

Western Edge Youth Arts Annual Report

2009





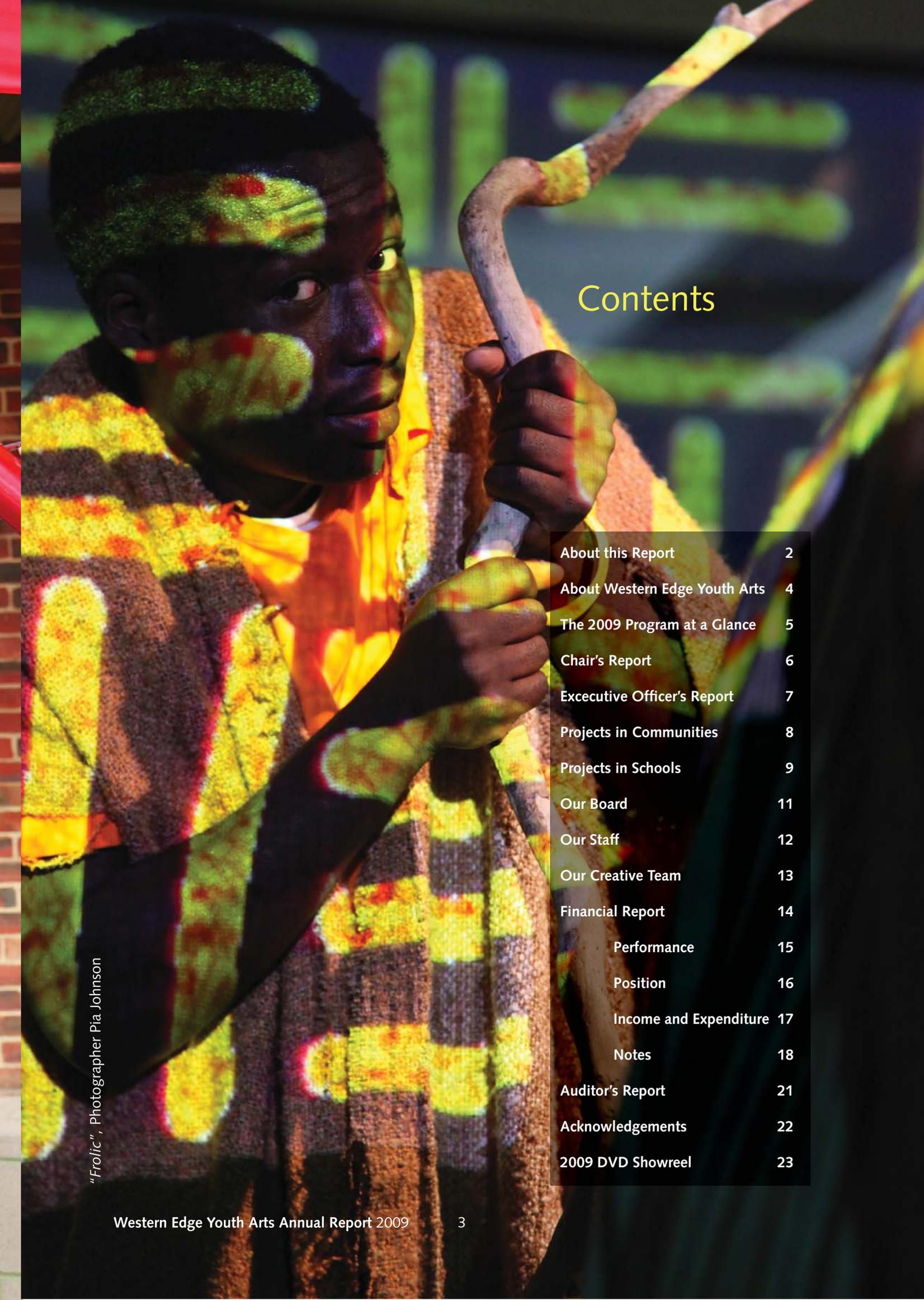
About This Report

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This report has been produced by staff and board of Western Edge Youth Arts.

Throughout the year Western Edge actively gathers ideas and feedback from our participants, young artists and broader community through research, forums and audience feedback. This report includes quotes from participants, artists and audience which comment on and critique Western Edge programs and processes. These quotes appear in quotation marks and are anonymous. All quotes have been recorded for publication with permissions where appropriate.

Western Edge Youth Arts Inc. is reporting on program activities for the period from January 1st to December 31st in 2009. This annual report is presenting financial statements for the twelve-month calendar period from January 1st to December 31st, 2009.

A young boy with colorful body paint and a beaded necklace holding a wooden staff. The background is dark with some green and yellow light patterns.

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"Frolic", Photographer Pia Johnson

“It is very hard for us as youth to open our hearts ... we're looking for peace, we're really looking for good change, so we really worked hard for it.”

About Western Edge Youth Arts

Who We Are

Western Edge Youth Arts Inc. is a registered charity established to provide positive arts and education experiences for 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, but particularly those facing social, economic or cultural disadvantage, through access to quality arts experiences and the creation of unique artistic works that have an authentic youth voice.

Established in 1996, and incorporated in 2005, Western Edge has a long track record of delivering innovative arts programs that foster social justice, inter-cultural understanding and engagement with education, while providing positive recreational opportunities, professional experience and genuine career pathways for participants. Western Edge is at the forefront of international youth arts practice and our long-term commitment to generating artistic excellence with culturally diverse and disadvantaged young people is unique in Victoria.

What We Do

We deliver vibrant youth arts programs that engage hundreds of young people each year. Our programs are run both in the Community and in Schools, and span the arts spectrum from theatre, dance and creative writing to filmmaking and interactive performance. Western Edge has particular expertise in arts education practice using documentary theatre approaches to explore a wide range of content in collaboration with teachers. High quality and innovative art-making is central to Western Edge practice. Our productions are lively and complex works that engage large culturally diverse audiences and have been widely recognised for their artistic excellence. They are characterised by rich and challenging content that explores youth issues with care and professional expertise. Western Edge programs are also long-term, enabling young people to grow through the arts, and reflexive, insofar as they respond directly to community needs. Our work is evaluated using qualitative and quantitative methodology and widely disseminated through publications, websites and conference presentations in order to provide a model of best practice youth arts that can be adopted by other organisations in different communities.

