

WESTERN EDGE YOUTH ARTS INC

Annual Report 2007



## About this report

This report has been produced in collaboration between the board and staff of Western Edge Youth Arts Inc.

In line with our values, Western Edge actively gathers ideas and feedback from the young artists and participants in our community through research, forums and the youth action group.

This report includes quotes from participants which critique and comment on Western Edge programs and processes. Quotes by young artists and participants appear in italics and are anonymous. All quotes have been recorded for publication with permissions where appropriate and the express knowledge and consent of the person being quoted.

### About the Reporting Period

Western Edge Youth Arts Inc. is reporting on program activities for the period from January 1st to December 31st in 2007.

This annual report is presenting financial statements for the twelve-month calendar period from January 1st to December 31st, 2007.

Western Edge Youth Arts Inc. became financially independent as of July 1st, 2006.

Footscray Community Arts Centre (FCAC) managed and was legally accountable for funds pertaining to Western Edge Youth Arts activities up until June 30th, 2006.

For more information about WEYA and its programs please contact:

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## About Western Youth Edge Arts Inc. (WEYA)

Creating dynamic links between the arts, education and community

Western Edge Youth Arts Inc. is a non-profit organisation established to provide positive arts and performance experiences to culturally diverse young people living in the western suburbs of Melbourne and the Western region of Victoria.

Our mission is the empowerment of all young people, particularly those facing social or cultural disadvantage, through access to quality arts experiences and the creation of artistic works that have an authentic youth voice.

We are committed to innovation and excellence in youth arts and education, professionalism, accountability and social justice.

Our vision is to be a leading youth arts organisation in Australia, empowering young people in the community through the use of innovative arts processes that embrace cultural diversity.

Western Edge Youth Arts Inc. provides culturally diverse young people aged between 6 to 26 years of age living in Melbourne's West with high quality multi-arts programs that incorporate drama, filmmaking, dance, music, physical theatre and new media.

WEYA is committed to making programs, media products and performances that reflect the authentic voice of young people now, and creating exciting links between arts, education and community for them. At the heart of WEYA is the involvement of young people across all programs and levels of our work.

WEYA programs are run both in schools and in the community, and involve young people in the creation of hip-hop raps, cutting edge theatre performances, filmmaking and circus skill training.

Professional development for young artistic leaders and mentoring programs for young artists are also a key element of what WEYA does.



**"DOING THIS I WANT TO MAKE MYSELF PROUD AND OTHER PEOPLE PROUD. I WAS PROUD AND SCARED PLAYING CALIBAN. I WAS SHOWING EVERYONE WHO I REALLY WAS. (THEY) REALISE I'M NOT A SLAVE ANY MORE. I DESERVE THE PART. I FELT LIKE I WAS REALLY HIM"**

The Last Polar Bear and other Stories - participant feedback

## WEYA Chair Report

During 2007 Western Edge Youth Arts consolidated the work that it had commenced in 2006 as a newly incorporated organization.

The shape and membership of the Board was sustained and the Board met monthly. My thanks to Board members, David Everist (Deputy Chair), Pansy Kwan (Treasurer), Basil Varghese, Gail Crennan and Melanie Rice. Each member brings their own skills and this has been integral to the establishment of two important sub committees: one led by Melanie Rice, Gail Crennan and Basil Varghese focussing on human resources and another including Pansy Kwan and David Everist on financial operations.

The General Manager, Heather Marsh and Artistic Directors, Dave Kelman (schools) and Chi Vu (community) continued their careful and strategic preparation of applications for funding. This enabled the extensive school based program led by Dave Kelman to grow and to profile current issues such as those relating to the environment while at the same time introducing primary schools students to Greek tragedies and Shakespeare. The richness of these experiences was located carefully within the schools' curricula and has been well documented as part of the ongoing research orientation of the school based program.

The community based program led by Chi Vu profiled young women through the mentorship project, Chicks Theatre Lab in providing a platform for their presentations while at the same time working with recent arrival students at Victoria University TAFE in their development of a significant installation which was integral to the opening of the Big West Festival in November. Through the community based program Western Edge Youth Arts was also an active contributor to the Braybrook Big Day Out.

