Performances: 7
Attendance: 160
Participants: 18
Creative team: Georgia Symons, Harley Hefford,
Venue: Shenton Performing Arts Centre, East Geelong
Supported by: Newsboys Foundation, Department of Education and Training
Date: 5 November

#CalibanSt

Supported by Creative Victoria's Marketing Innovation Fund, **#CalibanSt** is a twenty-minute interactive street comedy by the **Edge Ensemble** combining physical theatre, audience interaction, and spoken word with fast and funny poetic dialogue. The audience were part of the action following prompts to post their thoughts, photos and videos live to Instagram and Twitter using the hashtag **#CalibanSt**.

We have since crafted the interactive short film **#CalibanSt** in collaboration with **Trade Creative Media** that includes contributions from the audience captured before, during and after the performance.



Audience Feedback:
'I love **#CalibanSt**.' 'Street Party off to a dramatic start with **#CalibanSt** thanks to @Western-Edge3011.' -MP Tim Watts

Performances: 2
Attendance: 300
Edge Ensemble: Natalie Lucic, Rexson Pelman, Achai Deng, Oti Dadzi, Piper Huynh, Legrand Anderson, Abraham Herasan
Creative team: Dave Kelman, Georgia Symons
Venue: Big West Festival Street Party, Nicholson Street
Supported by: Creative Victoria and Trade Creative
Dates: 21 November

Belonging

Esko and Bang meet Sophia, Maragi and Zena on the streets of Nairobi where they dream together of what life in Geelong might be like, if only they can get there. Performed by the **Geelong Edge**, with Direction from Dave Kelman and members of the **Edge Ensemble**, **Belonging** is an engaging, aspirational theatre piece that tackles issues of place, race and identity.



Audience Feedback:
"Everything. Anyone can put on an act, but to share your story with that much emotion, dedication and passion is amazing!"

Performances: 1
Attendance: 40
Participants: 7
Creative Team: Dave Kelman, Natalie Lucic, and Rexson Pelman.
Venue: Spanish Social Club, Norlane
Supported by: Diversitat, Geelong Community Foundation, Helen Macpherson Smith Trust, The REYM fund via The Myer Foundation and City of Greater Geelong
Date: 3 December

A World of Stories

This exciting storytelling/literacy building project at Whittington Primary School in Geelong involved every student in the school from Preps to Grade 6. Each week in Term 4, the students entered a new world of pictures, drama and story – from Margaret Wild's **Fox** to Norse Myths, from **Beowulf** to **Macbeth** and many more. The project focused on students developing a rich vocabulary and learning how to be confident speakers and learners. The culmination of the residency was a whole school concert where all students performed extracts from their favourite stories to an audience of parents, friends and the local kinder classes.

Performances: 1
Attendance: 140
Participants: 105
Creative Team: Jane Rafe, Natalie Lucic
Venue: Whittington Primary School, Geelong
Supported by: Department of Education and Training, Linking Learning
Date: December 4th



Iago, Cooper's Malthouse Theatre, Bianca played by Achai Deng

PRESS AND PUBLICITY

Iago

Radio National Books and Arts

'Othello adaptation tackles racism and sexual violence'

"I play Amelia... for me Amelia represents many women who are in denial of being in an abusive relationship... and someone who is struggling to find herself in society".

- Interview with AD Dave Kelman and Edge Ensemble members Piper Huynh and Natalie Lucic

Time Out Melbourne: review by Daniella Mattiuzzo

Rexson Pelman is a formidable presence as Othello, and Legrand Andersen's Iago is suitably charismatic and slimy, but this is no two-man show. While Shakespeare usually reserved the best monologues for his main protagonists, this version gives each character an opportunity to express and question their own dangerous beliefs and motivations. Daring to ask these questions is the play's biggest strength. While many modern productions shy away from the most troubling themes of Shakespeare's play, Iago tackles them head on. Sadly they are the stories that continually need to be told.

Australian Arts Review: review by Thomas Jones

"Throughout the performance each of the characters takes centre stage, candidly sharing with the audience their inner thoughts and desires. These soliloquys provide a fascinating insight, not only into the characters, but also into the culturally diverse cast of performers, who have personalised the script with their experiences. These intimate moments are decorated with sounds effects created by the ensemble, subtle lighting states, and interpretive movements."

The Age: review by Cameron Woodhead

'Westie Shakespeare Othello splices race and misogyny'

Ethnic diversity on our stages should reflect that on our streets, and it's great to see a show embracing it as the most natural thing in the world. But if, as a consequence, Othello's race matters a lot less, this allows Iago to focus squarely on the perennial, and culturally ubiquitous, problem of misogyny.

Toorak Times

'Dave Kelman fights misogyny and violence in Australia'

Do you start by introducing them (young people) to text?