While we work with many newly arrived, refugee and 'at risk' young people, Western Edge programs are open to all.



“Explosion: Love Dogs”, Photographer Mila Robles

The 2009 Program at a Glance

Frolic

Western Edge's contribution to the Big West Festival and our largest production to date. The first major show at the new Signal space in the City of Melbourne, Frolic was an interactive performance exploring the theme of celebration across cultures and emerged from a year-long series of workshops.

126 participants, 4 performances, 130 audience members, 41 workshops, 1 musical soundtrack and 1 film.

Tales of Troy

Western Edge expanded our activities to Geelong with this retelling of Homer's Iliad by Grade 5/6 students at the Tate Street Primary School. This was performed with extraordinary sets and costumes at the Geelong Performing Arts Centre and inspired a book of the performers' own creative writing.

50 participants, 2 performances, 450 audience members, 1 book of creative writing, 1 research report, 1 documentary film and 1 giant wooden horse.

3019: On the Radar

A project designed to ease tensions between African youth in Braybrook and Victoria Police. This was run in partnership with Footscray Police, Western English Language School, Youth Enterprise Hub and the Braybrook Community Centre.

83 participants, 8 performances, 3 film screenings, 350 audience members, 40 workshops, 1 Youth Camp with Victoria Police, 3 DVDs and 1 music video.

Rhythm of the Streets

A hip-hop musical incorporating dance and VJ-ing produced in collaboration with Footscray City College, Maribyrnong Youth & Social Services and Freeza. This was performed to capacity youth audiences at the Phoenix Youth Centre in November.

40 participants, 2 shows, 250 audience members and 1 DJ competition.

Searching for Lear

A blending of King Lear with Waiting For Godot and a student developed street story that was enthusiastically received by audiences in Footscray and Flemington. It has since been performed by a youth theatre organisation in Newcastle, UK.

25 participants, 3 performances, 400 audience members, 1 research report, 1 conference presentation and 1 documentary film.

Explosion & Escalade

Explosion continued in its 4th year of providing mentorship to young artists. This year Cam Venn and Stephanie Osztreicher were mentored by Chris Bunworth and Yvonne Virsik to develop exciting new works, while a group of young people from SAIL worked with Abraham Adet and Kylie Gral. Escalade was a 10 week performance-making course for 12 young artists, designed to expand their skills and repertoire.

27 participants, 6 mentors, 1 show, 50 audience members and 1 film.

'Smaller' projects in Schools

Western Edge also delivered smaller scale but equally complex work with students of Kensington PS, Debney Park Secondary College and Footscray City College, as well as a Professional Development Program at Travancore School.

185 participants, 11 performances, 915 audience members.



"Tale of Troy", Photographer Martin Wurt

Other Mentorships

This year we mentored and provided employment for thirty young artists on our various programs, many of whom were past participants. We also fostered two new artistic companies – Playback West and the Flemington Theatre Group – who we will continue to mentor in 2010.

"[I learnt] that the youth on the camp had the community's interest at heart. They proved that there is another element to them that police seldom are exposed to." – Police participant, On the Radar.

Western Edge Chair Report

For Western Edge Youth Arts (WEYA), 2009 was a huge year of growth but also consolidation after a considerable period of change and transition. Western Edge has now settled into the Phoenix Youth Centre in Footscray and this has been one of many platforms for our increased delivery of innovative arts programs for young people.

The Artistic Directors of WEYA, Dave Kelman (Artistic Director, Schools Program) and Cymbeline Buhler (Artistic Director, Communities Program), continue to deliver outstanding, innovative and progressive arts programs for young people. They also share a commitment to young people as artists and voices for their diverse communities. In 2009 this shared vision has seen the two Artistic Directors increase their support of young emerging artists across their programs, while strengthening their commitment to mentorship of these outstanding young artists with the development of two new youth companies. Under the expert guidance of Dave and Cymbeline, these young artists willingly share their passion and skills with the diverse communities of Melbourne's west, in the process bringing their own stories to life and creating opportunities for the voices of young people more generally. On behalf of the Board I congratulate and thank Dave and Cymbeline for their enormous commitment to creating outstanding art in both education and community contexts.

WEYA also saw further change in 2009 with the departure of our Executive Officer Heather Marsh. Following parental leave in 2008, Heather had continued her commitment to the management of WEYA in 2009 and on behalf of the Board I thank her for the vision and leadership that led to WEYA becoming the exciting and inspirational company that it is today. It was with enormous pleasure that we welcomed Ryan Johnston as our new Executive Officer in October 2009. We are thrilled to have Ryan, and his clear commitment to the vision of WEYA as well as his financial expertise points to an exciting and sustainable future.

Western Edge has been fortunate to have the support of a range of funding bodies and 2009 also saw a rapid increase in company income, with particularly significant support for Annual Operations funding from Arts Victoria and increased support from the Department of Education and Early Childhood Development Strategic Partnership Program, the Department of Planning and Community Development, and the R.E. Ross Trust. Along with this increase in funding WEYA has also

increased its partnerships with other organisations, such as Victoria Police and Maribyrnong Youth Services, thereby creating further opportunities for young people in Melbourne's west. We sincerely thank the funding bodies and supporters of WEYA for facilitating the expansion of our programs in response to the huge demand from schools and the community to create strong collaborative programs that respond to our young artists and communities in the West.

As 2009 was a big year for WEYA, the Board has made a strong commitment to a continual process of strategic development. Not only do WEYA's Board Members share their considerable expertise across all areas of community, arts, education, legal, financial and governance practice, they generously share their passion for, and commitment to, the great work undertaken by the talented team at WEYA. In 2009, we said goodbye to Board Members Basil Varghese and Gail Crennan, and welcomed new Board Member, Arthur Perdios, as Treasurer. On behalf of everyone at WEYA, we extend our deep gratitude to Basil and Gail for their enlightened contribution to the Board over the years – WEYA has, and will continue to, benefit from their long-standing support.

