

WESTERN EDGE YOUTH ARTS

Annual Report 2011



“I really, really, really loved it and want to do it again 50 million times more (true). Just being on stage and performing the play for the first time was magic.”

Beechworth Secondary College student

ABOUT WESTERN EDGE

At Western Edge education, social justice and great art are at the very heart of what we do. We collaborate with young people under the age of 26 from diverse cultures and backgrounds to create work that is complex and transformative. Working in both school and community contexts, we offer numerous entry points and pathways for young people to learn, create, explore and develop as artists. At the foundation of our program are the principles of community cultural development, arts education, professional development, capacity building and research.

While our programs are open to everyone, Western Edge has a particular focus on young people from refugee, newly-arrived, culturally diverse and disadvantaged communities.



The Prospero Project and Macbeth the Waterford



Playback West

A WORD FROM THE CHAIR

Western Edge never ceases to amaze and inspire me. I have had a long association with the company, watching it grow from two small projects at Footscray Community Arts Centre into the vibrant independent youth arts company it is today.

What amazes me is the sheer energy, drive and impact this small company has on young people, their communities and the broader arts sector. In 2011, with relatively modest resources, Western Edge delivered 13 incredible projects collaborating with over 400 young people from Footscray to Beechworth to Beagle Bay in Western Australia. We worked in schools exploring epic tales and improving social and education outcomes for students through art. We worked with communities to tell their own epic stories and give a voice to young people and their ideas.

What inspires me is the company's ongoing commitment to working with the most disadvantaged, culturally diverse and 'at risk' young people in the western suburbs and beyond. And its unwavering commitment to developing a sense of agency in young people and tackling the big issues. This year our young people have explored topics as diverse and complex as Beagle Bay's stolen generation and the stories of indigenous elders; violence and bullying; the Victorian police and young people's legal rights;

cultural identity and diversity in contemporary Australia. Our young artists are amazing storytellers and the heart of Western Edge.

My thanks as always goes to the Western Edge team. Cymbeline Buhler and Dave Kelman continue to be at the leading edge of youth arts practice in Australia. It is their visionary thinking, creative drive and boundless generosity that provides the platform on which our young people thrive. Criena Gehrke, our General Manager brings energy, organisation and pragmatism to the company, supported by our wonderful new Administrator Debbie Pearson.

And of course, my gratitude to my fellow Board members – in particular Arthur Perdios and Melanie Rice who both resigned in 2011 and contributed significantly to the evolution of the company over the past 3 years. Our Board members bring incredible knowledge, strategic thinking and analytical skills to the Board table and Western Edge benefits hugely from their insights.

Enjoy reading our Annual Report. It provides a small window into the world of Western Edge and the incredible talent and potential of the young people we work with.

BERNADETTE FITZGERALD, CHAIR

“OH MY GOD,
THEY WERE SO FUN....”

Tate Street Primary School student



PLAY

FROM THE EXECUTIVE DIRECTOR

The story of the little engine that could comes to mind when I reflect on 2011 at Western Edge. We spent a lot of time chanting “I think I can, I think I can...” as we hoofed along the tracks.

We delivered a train load of amazing projects spreading our reach both geographically and artistically. We worked with incredible project and funding partners (thank you!) and secured our future with triennial funding from Australia Council for the Arts and Department of Education and Early Childhood Development for 2012-2014. We delivered a modest surplus for 2011 which was a mighty achievement considering the sheer depth and breadth of our program.

We mentored young artists and provided professional development through training and employment. Increasing opportunities for and the visibility of young culturally diverse artists in Australia continues to be a fundamental goal of Western Edge.

We were rigorous in our evaluation of projects working in partnership with both Melbourne and Deakin Universities to assess our impact, support sector development and constantly evolve our own practices.

We worked closely with our Board to look at strategic priorities and review a number of our company policies particularly in the area of employment and human resources. The Western Edge Board continues to provide outstanding governance and incredible insights generously donating many hours of time and thought to the company.