"No, they generate text. I mean, we have a few different models. We have a relatively sophisticated young person's story model. We have a sophisticated process of getting young people to create story and develop story and hone story and script story that takes quite a long time. You end up with quite a sophisticated and complex piece that is a reflection of them."

Interview with AD Dave Kelman

Observer: review by David McLean

Shakespeare would have delighted in Western Edge Ensemble's production of Iago. The early stages of the piece bring a polyglot of ethnic individuals together in a gymnasium which highlights the cultural diversity and origins of the theatre group. Here, alone, is enough fodder for theatre as race, gender and generations collide.

KEY PERFORMANCE INDICATORS

1. Industry leadership and research

 - One significant research paper published on audience response and teaching Shakespeare in primary schools
 - One pilot research project using Culture Counts metrics via iPads for audience research
 - One innovative street performance leading to a film with audience responses via social media integrated into the film
2. Access for participants and audiences

 - Over 50 participants engaged across marginalised refugee communities in Geelong and Footscray
 - Over 250 participants engaged in strongly economically disadvantaged communities in North Geelong, East Geelong and Footscray
 - New community audiences engaged in Corio, North Geelong and Hume.
 - New **WEYA** website launched as part of our strategic marketing and media development strategy. From 2014-2015 new website traffic increased by 9.2% with repeat visits to the **WEYA** website also increased by 9.6%
3. Mentoring and professional development

 - 20 emerging artists trained in facilitation and performance
 - 8 new culturally diverse emerging artists recruited to Western Edge Youth Arts
 - 18 emerging artist employed and trained in digital art, sound design composition and interactive performance.
 - Eight leading industry professionals, working in a range of art forms, training and mentoring emerging artists and providing collaborative artistic input.



PARTNERSHIPS AND SUPPORTERS

Government

Australia Council for the Arts
Creative Victoria
Victorian Department of Education and Training
Maribyrnong City Council
City of Melbourne
City of Greater Geelong
Linking Learning
Department of Justice

Foundations and Trusts

The Kimberley Foundation
Geelong Community Foundation
Helen Macpherson Smith Trust
Gandel Philanthropy
Newsboys Foundation
The Myer Foundation
Besen Family Foundation
Lord Mayor's Charitable Foundation

Program Partners

Creative Partnerships Australia
Maribyrnong Youth Services
Arts Access Victoria
Diversitat
Arts West