In both the school of community based Western Edge programs there was an increased use of music, photography and technology during 2007 due to the diverse

and considerable skills of the wonderful group of artists who have worked within the programs. Access to superior venues, such as the Incinerator in Essendon and the ClockTower at Moonee Ponds, allowed artists to create high quality productions incorporating the use of multi-media.

The access to these venues was possible because of funds made available by The Myer Foundation which also provided for bus transport of parents to the venues. Such funds, skills and facilities enable Western Edge to continue to grow, and to shape, and reshape the range, and quality of performance opportunities it can offer to young people and audiences across the western region of Melbourne.

**Maureen Ryan**

*Board of Directors Chairperson*



## WEYA General Manager's Report

If 2006, our first year out as an incorporated association, was a 'coming of age' for Western Edge Youth Arts, then 2007 was the year we fulfilled on that potential as an independent and vibrant youth arts company.

A General Manager should rightly report on the business aspects of the organisation – but I have to start this report with the art. The art in 2007 was extraordinary. It inspired, moved and delighted me I am proud to have been part of the supporting team behind the scenes.

Three events stand out from our artistic program in 2007:

Kensington Community School students performed **'A Life Without Dreams is No Life At All'**, a show which would have been as satisfying and joyful piece of theatre even had it not been performed by young people who have experienced extreme hardship in their lives. A cover by one of the students of the Cranberries song **'Dreams'** was one of the most moving moments of theatre I have experienced.

ESL students at Vic Uni shared their stories, which were shaped into **'Old Ghosts New Land'**, a beautiful and haunting installation (no pun intended) of objects, puppets and film that explored ideas of memory, fear, what we leave behind and what follows us in our journeys through life.

Kensington Primary students performed a trilogy of plays – **Rapa Nui: the Story of Easter Island, The Last Polar Bear and The Tempest**, with a backdrop of projected images created by emerging new media artist Tiago Pires. I defy anyone who saw those works to say that primary age students are not capable of creating original, visually stunning, intelligent and side-splittingly funny theatre.

I could go on about the 2007 program (Western Edge Youth Arts had a total of eight separate project performances)

but will take the time now to acknowledge the 'behind the scenes' achievements of the Western Edge staff and board in strengthening Western Edge as an organization.

With the assistance of the R.E.Ross Trust, Western Edge Youth Arts began a business planning project to move toward long-term sustainability for the organization. In consultation with the board and staff, a draft three-year plan was produced which will be honed and begin being actioned in 2008.

Melanie Rice, the legal expert on the Western Edge board reviewed and edited the Western Edge policy document that represents over two years of work mapping the complex terrain of practice, participation, employment and governance in the youth arts sector.

Narelle Sullivan came on board as a marketing expert to research Western Edge marketing practices and worked with me to create a dynamic and practical marketing plan so that Western Edge can share its practice with a bigger and more diverse audience. One of the results of that action has been to create a show-reel, highlighting the quality and diversity of youth arts that Western Edge has produced over recent years.

Once again, it has been immensely satisfying to be part of the Western Edge community contributing to young people and the arts in 2007.

**Heather Marsh**  
*General Manager*







## WEYA Community Projects

In 2007 the in-communities arm of Western Edge Youth Arts created three distinctive works with three distinctive communities of young people.

We were fortunate enough to run drop-in workshops at SAIL (the Sudanese Australian Integrated Learning program) which were held in a hall in the suburb of Braybrook. SAIL is run by volunteers who help Sudanese-Australian kids with their homework. Our workshops by experienced Western Edge artists then took place after the homework help in the same location. The children ranged from 3 to 16 years old, and the workshops were a chance for some recreational time as well as exploring drama, dance, singing and filmmaking with professional artists.

A memorable dance performance at the famous Braybrook Big Day Out culminated from these free weekly workshops. Leading up to it, rehearsals at SAIL had been cancelled due the Federal election, due to the community bus having a flat battery and due to other reasons I no longer remember. Then on the day of the performance the kids did a wonderful performance, despite some of the performers being completely new, the dance tutor noticed that the kids' dancing had improved and evolved: they had been practicing and teaching their friends!

The same community of young people also made a short scary movie called *I saw a Monster!* Created over 4 weeks, the movie displays some great talent by the children to immerse the audience within their imaginative story telling. The filmmaker put a lot of interesting effects on the film and a great sound track, and when it was shown it at SAIL, the kids leapt about five metres away from the screen during a surprising 'Boo!' They had big grins on their faces, and loved getting a copy of the DVD each to remind themselves of their amazing work.