It was a big year. And honestly, there are times at Western Edge when the little engine begins to lumber under the sheer volume of work and challenges that are inherent in a small arts company. There are days when there isn't quite enough money, time or energy to go around and the little engine starts to think “Maybe I can't”.

And that is when we turn to our young people. They never cease to inspire, surprise, challenge and energise us. Our young artists constantly create edgy, contemporary work that reimagines the world in which they live. They ask all the big and small questions of themselves, their communities and the Western Edge team.

It is thanks to them, that the little engine that is Western Edge continues to gain momentum, speeding along the tracks chanting “I know I can, I know I can, I know I can.”

CRIENA GEHRKE, GENERAL MANAGER

2011 WESTERN EDGE AT A GLANCE

WESTERN EDGE IN SCHOOLS

Shakespeare's Macbeth and King Lear - Tate Street Primary School
Ransom - Mt Alexander Secondary College
The Prospero Project and Macbeth The Waterlord
- an Extended School Residency at Beechworth Secondary College
The Sultan's Daughter - Debney Meadows Primary School
Identity Tales
Random and Transit

WESTERN EDGE IN COMMUNITY

Beagle Bay Chronicles
Matters
Space Invaders
PLAY
Playback West

MENTORING AND PROFESSIONAL DEVELOPMENT

Keeping It Real – a professional development initiative for young emerging CALD artists
STACK – a curated season for Western Edge artists presented at Big West Festival
Flemington Theatre Group
21 young emerging artists mentored in 2011

Young people participating in Western Edge Programs 2011: **441**

Audiences: **2,169**

Artists and project staff: **50**

Annual Turnover: **\$391,279**

“It (keeping it real) brought to light that everyone's different and it's important to work with the unique material that is interesting for you.”

Uraire Mastrovas, emerging artist

“My Western Edge experience has been a major moment in my life. The emotions on the night were indescribable. Happiness to be performing again, but the anxiety of maybe stuffing it all up. All of William Shakespeare’s words, I drank them up like lemonade, learning the meanings of them, and using them.”

Tate Street Primary School student



The Prospero Project and Macbeth the Waterford

WESTERN EDGE IN SCHOOLS

This year, Western Edge concentrated on innovative adaptations of quality literature, and successfully delivered programs to over 200 young people across four schools.

Random was a return to youth-driven, issue-based work that strongly resonates with young people and also delivered a complex layered narrative in a multi-media promenade performance. *King Lear* and *Macbeth* performed at Geelong Performing Arts Centre by young people from Tate Street Primary School delivered high quality Shakespeare performance by primary age children, a significant achievement. The Beechworth Extended School Residency brought Western Edge to new audiences in Wodonga with innovative Shakespeare adaptations.

Emerging artists took key roles in a number of projects; the work of the Flemington Theate Group in Debney Meadows Primary School in particular was an important aspect of the year’s program.

Shakespeare’s Macbeth and King Lear - Tate Street Primary School

Described as a ‘highlight’ by a keynote speaker to the Australia Theatre Industry Forum in Brisbane, this work broke new ground by successfully delivering Shakespeare in a primary school with extensive use of the original text. The project had a rich and innovative process and delivered a highly successful public performance to an enthusiastic community audience at Geelong Performing Arts Centre. The performance was followed by a series of workshops that enabled the children to reflect more deeply on the themes of the plays. This work was complimented by a creative writing project leading to the production of a high quality booklet of children’s writing. The project is the subject of a research project undertaken with Deakin University.

Ransom - Mt Alexander Secondary College

Ransom was a project with year 10 students at Mount Alexander Secondary College (formerly Debney Park Secondary College). The work explored contemporary Australian author David Malouf’s award winning novella Ransom, a retelling of part of Homer’s Iliad. The project culminated in an experimental performance based on readings and dramatization of Malouf’s book and Homer as well as other literary sources to tell the story of Troy. Student feedback highlighted engagement with complex language as their favourite aspect of the project.