Sponsors

Burnham Real Estate
Seddon Community Bank

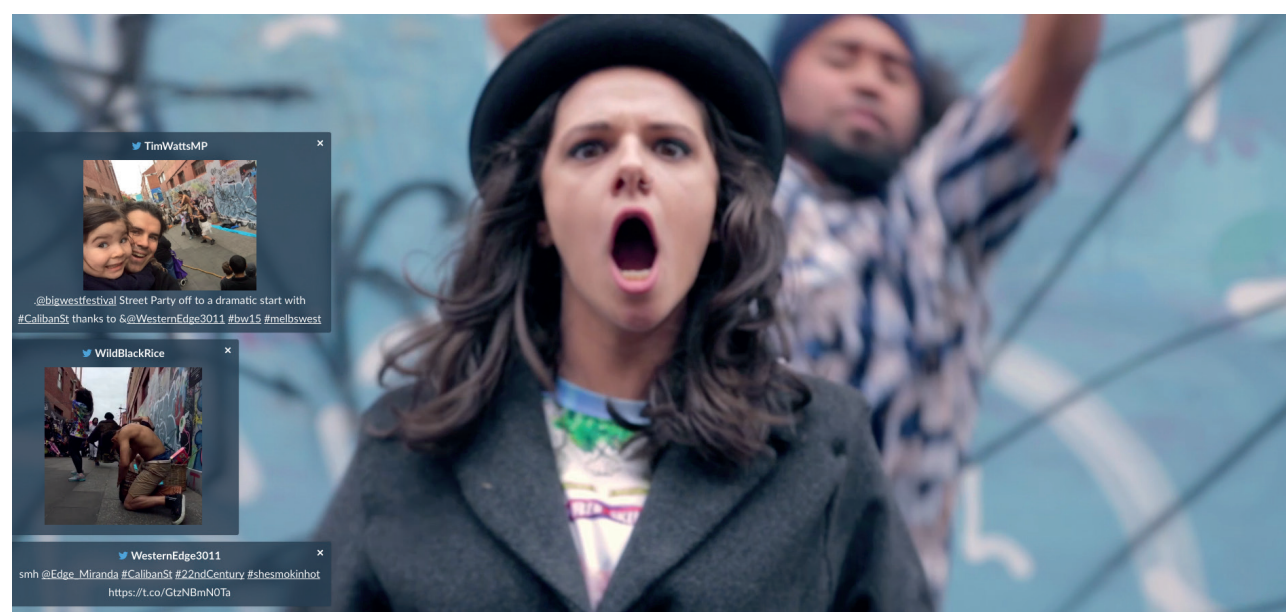
Donors

Alfa Bakehouse, Angela O'Brien, Criena Gehrke, David Oldfield, Fotis Kapetopoulos, Frank Trimboli, Gary Farr, Judy Kinnersley, Kez Tacar, Lesley Pruitt Wolf, Lore Germain, Maureen Ryan, Miguel Martinez, Miranda Costa, Nandini Bose, Nora Goodridge, Pamela McLure, Paul Shire, Quest Maribyrnong, Robin Laurie, Rodney Farr, Simon Jones, Stephen Los & Simpson Myer, Susan Russell, Sven Barkemeyer, Tim Watts, Tony Cavallero, Tony Gerace, Trade Creative Media, Anonymous



#CALIBANST THE FILM

Stills from the short film #Calibanst by Trade Creative Media



2015 WESTERN EDGE YOUTH ARTS TEAM

Board

Bernadette Fitzgerald, Chair
 Ian Elsum, Treasurer (outgoing)
 Angela O'Brien, Vice-Chair
 Sue Russell
 Narelle Sullivan
 Kez Tacar (incoming)
 Rani Pramesti (incoming)

Staff

Artistic Director: Dave Kelman
 General Manager: Sally Farr
 Marketing & Development Manager:
 Jodie Kinnersley
 Bookkeeper: Brea Acton (outgoing),
 Subha Krishnamurthy

Emerging Artists

Achai Deng
 Rexson Pelman
 Legrand Andersen
 Oti Dadzi
 Piper Huynh
 Natalie Lucic
 Abraham Herasan
 Simone Liew
 Lan Chu
 Matt O'Brien
 Eto Masoka
 Sila Toprak
 Chang Lol
 Alphonse Mulashe
 Alain Cito
 Craig Gunguta
 Irene Bakulikira

Lead and Teaching Artists

Amy Macpherson, Teaching Artist; Dancer
 Georgia Symons, Teaching Artist: Writer, Director
 Harley Hefford, Teaching Artist: Writer, Actor
 Jacinda Richards, Teaching Artist: Dancer,
 Choreographer, and Community Artist
 Jane Rafe, Teaching Artist: Theatre Devise,
 Director, Poetry / Creative Writing facilitator
 Joseph Appleton: Teaching Artist
 Jo Trevathan, Teaching Artist: Choral Musician,
 Installation Artist, and Theatre Devise

Katherine Branch, Theatre Designer, Artist
 Naomi Rukavina, Associate Director, Acting Coach
 Tariro Mavondo, Actor, Director

Hoang Tran Nguyen, Digital artist
 Dave Cuong Nguyen, Director, writer
 Photography and Film: Nicola Dracoulis
 Design: Miranda Costa

List of Ensembles

The Edge Ensemble
 The Geelong Edge
 Phoenix Youth Theatre

School Residency Programs

North Geelong Secondary College
 Geelong High School
 Hume Anglican Grammar
 Tate Street Primary School
 Whittington Primary School
 Footscray City College



Geelong Edge member Eto Masoka, *Belonging*, Spanish Social Club, Geelong

Western Edge Youth Arts

Statement of comprehensive income

For the year ended 31 December 2015

Income from ordinary Activities

	2015	2014
Earned Income:		
Performance Income	\$ 4,540	\$ 2,422
Project Delivery Fees	\$ 58,099	\$ 82,801
Other Earned Income	-	-
Grants and Subsidies:		
Federal Grants	\$ 50,000	\$ 80,000
State Grants	\$ 156,200	\$ 99,138
Local Grants	\$ 39,827	\$ 25,450
Corporate and Private Giving		
Philanthropic Trusts	\$ 103,547	\$ 98,935
Sponsorship	\$ 2,000	-
Donations and Fundraising	\$ 9,776	\$ 1,968
Other Revenue:		
Interest Income	\$ 2,714	\$ 3,462
	\$ 426,703	\$ 394,177

Expenses from ordinary Activities

	2015	2014
Wages, Fees & Allowances	\$ 313,979	\$ 286,530
Production & Program Operating	\$ 24,184	\$ 27,363
Marketing & Promotion	\$ 45,015	\$ 24,795
Administration & Infrastructure	\$ 41,812	\$ 47,866
	\$ 424,990	\$ 386,554
Net Surplus/ (Deficit) before tax	\$ 1,713	\$ 7,623