The second community of Western Edge Youth Arts worked with in 2007 were students from Victoria University's English as a Second Language (ESL) TAFE course, and were open to other young people from the western suburbs. The ESL students were aged between 16-24, and came from many countries such as Burma, Kosovo, Sudan, Ethiopia, Macedonia, Vietnam and Papua New Guinea. Beyond the ESL classes, students were not able to study other subjects or work, and therefore had fewer opportunities to make friends outside of the course. The workshops focussed on story telling, theatre games and dance, music making, video and visual art. The stories were often rich in their connection to the land as well as the mystery of the world beyond the everyday.

The resulting work was an exhibition, *Old Ghosts New Land*, which utilised the whole of the basement theatre at

Footscray Community Arts Centre as a kind of a maze. Audience members could move through the draped space at their own pace to hear all the different stories around the theme of ghosts - whether supernatural or existential - and view all the made and collected artefacts. The penultimate space recreated the sparse and sterile room that very newly arrived migrants find themselves in, a kind of purgatory. The final space had a television sitting atop a stack of old suitcases, from where a young Sudanese mum, Achol, told her story of how happy she was on the day of her son's birth in Australia. Above this installation was a video projection of Melbourne's skyline at night. A reminder of a world both, so distant and so close.

The third community of young people Western Edge Youth Arts engaged with were young artists aged under 26 who lived in the western suburbs. We had put out a call - inviting young people who may or may not see themselves as 'artistes' to pitch their creative concept to a selection panel. Explosion '07 was a program which had the young artist in the driver's seat. They decided where to go, when to go and how they got there. They were also matched with a mentor - an established artist who they could talk with about their project, their practice and the pleasures and pitfalls of the arts industry. Self-directed experimentation in content and form were encouraged in this highly 'customised' program. Our two young Explosion '07 artists, Alexandra Athanasiadis and Melissa Bubnic worked with highly regarded directors Meropie Carr and Brett Adam. Both young artists gained much experience from their mentorships. I want to highlight that many people at Western Edge Youth Arts contributed behind the scenes to fostering these talented young artists do their own thing through Explosion '07.

Both *Old Ghosts New Land* and *Explosion '07* were presented as part of the Big West Festival.

The year 2007 yielded some remarkable results which had been in the making for a long time. As for myself, after being based at Footscray Community Arts Centre and Western Edge Youth Arts for a total of 11 years, I have made good my promise to move on to do my own artistic work.

For Western Edge Youth Arts, 2007 saw the consolidation of an exciting board of management and a refreshed organisational structure. Western Edge Youth Arts is in a terrific position to create new work with the many exciting artists and diverse segments of young people who live in Melbourne's west.

**Chi Vu Artistic**  
Co-Artistic Director

## WEYA SCRAYP Programs in Schools

The SCRAYP program 2007 broke new ground developing innovative arts education practice and creating high quality learning outcomes for young people. The program continued its partnership with five inner Melbourne schools for a fourth year as well as two new schools. This partnership is based on collaborative practice between teachers and artists and the development of innovative arts pedagogy. All the schools SCRAYP worked in were significantly economically disadvantaged and involved new migrants and young people from refugee backgrounds. In this respect, the plays these young people created were authentically; *Voices from the Margins*.

- The program involved eight different projects involving over 200 young people engaged for over sixty hours contact time with an artist to young person ratio of one to five
- These programs culminated in six public performances to community audiences totalling over 500 people as well as seven in-school performances including audiences from other schools of over 600 young people and the production of one film
- The program mentored three young emerging artists and employed fifteen different artists many of whom are from diverse cultural backgrounds and had been developed through the program
- The program worked intensively with fifteen different teachers developing innovative work through collaborative partnerships and engaging a further thirty teachers in an innovative PD program
- SCRAYP projects explored complex and demanding content through innovative pedagogy: Shakespeare for ESL young people; a version of *Antigone* written and performed by thirteen year olds; environmental education; mythology; racism and sex education
- SCRAYP projects embraced a range of art forms including: new media; visual art; dance; music; mask and puppetry; physical theatre alongside complex text based theatre
- SCRAYP projects developed peer education programs involving sixteen year old young people acting as artistic role models and educators for thirteen year olds

### Colloquium at The University of Melbourne

In February 2007, SCRAYP ran a Colloquium on young people's art and collaborative partnerships between teachers and artists at Melbourne University. This event focused on a documentary film of the 2006 *Broken Pieces* project and involved the young people answering questions about their work to a large and enthusiastic audience of professionals working in arts education.