The Prospero Project and Macbeth The Waterlord - an Extended School Residency, Beechworth Secondary College

This Arts Victoria Extended School Residency involved 54 middle years students devising innovative adaptations of Shakespeare’s *Macbeth* and *The Tempest*. Delivered as five one-week residencies, this project incorporated ICT and creative writing into a process that reinvented Shakespeare’s plays as stories set in a post climate-change Australia where water is the new gold.

The work used Shakespeare’s text juxtaposed with students’ writing and a bold physical style delivering a highly successful ‘ensemble’ approach that saw key roles played by a number of actors. The plays were performed in Wodonga’s Hothouse Theatre to enthusiastic community audiences with young people in particular finding the work highly engaging and funny. This was Western Edge’s first foray into a rural Victorian school.

The Sultan’s Daughter - Debney Meadows Primary School

This short project was part of the Identity Tales community theatre project based on the dramatization of Nelson Mandela’s Favourite African Folk Stories. It involved emerging artists from the local community working with year 4,5 and 6 students at the school as mentors and peer educators. The ten-week project culminated in a highly successful work-in-progress performance to an enthusiastic community audience at the school. The emergence of local youth as artistic leaders in their own community was a key achievement of this project.

Identity Tales

The first phase of this project saw a group of older young people (18+) meeting regularly at Flemington Community Centre to devise a complex play about African identity based on folk stories. This phase included three successful works-in-progress performances to community audiences. Identity Tales has evolved to become Zamunda and will be performed in April 2012 at Flemington Community Centre.

Random and Transit - Phoenix Residency

Based at Phoenix and delivered in collaboration with Footscray City College and Maribyrnong Youth Services, *Random* was a powerful and confronting exploration of young people’s experience of, and attitudes to violence. Performed as a promenade piece at Phoenix by a cast of 15 young people from the local area (aged 14-18) to large community audiences the work combined theatre in a range of styles with film and rap.

The *Random* project was hugely successful and led to a group of older young people from diverse backgrounds continuing to meet beyond the original project. This led to the development of a work in progress piece, *Transit* that was performed in December. This was a highly effective youth driven work that was seen as ‘real’ and spoke directly to a youth demographic about important issues.

DAVE KELMAN,
ARTISTIC DIRECTOR EDUCATION

“At first I was really shy, then I became more confident and more comfortable. It changes the way you speak, opens your mind to different ways of speaking.”

Mt Alexander Secondary College student

The Sultan’s Daughter



WESTERN EDGE IN COMMUNITY

2011 was a year of gigantic and wonderful leaps. After two years of preparations, we leapt all the way over to Western Australia where we worked with the community of Beagle Bay. This life changing experience was more than just a geographical journey for our participants, giving them a profound experience of Australian history, indigenous culture and the power of Australian land.

We jumped into two festivals: The Human Rights Arts and Film Festival and the Big West Festival, mounting an array of presentations at each.

Playback West soared, with a collection of wonderful new members and an array of beautiful performances across the city.

We joined forces with Victorian Legal Aid and Flemington Kensington Legal Centre to create the interactive theatre-in-education production *Space Invaders*.

It was a year of courageous and generous theatre that brought our emerging young performers into dynamic territory and into a closer stronger ensemble.

“Thank you for this great experience. [It] reminds me about my country and takes me home where I was born”

Awet (16): Beagle Bay Chronicles

Beagle Bay Chronicles

We started this year's major project by remounting our 2010 production *Chronicles: Searching for Songlines* and presenting this at the Human Rights Arts and Film Festival, at Phoenix Youth Centre and at Sacred Heart School in Beagle Bay. This performance depicting the family histories of our young people formed the starting point for our relationship with the young people from Beagle Bay, introducing them to the idea of interviewing their elders and making theatre from their stories.