Western Edge Youth Arts

Statement of Financial Position

For the year ended 31 December 2015

	2015	2014
Current Assets:		
Cash and Cash Equivalents	\$ 153,011	\$ 191,408
Trade and other receivables	\$ 23,645	\$ 3,300
Prepayments	\$ 856	-
Total Other Assets	\$ 177,512	\$ 194,708
Non Current Assets:		
Property Plant & Equipment	\$ 1,398	\$ 4,187
Total Non-Current Assets	\$ 1,398	\$ 4,187
Total Assets	\$ 178,910	\$ 198,895
Current Liabilities		
Payroll Accruals	\$ 21,743	\$ 21,526
Tax Liabilities	\$ 9,832	\$ 10,722
Grants Received in advance	\$ 99,827	\$ 114,241
Trade and other payables	\$ 1,812	\$ 8,423
Total Current Liabilities	\$ 133,214	\$ 154,912
Total Liabilities	\$ 133,214	\$ 154,912
Net Assets:	\$ 45,696	\$ 43,983
Equity:		
Retained Profits	\$ 1,713	\$ 7,623
Total Equity	\$ 45,696	\$ 43,983

Western Edge Youth Arts

Statement of Changes in Equity

For the year ended 31 December 2015

	2015	2014
Retained earnings:		
Balance at 1 January:	\$ 43,983	\$ 36,360
Surplus / (Deficit) attributable to the entity	\$ 1,713	\$ 7,623
Balance as at 31 Dec	\$ 45,696	\$ 43,983

Western Edge Youth Arts

Statement of Cash Flows

For the year ended 31 December 2015

	2015	2014
Cash Flows from Operating Activities:		
Cash receipts from operations	\$ 42,294	\$ 94,217
Payments to suppliers and employees	- \$ 432,243	- \$ 386,554
Interest received	\$ 2,714	\$ 3,462
Operating grants receipts	\$ 335,160	\$ 355,470
Receipts from donations	\$ 11,776	\$ 1,968
Goods and Services Tax paid	- \$ 887	- \$ 21,077
Net Cash inflow from operating activities	- \$ 41,185	- \$ 86,737
Cash Flows from Investing Activities:		
Payments from Plant & Equipment	\$ 2,789	\$ -
Net cash Flows used in Investing Activities	\$ 2,789	\$ -
Net increase / (decrease) in Cash Held	- \$ 38,397	\$ 86,737
Cash and Cash Equivalents as at 1 January	\$ 191,408	\$ 104,671
Cash and Cash Equivalents as at 31 December	\$ 153,011	\$ 191,408

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

Report on the Financial Report

We have audited the financial report, being a special purpose financial report, of the Western Edge Youth Arts Inc. for the year ended 31 December 2015, comprising the Notes to the Financial Statements , Statement of Comprehensive Income, Statement of Financial Position, Statement of Changes in Equity and the Statement of Cash Flows.

The Responsibility of the Committee for the Financial Report

The Committee of the Western Edge Youth Arts Inc. is responsible for the preparation and fair presentation of the financial report, and has determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting needs of its members, the Associations Incorporation Reform Act 2002 (Vic), and the Australian Charities and Not-for-profits Commission Act 2012. The Committee’s responsibility also includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error, selecting and applying appropriate accounting policies, and making accounting estimates that are reasonable in the circumstances.

Auditor’s Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to meet the needs of the members. Our audit has been conducted in accordance with Australian Auditing Standards. These Auditing 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 amount 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 entity’s preparation and fair presentation of the financial report 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 entity’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.

The financial report has been prepared for distribution to members for the purposes of fulfilling the requirements of the Committee. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than these, or for any purpose other than that for which it was prepared.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

Auditor’s Opinion

In our opinion the financial report of the Western Edge Youth Arts Inc. has been prepared in accordance with the requirements of the Associations Incorporation Reform Act 2002 (Vic), and 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 2015 and of its financial 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 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 Associations Incorporation Reform Act 2002 (Vic) and 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
38 Surrey Road
KESWICK SA 5035



Andrea Petersen
Fellow CA ANZ
Public Practice Certificate

Dated: 15 April 2016

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 2015.

Committee Members

The names of committee members throughout the year and at the date of this report are:
Bernadette Fitzgerald (Chairperson)
Professor Angela O'Brien (Vice Chairperson)
Sue Russell
Narelle Sullivan
Kez Tacar
Rani Parmesti
Joshua Roziel (Treasurer)

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 accoutred during the year.

Operating Result

The profit for the year ended 31 December 2015 amounted to \$1,713.

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


Bernadette Fitzgerald
Joshua Roziel

Date: 13 April 2016

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 State-ments dated 31 December 2015, comprising the “Special Purpose Financial Statements” present fair-ly 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 finan-cial position as at 31 December 2015 and of it’s 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 Commit-tee of Management made pursuant to section 60.15 (2) of the Australian Charities and Not-for-profit Com-mission Regulation 2013.


Bernadette Fitzgerald
Joshua Roziel

Date: 13 April 2016



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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: Miranda Costa