### The Last Polar Bear and Other Stories at Kensington PS

This project created three short plays exploring global warming with a group of fifty ten and eleven year old young people. The final performance involved new media, physical theatre, dance, song, Shakespearean text and comedy to explore this crucial issue in terms that were fun and empowering for young people whilst directly addressing the seriousness of the situation. The program including teaching climate science and the teaching of IT skills to young people creating a slide show for the performance.

*I ask one thing and nothing else of you. Your people are killing my heart and my race. Global warming is a terrible thing. It has melted the ice. You must look after the environment not care about money. We need to stop global warming so the planet can keep growing and the animals can keep living. You should do this for nature, for the earth, for yourselves. You have the power to save us. You have killed all of my race and many other species. Save all other races before all hope is lost. It is every living human's fault, so it is your job to fix it. Look after the world, it is your future. You can change the fate of your planet.*

The Polar Bear's message, young people's writing



**"BECAUSE WE'VE STILL GOT THE CHANCE TO GROW UP AND CHANGE GLOBAL WARMING, WE HAVE THE POWER; ADULTS ARE ALREADY MAKING MONEY SO THEY DON'T WANT TO CHANGE"**

The Last Polar Bear and other Stories - participant feedback

Doing this I want to make myself proud and other people proud. I was proud and scared playing Caliban. I was showing everyone who I really was, [they] realise I'm not a slave any more. I deserve the part. I felt like I was really him.

Grade 5 participant's comments about the experience of playing Caliban

It's like an art piece. If you modernise that, if you say: 'Oh I wanna kill myself, this that...' you're taking the colour out of it I guess, out of the art piece.

A participant in Hamlet talks about the significance of Shakespeare's language



### Shakespeare's projects: Hamlet and Romeo & Juliet at Debney Park SC

These projects engaged over fifty culturally diverse years 11 and 12 students engaging with Shakespeare for the first time. The Hamlet Project led to the production of a high quality documentary film about Shakespeare's relevance for young people today. For most of the young people, English was a second language and their achievement in getting to grips with Shakespearean language and producing compelling performance work was a major achievement. This project also led to the creation of a high quality documentary film showing extracts of the young participants commentary on the play and further interpretation of it's meaning.

We really got the chance to feel what the characters were feeling and you got a somewhat strange feeling where you start to feel sorry for these characters and even though they don't exist you think that would happen if I was in this situation and it just broadens your mind on how things can change through something so small.

A participant in Hamlet talks about acting Shakespeare

It makes it much more complex. It's just art what Shakespeare's saying. For you to read that script it's like art.

### Young People's Stories at Kensington CS, Marian College and Staughton SC

These projects produced very different and dynamic performances based on the young people's own stories. The Kensington CS performance featured some high quality singing from a young woman who had never sung publicly before as well as exploring serious and relevant issues of racism. The Staughton SC performance explored risk taking behaviours and in particular attitudes to sex and topic that was extremely relevant to this group of sixteen year olds and their peers. Marian College was an after school program that produced an extremely successful performance exploring gender roles and social exclusion using fast paced comedy and girls satirising sexist attitudes in young men. This performance was highly acclaimed by the school community.

As long as the play you're trying to write or perform in some ways relates to you or someone you know I guess it gives you that extra edge to do better with the play, you want to get up there – it's a one way of spreading the message of how people feel you know, when they've been victims of racism or politics.

I WOULDN'T BE ABLE TO TALK IN FRONT OF PEOPLE IF IT WASN'T FOR SCRAYP AND I'M MORE CONFIDENT IN FRONT OF PEOPLE: YOU CAN JUST BE, YOU CAN BE SOMEONE ELSE. THAT'S WHAT I LOVE ABOUT ACTING AND THAT'S WHAT SCRAYP'S BROUGHT FOR ME – YOU CAN BE A CHARACTER AND YOU CAN BE COMPLETELY OUT THERE AND PEOPLE AREN'T GOING TO JUDGE YOU COS THEY THINK: 'HE'S A GREAT ACTOR.'