WEYA continues to grow as a company producing more high calibre work and increasingly complex and ambitious partnerships and projects. 2009 was the end of a four year cycle that saw extraordinary achievements for the company, including the development of whole of company systems in finance, HR, governance, marketing, evaluation, reporting and research; attracting capacity-building funding to create a strategic plan and further develop mentorship programs; and, finally, the securing of a high profile venue in the Phoenix Youth Centre. All in all, 2009 was a great year for change *and* a great year for renewal, and I thank all members for being a part of the continued journey.

Bernadette Fitzgerald
Acting Chair



"Rhythm of the Streets", Photographer Chelsea Hatherall

“My grandparents thought I’d muck up but my grandma yeah she cried when she saw it.”

Western Edge Executive Officer's Report

2009 was an extraordinary year for Western Edge.

Following the overwhelming demand for our programs in 2008, in 2009 our activities were significantly expanded to do more work with more young people than ever before. We produced 31 shows across a wide variety of media that attracted a combined audience of more than 3000 people.

These productions were also amongst the most complex and challenging work we have produced, and included *Searching for Lear*, in which students applied themes from Shakespeare’s King Lear and Beckett’s *Waiting for Godot* to contemporary youth issues, and *Frolic*, in which the complexities of 21st century Australian cultural identity were explored and celebrated in an interactive performance with multiple narrative streams running simultaneously in different parts of the venue.

In 2009 Western Edge also worked in more places than ever before, including our first foray into Geelong, and forged a range of new strategic partnerships with organisations including Victoria Police, the Western English Language School and Tate Street Primary School.

This expansion was also facilitated by our move, in April, from the Footscray Community Arts Centre to our own offices at the new Phoenix Youth Centre, managed by Maribyrnong Youth and Social Services. This was an important move as it provides us with access to quality rehearsal, gallery and performance spaces (including an auditorium seating over 100), while the co-tenancy arrangement means we can ensure the young people we work with receive all the support they require. Our aim is now to help establish Phoenix as the arts and cultural hub for young people in Melbourne’s west.

The community of diverse young and emerging artists we foster also expanded considerably in 2009. We employed 30 young artists this year, many of whom were past participants and some of whom have literally grown up in Western Edge programs. We also strengthened our commitment to mentorship and established two new youth theatre companies: Playback West and the Flemington Theatre Group.

Our commitment to mentorship was also extended to arts management with Chelsea Hatherall coming on board as part of a traineeship run in collaboration

with Victoria University and Maribyrnong City Council. Chelsea provided crucial support for Western Edge during this very busy year.

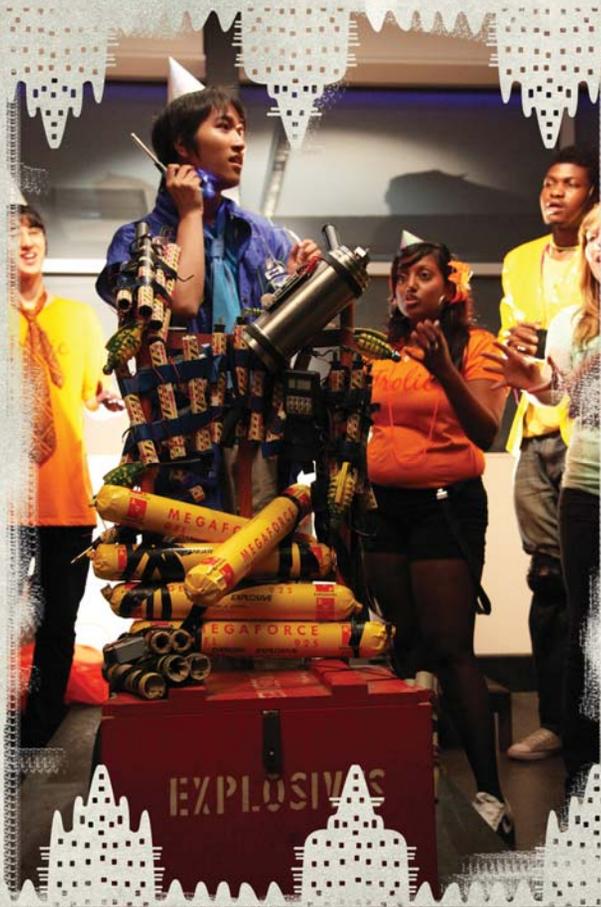
Of course this expansion would not have been possible without the help and goodwill of many people. In particular I would like to thank our Chair, Melanie Rice, and our Board of Directors, all of whom worked tirelessly to support us in this time of growth.

I would also like to thank our artists, whose own excellent work has been central to the success of our programs, and all the inspirational young people we work with everyday. Marcus Ransom, Helena Cameron, Lore Germaine, Carol McNair, Denis Nelthorpe and Jo Baillon all provided much needed assistance throughout the year.

At this point I would also like to acknowledge the work of my predecessor, Heather Marsh, who oversaw Western Edge’s evolution into the dynamic youth arts organisation I joined in October 2009.

Finally, I thank our two Artistic Directors, Dave Kelman and Cymbeline Buhler, for their dedication and innovation in developing a program that looks set to be even wider reaching in 2010.

Ryan Johnston



“Frolic”, Photographer Pia Johnson

Projects in Communities

2009 was a mountain that I climbed and kept on climbing! In the foothills lay the new shoots of four major projects, which grew throughout the year. They were:

3019 – On the Radar, a social engagement project for young people and police.

Frolic, a new work exploring celebration across cultures.

Playback West, an improvisational performing group. *Explosion* and *Escalade*, a mentoring program.

3019 – On the Radar

Responding to conflict between police and young people in Braybrook, this two year project uses arts to facilitate dialogue between the two parties and support young people to articulate their concerns and develop activist and leadership skills.

We ran a camp that brought together thirteen young men aged 12 to 22 and three police officers from Footscray Police Station. Many had specific history of conflict and ongoing tension. All parties engaged in open honest dialogue, speaking directly about difficulties they experienced with the other. Playback West acted these stories out, each time inviting comment from the rest of the group. All stories were accepted and treated with respect. This was significant, as the young people had expressed doubt about their stories being believed. Many of the issues discussed had no clear solutions, but both sides voiced recognition of the struggles faced by one another.

We facilitated a cultural training program, responding to issues that arose during the camp. Five young people developed a presentation that was shown to the whole of Footscray Police. The presentation gave insight into the experiences young people have when approached on the streets by police and a range of differing opinions young people have regarding police.