A SCRAYP peer educator talks about the program

I really enjoyed the different topics on teenage issues. They were shown as realistic issues that were relatable. It was fabulous! All of it. Seemed quite relevant. When a child was brave enough to state his mind & believe in what he thought was the correct thing to do. Great effort by teachers and students.

Audience feedback from the Staughton SC performance

### The Labyrinth at Debney Meadows PS

This exciting project culminated in a performance at the Clock Tower that featured mask work, puppetry, physical theatre, projections of young people's visual art and complex poetic text part-written by the young people.

I was overwhelmed by what I saw. The way that the children were being taught new exciting ideas, that every child was included, no matter what their confidence or skill level, and the respect that the facilitators had for the children blew me away.

Parent feedback

### Antigone at Debney Park Secondary College

This innovative project used sixteen year old young people with experience of the SCRAYP program working as peer mentors and educators for thirteen year olds in a project that involved these culturally diverse young people writing an exceptional script based on the Greek tragedy Antigone. The participants in this program received Certificates of Achievement created by WEYA and presented jointly with the school.

The best thing about working on Antigone was... finding something deep, down inside of me I didn't know I had.

Participant comment

Antigone is a story about a great city that is turned into a battlefield by one big broken promise. Antigone shows us the battle that can exist within us between being honourable to one's country or to one's family -when pride is shattered the consequences can be devastating.

Participant comment on the story

Everybody's writing was really good quality. I didn't think I could write like that. I didn't think I could be a good actor - I didn't think I could do acting or drama and I enjoyed it a lot. I thought everyone's work was very good quality and stuff. I feel like we're not switched on at all in the other classes but we get switched on suddenly when we're in SCRAYP.

Participant comment on the story

Excellent & relevant. That King's rule and his tyranny. These classical plays use to be encouraged in order to give a nice respect to our culture and our legends I was really impressed with the level of talent being that they are yr 7s fantastic!

Audience feedback (25-35 year old, Indian heritage)

David Kelman

Co-Artistic Director





## WEYA Staff

### Heather Marsh, General Manager

Heather Marsh has worked in community arts since 1993 in both artistic and administrative roles. She has a BA in theatre and qualifications in business management and bookkeeping. In 2006, Heather was awarded an Australia Council 'Flying Start' mentorship in arts/business partnership and strategic financial planning.

Outside of Western Edge, she works as a writer and illustrator of works for children and young adults. Heather is also secretary to the board of directors of Western Edge.

### Chi Vu, Co-Artistic Director

Chi Vu is a writer and co-artistic director of Western Edge Youth Arts. She holds degrees in Arts and Commerce from The University of Melbourne. She has worked with a range of arts organisations and diverse community groups since 1996, and has had plays performed at the North Melbourne Arts House, Sidetrack Theatre (Sydney) and The Studio at the Sydney Opera House. She was awarded a literature residency to Ireland by the Australia Council in 2006.

### Dave Kelman, Co-Artistic Director

Dave Kelman has worked for the last twenty years as a community theatre maker and drama educator in Australia and UK. He has toured nationally with his own award winning TIE Company, Dog Theatre and pioneered hip hop theatre in UK and Australia. Dave co-founded SCRAYP in 1996 and has created original performances throughout the West. He is also a researcher completing a PhD in drama education at Melbourne University.





## WEYA Creative Team

Western Edge had a highly skilled artistic team for 2007, representing not only diverse arts practices, but diverse cultural and linguistic backgrounds and emerging artists.

### Artists in Community 2007:

Old Ghosts New Land Jo Trevathan, Paul Binns, Rob Appleton

### SAIL Artists:

Joanna Fairley, Tamsin Sharp, Simon Tengende, Chi Vu  
Explosion Brett Adam, Merophie Carr, Paola Billbrough  
Emerging Artists: Melissa Bubnic, Alexandra Athanasiadis, Mazna Komba  
Chick's Outreach Workshops Naomi Steinborner, Sandra Long, Melissa Bubnic, Emmaline Macartney

### Artists in Schools:

Tibor Gede, David Nguyen, Daryl Pellizzer, Jo Trevathan

### Emerging Artists:

Alex Athanasiadis, Kylie Gral, Kris Juresko, Faten Mohammed, Jo Pires





## WEYA Board

### Maureen Ryan, Chair

Maureen Ryan is a professor in the School of Education at Victoria University. Maureen is committed to collaborative and community focussed teaching and research. In her work she continues to explore especially the relationships between youth, education and community, the partnerships possible, the skills and understanding that people working to create and build partnerships need and the particular ways in which arts and activity based projects can enable these things to happen.

### David Everist, Deputy Chair

David has worked in various capacities making art within a community context for over 20 years. Since starting work at Footscray Community Arts Centre in 1992 his role has changed considerably as the organisation itself has changed. Over this time he has developed and consolidated his skills as a CCD artist, facilitator, arts administrator and theatre director. He is currently the Program Coordinator for Footscray Community Arts Centre.

### Pansy Kwan, Treasurer

Pansy Kwan graduated from the Chinese University of Hong Kong with an Honours Degree in Business Administration in 1980 and is a Fellow of the Association of Chartered & Certified Accountants of United Kingdom, a Fellow of CPA Australia and a Graduate Member of the Australian Institute of Company Directors. She is also a qualified Educator and Council Member of the Gerson Lehrman Group, Accounting & Financial Analysis Research, USA. On the CPA Director register and recruited through the BoardBank program of Australia Business Arts Foundation, Ms Kwan joined the Board as a Treasurer in July 2006.

### Melanie Rice, Legal Expert

Melanie is a lawyer who has experience in general commercial litigation and now currently works in media law. She has also worked on many ~~pro bono~~ projects including ~~conducting~~ consultations with community groups and preparing submissions on behalf of the Victorian Council of Social Service (VCOSS) in support of a Victorian Charter of Human Rights. She currently regularly attends the Victorian Association for the Care and Resettlement of Offenders (VACRO) on behalf of the Public Interest Law Clearing House (PILCH), an independent not for profit legal referral service, and meets with clients and provides legal advice.



### Gail Crennan, Educational Expert

Gail is an English and ESL teacher at Debney Park Secondary College. She began teaching there 27 years ago, but left to travel; to have two children; and (for a 10 year period) to teach at and then manage a transitional setting for newly-arrived, non-English Speaking, secondary age students. She has always enjoyed doing drama with her students, because she sees that it promotes- among other things- fun and engagement, confidence and connection, and the acquisition of language. She collaborated with Dave Kelman and his SCRAYP artists on drama projects at Debney Park in 2004/5.

### Basil Varghese, Ethics and Social Justice Expert

For over three decades Basil Varghese has been dedicated to working with and for the disadvantaged in Australian society. Basil is committed to building awareness and understanding about the reality of poverty and disadvantage, so that we can better work together to create a fairer and more compassionate society for everyone. Since 1988 Basil has worked with the Brotherhood of St Laurence as their Education Coordinator & Ambassador.



## Financial Report

The board of management is pleased to present their report on the financial results of Western Edge Youth Arts Inc (the Association) for the year ended 31st December 2007.

The members of the board of management at the close of the financial year were -

**Maureen Ryan** Chair

**David Everist** Deputy Chair

**Pansy Kwan** Treasurer

**Heather Marsh** Secretary

**Melanie Rice**

**Basil Varghese**

**Gail Crennan**

### Principal Activities

During the year, the principal activity of the Association was to provide positive arts and performance experiences to culturally diverse young people in the Western region of Melbourne. In order to achieve this objective, the Association established and now acts as trustee of the Western Edge Youth Arts Donation Fund.

### Operating Result

During the year under review, the Association received funding to carry out its objectives and income from project delivery fees and performances and achieved a financial surplus of \$12,700 (2006 = \$28,987).

### Changes in State of Affairs

In the opinion of the Board, there were no significant changes in the state of affairs of the Association that occurred during the year under review not otherwise disclosed in this report.

### Events Subsequent to Balance Date

No matter or circumstance has arisen since the end of the financial year which is not otherwise dealt with in this report or in the financial statements, that has significantly affected or may significantly affect the operations of the association, the results of those operations, or the state of affairs of the Association, in subsequent financial years.

### Board Member Benefits

No Board member or office bearer of the Association has received or become entitled to receive a benefit of any description during the year, other than as noted in the Notes to the accounts.