We ran workshops at the Braybrook Community Centre, the Western English Language School and Sudanese Australian Integrated Learning (SAIL). These led to the creation of a short film and performances at the Braybrook Big Back Yard and the Off-Street Party in Sunshine.

Western Edge took part in creating a DVD dramatising one of the stories told by the young people during the camp, and including chapters outlining young people's and police responses to the story and an outline of legal rights and responsibilities when dealing with the police.

Frolic

Part of the Big West Festival, Frolic brought together over 40 culturally diverse young people from the Western suburbs of Melbourne and Sydney to work with five emerging young artists and a full creative team of professional artists to create an interactive performance that took the form of a habitable installation combining theatre, dance, soundscape, projected animation and audience participation.

Frolic was an immersive performance, providing a vehicle for the young people involved to celebrate who they are and what they love. The young people brought their background cultural knowledge. We learnt about Sudanese hens' parties, Nigerian Christmas dances and Philippine New Years' celebrations. Each of the performances ended with a live DJ and packed dance floor with young people from many different backgrounds and many different ages enjoying each other and celebrating together.

The animated video installation component of the performance was created by young emerging artist, Chris Cody working in collaboration with collaborative mentor, Nicholas Kallincos with input from Rhian Hinkley. The animation was created using material generated by students from Victoria University's TOTeM House, a school for teenagers who have been long term disengaged from the education system.

Playback West

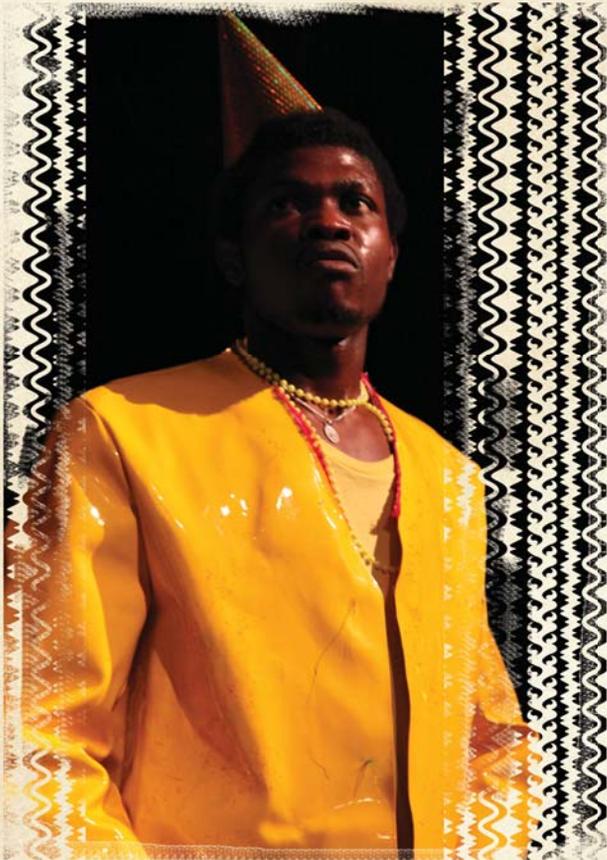
Playback West is a brand spanking new performing group ready to get up on the spot and make theatre out of audiences' real life stories. We trained in the blustery heat of January in the church hall on Hyde St. The group was developed for the specific purpose of facilitating direct dialogue between the young people and police in 3019 – On the Radar. Once formed and out in the world performing in such powerful settings, Playback West decided to continue as an ongoing performing group. We had performances at the Dog Theatre, the Footscray 150 Festival, the Western English Language School and the Australia and New Zealand Arts Therapy Association (ANZATA) conference. Playback West lodged its first two funding applications at the end of 2009, working with increasing degrees of independence. Both of these were successful, and the group is continuing into 2010 with new visions and plans for world domination.

Explosion and Escalade

Explosion was a mentorship offered to two emerging young artists to support them creating new work. Stephanie Ostreicher developed 'Love Dogs' with mentorship from Yvonne Virsik and Cam Venn developed 'Rodney. Missing' with mentorship from Chris Bunworth.

Cam went on to show Rodney. Missing as part of the Melbourne Fringe Festival and the Melbourne

"Frolic", Photographer Pia Johnson



Comedy Festival and intends to tour it as a street performance in Europe next year. Chris, who will also be touring Europe has plans to connect with Cam and they have talked about ideas for creating a new work to perform together.

An additional element in the final Explosion performance was the inclusion of a small piece created and performed by young people from SAIL aged between 7 and 14. Western Edge emerging young artists Kylie Gral and Abaraham Adet offered a series of workshops, developing 'Swamp Monsters', a glorious little Bouffon piece about a young boy walking in the woods pursued by monsters who love to roll in the mud. This was a wonderful addition to the Explosion program, offering an exciting introduction to drama for the young participants, many of whom had never performed before. SAIL participants were also thoroughly entranced by Cam Venn's clowning, sitting in the very front row with shining faces and squealing with delight at his antics.

Escalade

Alongside Explosion ran Escalade, a ten-week course in performance making designed for young people interested in expanding their performance-making repertoire. Twelve participants between 15 and 26 took part. The program included Group Devising, Sound Design, Storytelling, Movement, Writing for Theatre, Puppetry, Structure and Character Development. Guest artists included Ben Grant, Gabrielle New and Keira Lyons.

Cymbeline Buhler

Projects in Schools

2009 was the most successful year yet for the schools program of Western Edge both in terms of the numbers of participants and the quality and depth of the projects. The program worked with over 270 young people and delivered nine high quality public performances.

Searching For Lear and Grusha's Choice

Searching For Lear was an extraordinary project of the Debney Park SC after school program. The play combined Shakespeare's *King Lear* with a youth-devised street story with a running commentary by characters based on Estragon and Vladimir from Beckett's *Waiting For Godot*. This heady mix created a complex and demanding work that was realised using designer Glenn Romanis' extraordinary Rubik's Cube-style set. The play was performed in Flemington to a huge and enthusiastic audience from the flats. Their pride at what the young people of their community could achieve was manifest. This project lived on in a paper presentation and workshop at the *Drama Australia Conference* and the script that was taken up and performed by a similar culturally diverse group based in Newcastle UK. Directors/writers: Dave Kelman/ Cuong Nguyen.

"It's not everyday they get to have a show put on in the community centre by local youth – especially a complicated show like Shakespeare – the effect that it was staged in their community by local youth – that just in a way makes them proud of being from the community cos there's a lot – this area's been through trouble, police and stuff. It brought a different spot light to the place so I wasn't surprised people in Flemington liked it."

The Debney Park SC after school group continued to break new ground with an original version of Brecht's *Caucasian Chalk Circle – Grusha's Choice* – performed at Phoenix in December. It has also led to the creation of a new company of young African theatre makers who will perform their work in 2010. The after school program developed Soloman Salew, Daniel Hail-Michael, Maki Issa and Abraham Herasan as mentored emerging artists.

Rhythms Of The Streets and Silent Sorrow

A residency at Footscray City College established a new partnership with Maribyrong Youth Services leading to the production of two excellent young-person driven works. Alex Athanasiadis directed *Silent Sorrow* a moving piece about a broken family with a group of passionate and committed young people aged 13 -18. Tibor Gede led a strong team to produce *Rhythms Of The Streets* a play about a rap artist opposing gang violence

"You've changed us all, in a way"

in his community based on a real-life story from Brazil. This powerful work was performed to sell-out crowds at *Phoenix* and involved music, dance and VJ-ing.

Tate Street Primary – The Tale Of Troy

The highlight of the 2009 in-school program was the *Tale Of Troy* project that saw Western Edge moving into Geelong for the first time. This project was a telling of Homer's *Iliad* by grade 5/6 young people exploring the sorrow of war. The performance featured an extraordinary wooden horse built by Stewart Guthrie and amazing authentic-looking helmets and shields made by designer Janet Miller. The production was extremely moving, blending strong characters with epic battle sequences told using choral speaking by a talented and enthusiastic cast working as an ensemble. Jane Rafe's creative writing program was integrated into the drama work leading to the production of a high quality booklet of young people's writing (available from Western Edge). This work was documented for Arts Victoria as part of their Extended School Residency program.

"I can make people believe stuff, make things happen, it all pays off, all the hard effort, the anger because you can't get things right, but in the end it all pays off."

"If Troy is destroyed, there'd be a piece missing, torn out of the history book...there'd be no one to remember who was there."

Kensington Primary School - Earthsea

The project at Kensington Primary School was three short plays based on Ursula LeGuin's *Earthsea* books called *The Archipelago* directed by Jane Rafe, Jo Trevathan and Dave Kelman. This project had over seventy year 5/6 participants and achieved high quality outcomes with limited resources. The

performance in a packed community hall featured a wonderful dragon created by Janet Miller. This project integrated creative writing into a powerful and challenging performance that introduced the community to quality children's literature that explores deep and complex themes.

"I was amazed by the performance, it was just wow! There is no word that can describe my feeling about it. The bit that caught me was Ged and Arren closing the door in the earth, because that really caught my emotions, because it was slow and showing dark and light. It just really caught me, I could see it again and again."

Debney Park – In-School Program

The in-school program at Debney Park SC led to three unique performances. Director's Jo Trevathan and Cuong Nguyen worked with a group of newly arrived, young people (mostly Karen) in their late teens to produce *Stories For Travel To Australia* a beautiful and moving exploration of the refugee experience that also helped these young people develop their English languages skills. The year seven program at Debney Park produced two high quality works *Stories From Hyperland* and *Xavier's Village* written and directed by Jane Rafe, Dave Kelman and Afshin Nikouserest. The *Hyperland* project continued Western Edge's young people's story model and consisted of three short, funny, age appropriate dramatised stories about family, refugee experiences and going to a nightclub called *Hyperland*. *Xavier's Village* was an environmental fable based on a Sudanese folk story that explored the concept of sustainability and featured a genetically engineered talking rat. Both shows had in-school and public performances to enthusiastic audiences.

Dave Kelman



"Grusha's Choice", Photographer Martin Wurt

Western Edge Youth Arts Board

Melanie Rice, Chair

Melanie is a lawyer who practices in general commercial litigation and media law. She has previously 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, and attending 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, to provide clients with legal advice.

Tarquam McKenna, Deputy Chair

Dr Tarquam McKenna is an Associate Professor in the School of Education at Victoria University. He has been working with Playback Theatre, arts psychotherapists and teacher educators using creative processes as psychotherapies and for wellness as a primary focus all his professional life. He currently works as the Associate Dean Teaching and Learning – Faculty of Arts Education and Human Development and is Coordinator of Research and Postgraduate Research Training and Coordinates Creative Studies in Education. He is a registered Art Psychotherapist and edits The Australian and New Zealand Journal of Art Therapy.

“It showed me that I can do more than I am doing – that I can be stronger than I already am”

Arthur Perdios, Treasurer

Arthur Perdios is a Chartered Accountant and a member of the Taxation Institute of Australia with experience in public accounting practicing and consulting in the areas of accountancy, taxation and business. He is currently completing a Master of Taxation postgraduate course at Monash University where he graduated with a Bachelor of Business majoring in accounting. Having been involved with various charities and associations over the last ten years his passion for the arts, youth and education is being fulfilled by joining the board as Treasurer in April 2009.

Bernadette Fitzgerald, Community Cultural Development Expert

Bernadette joined the Western Edge board in 2008 as our Community Cultural Development expert. She is the Producer for Arts and Learning at Footscray Community Arts Centre managing Arts Education and Workshops program. Bernadette holds a Bachelor of Arts majoring in Performing Arts, Community Theatre and Contemporary Dance (Mill Theatre, Geelong) and is currently studying for her Masters in Arts and Entertainment Management at Deakin University.

“The Archipelago”, Photographer Martin Wurt

Western Edge Youth Arts Staff

“Everything I’ve started in life I’ve come to a point where I’ve let it go – with this I had to keep going.”

Ryan Johnston, Executive Officer

Ryan has more than ten years experience in arts education and management. He has taught and lectured in art and cultural history at institutions including the University of Melbourne, Trinity College and the National Gallery of Victoria, as well as the Tate Modern in London where he helped develop a new peer-led youth education program that has been adopted by numerous other international museums. Before shifting to the arts sector Ryan worked in finance and has previously held financial and risk management positions at companies including American Express and Reuters.