### Indemnification of Officer Bearers and Board of Directors

The Association has not during or since the financial year in respect of office bearers, directors of the board or auditor of the Association, indemnified or made agreements to indemnify against liabilities against those persons. Western Edge Youth Arts Inc. has paid premiums for insurance policies covering the liability of all current directors and officers of the company.

### Auditor

Kimberly Charles Smith, FCA registered company auditor, was appointed auditor of the Association in accordance with the Constitution and the Associations Incorporation Act.

### Likely Developments and Expected Results of Operations

The members of the board do not foresee that the Association will undertake any change in its general direction during the coming financial year. The Association will continue to pursue its financial activities, including those of the Western Edge Youth Arts Donation Fund, to produce the most beneficial result to its members and donors.

### Donations Fund Report

A report on activities funded by the Western Edge Youth Arts Donations Fund and a statement of receipts and payments for that fund is attached to this annual report.

On behalf of the WEYA Board, **Pansy Kwan** Treasurer





## Financial Statements

Western Edge Youth Arts Inc  
Statement of Financial Performance  
For the Period Ended 31 Dec 2007

	2007 \$	2006 \$
<b>Income from Ordinary Activities</b>		
Earned income		
Box Office & Merchandise	31	1,567
Workshop & Project Fees	78,939	21,500
Other Earned Income	176	
Sponsorship & Gifted Income		
Donations	4,150	500
Granted Income		
Federal Grants	35,000	47,165
State Grants	91,836	86,842
Local Council Grants	454	
Philanthropic & Others	55,475	2,288
<b>Total Income</b>	<b>266,061</b>	<b>159,862</b>
<b>Expenses from Ordinary Activities</b>		
Wages & Related Expenses		
Artistic Direction	61,613	23,441
Business & Administration	31,272	15,792
Creative & Technical Personnel	80,944	49,681
On-costs Allowance & Fees	22,832	20,634
Program & Production	24,107	9,252
Documenting & Marketing	8,966	6,237
Administration & Infrastructure Expenses	23,627	5,838
<b>Total Expenses</b>	<b>253,361</b>	<b>130,875</b>
<b>Net Surplus</b>	<b>12,700</b>	<b>28,987</b>

# Cash Flow Statement

Western Edge Youth Arts Inc

Cash Flow Statement

For the Period Ended 31 Dec 2007

	2007	2006
	\$	\$
<b>Cash Flow from Operating Activities</b>		
Receipts from customers	87,461	23,067
Operating grant receipts	204,935	174,814
Receipts from donations	4,150	500
Payments to suppliers and employees	-247,606	-99,803
	0	0
Net cash provided by operating activities	48,940	98,578
<b>Cash Flow from investing Activities</b>		
Purchase of Computer & Equipment	-6,652	0
Net cash used in investing activities	-6,652	0
<b>Cash Flow from Financing Activities</b>		
Set up fund received from FCAC	0	2,000
Net cash received from financing activities	0	2,000
<b>Net increase in cash held</b>	<b>42,288</b>	<b>100,578</b>
<b>Cash at beginning of financial year</b>	<b>100,578</b>	<b>0</b>
<b>Cash at end of financial year</b>	<b>142,866</b>	<b>100,578</b>



## Financial Position

Western Edge Youth Arts Inc  
Statement of Financial Position  
For the Period Ended 31 Dec 2007

	2007	2006
	\$	\$
<b>Current Assets</b>		
Bank & Cash		
Bank Ordinary	142,312	100,024
Bank Donation Fund	454	454
Petty Cash	100	100
Accounts Receivable		
State Grants	42,500	36,949
Merchandise Sales	32	32
Total Current Assets	185,398	137,559
<b>Non-current Assets</b>		
Fixed Assets		
Computer & Equipment - Cost	6,652	
Computer & Equipment - Accumulated Depreciation	-1,801	
Net non-current Assets	4,851	-
<b>Total Assets</b>	<b>190,249</b>	<b>137,559</b>
<b>Current Liabilities</b>		
Accounts Payable	4,744	702
Grants Received in Advance	111,537	75,500
Accrual of Employee Entitlements	16,730	21,935
Tax Payable	12,009	8,435
Total Current Liabilities	<b>145,020</b>	<b>106,572</b>
<b>Non-current Liabilities</b>	1,542	
Accrual of Employee Entitlement	1,542	-
Total Non-current Liabilities	146,562	106,572
<b>Total Liabilities</b>	<b>43,687</b>	<b>30,987</b>
<b>Net Assets</b>		
<b>Equity</b>		
Set up Fund	2,000	2,000
Surplus - Brought Forward	28,987	
Surplus - Current Period	12,700	28,987
Surplus - Carried Forward	41,687	28,987
<b>Total Equity</b>	<b>43,687</b>	<b>30,987</b>



## Notes to the Financial Report

### Notes to the Financial Report For the Period Ended 31 Dec 2007

#### 1. Statement of Significant Accounting Policies

The Financial report of Western Edge Youth Arts Inc has been prepared as a special purpose financial report for the information of the members of the Association.