Ryan is also an art historian and critic who’s writing has been published in local and international journals and magazines, and is a founding editor of Australia’s first refereed online art journal, e-maj. He is currently finalising a PhD in art history at the University of Melbourne and sits on the board of Bus Projects.

Cymbeline Buhler, Co-Artistic Director

Cymbeline Buhler has worked as a director, producer, scriptwriter, actor and workshop facilitator. She has run training programs in over fifteen countries within Australasia,

Europe and North America. She has created and led projects for the Latino Pastoral Action Center (New York), the United Theatre for Social Action (Bangladesh), the South Indian Playback Theatre Network, the Japan Directors’ Association (Tokyo); Arturo Acting School and the International Film School, Germany; and Aquatoria Institute, Moscow.

Since returning to Australia in 2008, she worked as Outreach Director of Shopfront Theatre before taking up the role of Co-Artistic Director of Western Edge Youth Arts. Her directing has received awards from the Yakumo International Theatre Festival (Japan) for Best Director, Best Production and Best Ensemble, and from the Liverpool International Theatre Festival (Canada) for Best Director, Best International Act and People’s Choice.

Dave Kelman, Co-Artistic Director

Dave Kelman has worked for the last twenty years as a director, writer and drama educator in Australia and the UK. He has directed a number of youth theatre performances at Footscray Community Arts Centre including the innovative Casino City and 1 Nation, and has run theatre residencies across Victoria.

He has created original youth theatre and outdoor events in his hometown of Torquay and initiated youth theatre work at the Court House in Geelong. He has toured nationally with his own award-winning TIE Company Dog Theatre and is a pioneer of hip hop theatre in the UK and Australia. In the UK he established the nationally acclaimed South Leeds Youth Theatre, wrote for the West Yorkshire Playhouse and wrote for Mongrel Theatre at The Sage. Over the last twelve years he has created scores of original performances throughout Melbourne’s West, working with hundreds of young people in demanding and culturally diverse inner-city settings. He currently sits on the Arts Victoria community arts advisory body Castanet.

Kelman has a background in teaching and is also a researcher and lecturer in drama education. His papers have been widely published in academic books and journals and he is a regular contributor to drama education conferences both nationally and internationally. He was recently awarded a PhD in drama education at the University of Melbourne as part of an Australian Research Council funded research project examining the impact of arts partnerships in education.

“Playback West”, Photographer Kris Juresko



“Art is just a great way to express feelings and you know through art you can teach people and there is no greater way.”

The Western Edge Creative Team

Artists in Community 2009

Frolic

Assistant Director

Kylie Gral

Assistant Producer

Simone Collins

Set and Costume Designer

Katherine Branch

Sound Designer

Paul Binns

Lighting Designer

Paul Lim

Multimedia

Nicholas Kallincos, Chris Cody, Rhian Hinkley, Igor Listkiewicz

Choreographers

Leonardo Bernal and Catherine Sweeny

DJ

Abraham Adet

Graphic Designer

Helena Cameron

Performers

Max Barker, Leonardo Bernal, Ethan Cao, Olunna Nnadiokwe, Abraham Adet, Hawanatu Bangura, Isata Bangura, Yarrie Bangura, Brittany Carnie, Simone Collins, Daniel Debono, Edie Gray, Preeti Kumar, Shanti Monteiro, April Rizzo, Moses Ronyi, Stephanie Sales, Chevelle Smalley, Caitlin Spratling, Catherine Sweeny, Jessica Swift, BJ Teniola, Elizabeth Whitton.

Explosion

Cam Venn and Stephanie Osztreicher.

2019: On the Radar

Facilitator

Dave Nguyen

Performance Director

Jo Trevathan

Performers

Playback West (Ezeldin Deng, Abraham Adet, Joana Pires, Mazna Komba and Vladimir Keca).

Filmmaker

Isabelle Brown

Artists in Schools 2009

Lead artists

Jo Trevathan, Cuong Nguyen, Jane Rafe, Tibor Gede.

Project Directors

Alexandra Athanasiadis (Silent Sorrow), Kris Juresko (Grusha's Choice).

Teaching artists

Kris Juresko, Kylie Gral, Afshin Nikoueresht, Daniel Hail-Michael, Cat Sweeney.

Digital artist

Abbey Laird

Mentored artists

Abraham Herasan, Maki Issa, Soloman Salew

Out of school projects facilitators

Christos Athanasiadis, Abraham Adet, Priya Crawford-Wilson

Admin Support

Book-keeper

Debbie Pearson

Admin Trainee

Chelsea Hatherall

Photographer Martin Wurt

Financial Report

The committee is pleased to present this report on the entity for the financial year ended 31 December 2009.

Committee Members

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

Bernadette Fitzgerald
Heather Marsh (resigned 07/09/2009)
Ryan Johnston (appointed 23/11/2009)
Tarquam McKenna
Arthur Perdios
Melanie Rice
Basil Varghese (resigned 07/09/2009)

Members have been in office since the start of the financial year to the date of this report unless otherwise stated.

Association Secretary

The following person held the position of entity secretary at the end of the financial year:
Ryan Johnston

Principal Activities

The principal activity of the entity during the financial year was:

to provide positive arts and performance experiences to culturally diverse young people in the Western region of Melbourne.

No significant changes in the nature of the entity's activity occurred during the financial year.

Operating Results

The financial surplus of the entity amounted to \$2,464.

Review of Operations

A review of operations of the entity during the financial year indicated that public and private grant funding lead to an increase in revenue by 47.01%. The increase in revenue allowed for an increase in expenditure which contributed to the overall surplus for the year.

Significant Changes in State of Affairs

No significant changes in the entity's state of affairs occurred during the financial year.

After Balance Date Events

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the

entity, the results of those operations, or the state of affairs of the entity in future financial years.

Future Developments

The entity expects to maintain the present status and level of operations and hence there are no likely developments in the entity's operations.

Environmental Issues

The entity's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

Options

No options over issued shares or interests in the entity were granted during or since the end of the financial year and there were no options outstanding at the date of this report.

Committee Member Benefits

No committee member or office bearer has received or become entitled to receive a benefit of any description during the year.

Indemnifying Officers or Auditor

No indemnities have been given for any person who is or has been an officer or auditor of the entity. Western Edge Youth Arts Inc. has paid premiums for insurance policies covering the liabilities of all current members and officers of the Association.

Proceedings on Behalf of the Entity

No person has applied for leave of Court to bring proceedings on behalf of the entity or intervene in any proceedings to which the entity is a party for the purpose of taking responsibility on behalf of the entity for all or any part of those proceedings. The entity was not a party to any such proceedings during the year.

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2009 has been received and be found in this report.

Signed in accordance with a resolution of the committee members.

Director



Bernadette Fitzgerald

Dated this 15th day of MARCH 2010

Treasurer



Arthur Perdios

Dated this 15th day of March 2010

Financial Performance

Western Edge Youth Arts Inc
 ABN: 72 251 184 593
 Statement of Financial Performance

For the Year Ended 31 Dec 2009

	Note	2009 \$	2008 \$
Income from Ordinary Activities			
Earned Income			
Box office and merchandise		824	804
Workshop and project fees		65,300	45,436
Other earned income		1,895	231
Granted Income			
Federal grants		20,000	53,245
State grants		188,107	98,477
Local council grants		54,632	-
Philanthropic and others		97,780	93,647
Sponsorship and Gifted Income			
Donations		2,500	750
Other revenue	2	5,345	4,239
Total Income		436,383	296,829
Expenses from Ordinary Activities			
Administration and infrastructure expenses			
Depreciation	3	2,218	2,706
Documenting and marketing expenses		10,581	6,966
Program and production expenses		47,635	22,092
Wages and related expenses			
Artistic direction		76,032	63,852
Business and administration		55,410	52,319
Creative and technical personnel		171,316	88,124
On-costs, allowances and fees		35,740	32,939
Total Expenses		433,919	293,833
Net Surplus		2,464	2,996

Financial Position

Western Edge Youth Arts Inc
 ABN: 72 251 184 593
 Statement of Financial Position

For the Year Ended 31 Dec 2009

	Note	2009 \$	2008 \$
Assets			
Current Assets			
Cash and cash equivalents	4	190,181	149,304
Trade and other receivables	5	127,971	33,706
Total Current Assets		318,152	183,010
Non-current Assets			
Property, plant and equipment	6	1,462	2,736
Other non-current assets		-	-
Total Non-Current Assets		1,462	2,736
Total Assets		319,614	185,746
Current Liabilities			
Trade and other payables	7	265,149	130,011
Short term provisions	8	5,318	9,052
Total Current Liabilities		270,467	139,063
Total Liabilities		270,467	139,063
Net Assets		49,147	46,683
Equity			
Retained earnings		47,147	44,683
Set up Fund		2,000	2,000
Total Equity		49,147	46,683

Income and Expenditure

Western Edge Youth Arts Inc
 ABN: 72 251 184 593
 Statement of Recognised Income and Expenditure

For the Year Ended 31 Dec 2009

	Retained Earnings \$	Total \$
Balance at 1 January 2008	41,687	41,687
Surplus attributable to the entity	2,996	2,996
Balance at 31 December 2008	44,683	44,683
Surplus attributable to the entity	2,464	2,464
Balance at 31 December 2009	47,147	47,147

Cash Flow

Western Edge Youth Arts Inc
 ABN: 72 251 184 593
 Cash Flow Statement

For the Year Ended 31 Dec 2009

	Note	2009 \$	2008 \$
Cash Flow from Operating Activities			
Receipt from customers		68,019	46,471
Payments to suppliers and employees		(432,622)	(318,398)
Interest received		5,345	4,239
Operating grant receipts		425,016	293,542
Receipts from donations		2,500	750
Goods and services tax paid		(26,436)	(19,575)
Net cash provided from operating activities	12(b)	41,822	7,029
Cash Flow from Investing Activities			
Payment for property, plant and equipment		(945)	(591)
Net cash provided in investing activities		(945)	(591)
Net increase in cash held		40,877	6,438
Cash at the beginning of the financial year		149,304	142,866
Cash at the end of the financial year	12(a)	190,181	149,304

Notes to the Financial Statements

Western Edge Youth Arts Inc
ABN: 72 251 184 593
Notes to the Financial Statements

For the Year Ended 31 Dec 2009

The financial report is for Western Edge Youth Arts Inc as an individual entity, incorporated and domiciled in Australia.

Note 1 Statement of Significant Accounting Policies

Basis of Preparation

The financial report is a special purpose financial report that has been prepared in order to satisfy the financial requirements of the Associations Incorporations Act of Victoria.

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

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

Accounting Policies

(a) Revenue

Grant revenue is recognised in the income statement when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised when it is received.

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

(b) Plant and Equipment

Each class of plant and equipment is carried at cost or fair values as indicated, less, where applicable, accumulated depreciation and impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

Plant and equipment that have been contributed at no cost, or for nominal cost are valued and recognised at the fair value of the asset at the date it is acquired.

Depreciation

The depreciable amount of all fixed assets, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Plant and equipment	40% - 100%
Furniture & Fittings	5% - 10%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the income statement. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

(c) Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

(d) Employee Benefits

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to Balance Sheet date. Employee benefits expected to be settled within one year together with benefits arising from wages, salaries and annual leave which may be settled after one year, have been measured at the amounts expected to be paid when the liability is settled. Other employee benefits payable later than one year have been measured at the net present value.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

(e) 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.

(f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Balance Sheet are shown inclusive of GST.

Cash flows are presented in the Cash Flow Statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(g) Income Tax

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

(h) Unexpended Grants

The entity receives grant monies to fund projects either for contracted periods of time or for specific projects irrespective of the period of time required to complete those projects. It is the policy of the entity to treat grant monies as unexpended grants in the balance sheet where the entity is contractually obliged to provide the services in a subsequent financial period to when the grant is received or in the case of specific project grants where the project has not been completed.

(i) Provisions

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at reporting date.

(j) Comparative Figures

Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.

(k) Critical accounting estimates and judgments

The members evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the entity.

Key Estimates

(a) Impairment

The entity assesses impairment at each reporting date by evaluation of conditions and events specific to the entity that may be indicative of impairment triggers. No impairment has been recognised for the financial year ended 31 December 2009.