This report complies with Australian equivalents to International Financial Reporting Statements, AIFRS, to the extent considered relevant to this Association.

The financial report has been prepared on an accrual basis and is based on historical costs.

The Association has been registered as a separate legal entity since the middle of 2006 and the financial performance for 2006 represents six months activities while 2007 represents a full year activities.

The following is a summary of the material accounting policies adopted in the preparation of this report.

##### a) Income Tax

No provision for income tax has been raised as the Association is exempt from income tax by virtue of Section 50-5 of the Income Tax Assessment Act. The Association has been endorsed by the Australian Taxation Office as a tax concession charity.

The Western Edge Youth Arts Donation Fund has been endorsed as a deductible gift recipient.

##### b) Goods and Services Tax (GST)

Income, expenses and fixed assets are recognized net of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances GST is recognized as part of the cost of the assets or expenses, where applicable. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

##### c) Payroll Tax

The Association is exempt from Victoria State Payroll Tax.

##### d) Property, Plant & Equipment

Computer and Project Equipment purchased during the year are depreciated over their useful life on straight-line basis. No freehold land and buildings have been acquired.

##### e) Lease Commitment

The Association does not have any lease commitment other than rental payment to Footscray Community Arts Centre for the use of the office facilities.

##### f) Employee Entitlement

Provision has been made for employee salaries and superannuation incurred to balance date but paid in the next financial period. Annual leave according to statutory entitlement has been accrued to current liabilities. Long service leave has been prudently accrued to long-term liabilities.

##### g) Income Recognition

All revenue is stated net of GST. Government grants are recognized as income on a systematic basis over the periods necessary to match them with the relevant costs that are intended to compensate, where there is reasonable assurance that the Association will comply with the grant conditions and the grants have been or will be received. Grants received but not yet acquitted are represented as deferral in the Statement of Financial Position.

##### h) Post Balance Date Events

No matter or circumstances have been arisen since the end of the financial year which may significantly affect the operations of the Association, the results of those operations or state of affairs of the Association in future financial years.



## Independant Audit Report

To the members of Western Edge Youth Arts Inc.

### Scope

I have audited the special purpose financial report of Western Edge Youth Arts Inc. ("the Association") for the financial year ended 31 December 2007 comprising the Statement of Financial Performance, Statement of Financial Position and Notes to the Financial Report. The Committee of Management is responsible for the financial report and has determined that the accounting policies used are consistent with the financial reporting requirements of the constitution of the Association and are appropriate to meet the needs of the members. I have conducted an independent audit of the financial report in order to express an opinion on it to the members of Western Edge Youth Arts Inc. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial report has been prepared for distribution to members for the purpose of fulfilling the Committee of Management's financial reporting requirements under the constitution of the Association. I 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 the members, or for any purpose other than that for which it was prepared. My audit has been conducted in accordance with Australian Auditing Standards. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the accounting policies described in the Supplementary Information to the financial statements. These policies do not require the application of all Accounting Standards and UIG Consensus Views. The audit opinion expressed in this report has been formed on the above basis.

### Audit Opinion

In my opinion, the financial report of Western Edge Youth Arts Inc gives a true and fair view of the Association during and at the end of the financial year ended 31 December 2007 in accordance with the accounting policies described in Note 1 and section 30B of the Associations Incorporation Act.

### Kimberly Smith FCA

Registered Company Auditor

Dated: 31 March, 2008





## Thank you

Kew, Victoria Western Edge Youth Arts Inc wish to thank and acknowledge the generous support of the following organisations:

**ARTS  
VICTORIA**





and

Braybrook Big Day Out

Big West Festival

Debney Park Secondary College

Kensington Community School

Staughton Secondary College



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