(l) Economic Dependence

Western Edge Youth Arts Inc is dependent on public and private grants for the majority of its revenue used to operate the business. At the date of this report the committee has no reason to believe the public and private sectors will not continue to support Western Edge Youth Arts Inc.

Note 2 Revenue and Other Income

	2009	2008
	\$	\$
Other Revenue		
Interest received	5,345	4,239
Total Other Revenue	5,345	4,239

Note 3 Surplus for the Year

	2009	2008
	\$	\$
(a) Expenses		
Depreciation		
—		
plant and equipment	2,218	2,706
Total Depreciation	2,218	2,706
Rental expense on operating leases		
—		
minimum lease payments	8,863	4,366
Total rental expense	8,863	4,366

Note 4 Cash and Cash Equivalents

	2009	2008
	\$	\$
Current		
Cash at bank	189,643	149,204
Cash on hand	538	100
	190,181	149,304

Note 5 Trade and Other Receivables

	2009	2008
	\$	\$
Current		
Trade receivables	124,300	32,500
	124,300	32,500
Other receivables	3,671	1,206
	127,971	33,706

Note 6 Property, Plant and Equipment

	2009	2008
	\$	\$
Plant and Equipment		
Plant and equipment		
At cost	8,188	7243
Less accumulated depreciation	(6,726)	(4507)
Total plant and equipment	1,462	2,736

Movements in Carrying Amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Office Equipment	Office Furniture & Fittings	Production Equipment	Total
	\$	\$	\$	\$
2008				
Balance at the beginning of the year	4,505	-	345	4,850
Additions at cost	-	591	-	591
Depreciation expense	(2,340)	(20)	(345)	(2,705)
Carrying amount at end of year	2,165	571	-	2,736
2009				
Balance at the beginning of the year	2,165	571	-	2,736
Additions at cost	-	545	400	945
Depreciation expense	(2,165)	(38)	(16)	(2,219)
Carrying amount at end of year	-	1,078	384	1,462

Note 7 Trade and Other Payables

	Note	2009	2008
		\$	\$
Current			
Trade payables		17,436	2,737
Deferred income		246,802	127,274
Other current payables		911	0
	7(a)	<u>265,149</u>	<u>130,011</u>

Note 8 Provisions

	2009	2008
	\$	\$
Current		
Employee Benefits		
Employee leave accrued	5,318	9,052
	<u>5,318</u>	<u>9,052</u>
Analysis of Total Provisions		
Current	5,318	9,052
Non-current	-	-
	<u>5,318</u>	<u>9,052</u>

Note 9 Contingent Liabilities and Assets

No contingent liabilities or assets existed at reporting date.

Note 10 Events After the Balance Date

No significant events have occurred since the end of the financial year.

Note 11 Related Party Transactions

There were no related party transactions in the financial year.

Note 12 Cash Flow Information

	Note	2009	2008
		\$	\$
(a) Reconciliation of cash			
Cash at bank		189,643	149,204
Other cash		538	100
	4	<u>190,181</u>	<u>149,304</u>
(b) Reconciliation of cash flow from operations with net surplus			
Net surplus		2,464	2,996
Non-cash flows			
Depreciation		2,219	2,706
Changes in assets and liabilities			
(Increase)/decrease in trade and other receivables		(94,265)	10,032
Increase/(decrease) in trade and other payables		133,316	(3,902)
Increase/(decrease) in provisions		(1,912)	(4,803)
		<u>41,822</u>	<u>7,029</u>

Note 13 Entity Details

The registered office of the entity is:
Western Edge Youth Arts Inc
72 Buckley Street
Footscray
Victoria 3011

The principal place of business is:
Western Edge Youth Arts Inc
Phoenix Youth Centre
72 Buckley Street
Footscray
Victoria 3011

Statement by Members of Committee

Western Edge Youth Arts Inc
ABN: 72 251 184 593

Statement by Members of the Committee

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial report as set out on pages 15 to 20:

1. Presents a true and fair view of the financial position as at 31 December 2009 and of the performance for the year ended on that date of the entity.
2. At the date of this statement, there are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.

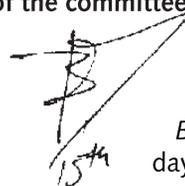
This declaration is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:

Director

Dated this

Director

Dated this

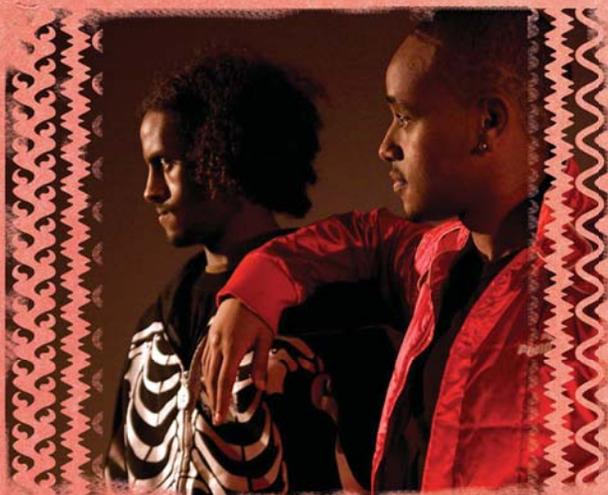


Bernadette Fitzgerald
15th day of MARCH 2010



Arthur Perdios

15th day of March 2010



Independent 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 2009 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 2009 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 this 29th of March` 2010
Melbourne, Australia

Auditor's Independence Declaration

To the Committee of Management

I declare that, to the best of my knowledge and belief, in relation to my audit of Western Edge Youth Arts Inc. for the year ended 31 December 2009 there have been:

- No contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- No contraventions of any applicable code of professional conduct.

Kimberly Smith FCA
Registered Company Auditor

Dated this 29th of March` 2010
Melbourne, Australia

Acknowledgements

Western Edge Youth Arts would like to thank the following supporters and partners:





"Tale of Troy", Photographer Martin Wurt

Front Cover Image: *"Searching for Lear"*, Photographer Martin Wurt
Back Cover Image: *"Frolic"*, Photographer Pia Johnson



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