We took a group from Melbourne to Beagle Bay in the Kimberley. Our group consisted of eight young people, two emerging artists and three mothers from culturally diverse backgrounds. Introducing this team into an Aboriginal community for two weeks was profound for all involved. Many of the visitors felt a strong sense of connection to the land and were reminded of their home countries, including Eritrea, Samoa and Vietnam. This sense of familiarity for people from such different backgrounds indicated a deep sense of connection and reflection. Beagle Bay young people had a similar sense of familiarity with the visitors. We interviewed four elders and created a small performance that was presented in the Beagle Bay community and in Broome. This will serve as the first draft of a full length production in 2012. This is a substantial new work that captures a unique perspective on Australian history and the changing culture of contemporary Australia.



“It was just like that. That's what we used to do.”

Granny Barb, Beagle Bay elder in response to the performance depicting her life. Beagle Bay Chronicles

Beagle Bay Chronicles 2012

Space Invaders

Western Edge joined forces with Victorian Legal Aid and Flemington Kensington Legal Centre to create a theatre in education production aimed at helping young people deal with police encounters. This project sprang from our work in 2009 and 2010 in which we collaborated closely with young people and police in Braybrook. Through that, it became clear that young people are often unaware of their rights and this increases their vulnerability when dealing with police.

Our production was informed by real life stories from young people who have had contact with police. These were turned into fictional scenes that represented archetypal situations that would seem plausible for young people. The piece was built as a game show, presenting audiences with opportunities to identify strategies for the protagonists and offering prizes for correct guesses about pertinent legal issues.

Space Invaders performed to over 600 students at Northlands SC Preston; Northcote HS; Endeavour Hills; Keysborough SC Springvale; NMIT Heidelberg; VU Secondary Deer Park; Debney Park.

PLAY

This is a new project with a lovely spirit of fun. Western Edge spent six weeks with students at Western English Language School, asking them to teach us the games they played when they were children. This process included hearing about events from their childhoods such as taunting crocodiles, dealing with the discomfort of watching a priest giving a sermon with his fly undone and letting off firecrackers in the bedroom. We then created a small performance for Big West Festival that showed these scenes and taught audiences to play the games.

Playback West

Playback West was in fine form throughout 2012. We had new members join, we escaped to the country for some intensive training and we performed to audiences of all kinds in all corners of Melbourne. Our performances included Youth Week, the Human Rights Arts and Film Festival, the Big West Festival, the Carlton Youth Forum, the Southern Ethnic Advisory and Advocacy Council in Dandenong, Melbourne University's Queen's College and the National Theatre Summit for Young & Emerging Artists.

CYMBELINE BUHLER,

ARTISTIC DIRECTOR COMMUNITY



Beagle Bay Chronicles 2012

MENTORING AND PROFESSIONAL DEVELOPMENT

Keeping It Real

In 2012, Western Edge embarked on a substantial professional development program for our young culturally diverse artists. Our long term aim is to support our young artists to explore their practice (particularly in community contexts), support their development as professional arts practitioners and leaders and encourage more cultural diversity across the arts sector.

Keeping It Real had five phases:

1. A two day residential training program for six CALD emerging young artists run by Dave Kelman and Cymbeline Buhler;
2. An extended workshop with students from Broadmeadows Secondary College run by the emerging artists with guidance and support from the Western Edge Artistic Directors;
3. A young artists forum attended by around 30 young artists from CALD backgrounds including a cross section of young artists from Western Edge community projects. The young people showed short extracts of their work including the students from Broadmeadows who

participated in the two day workshop. The forum focussed on issues of representation and identity;

4. An evaluation workshop with the six young CALD artists;
5. Vocational training - In the second half of 2012, the six young CALD artists were employed on a range of Western Edge projects, providing them with the opportunity to be mentored and develop their skills through practical application. Projects included Beagle Bay Chronicles, Debney Meadows Primary School, Playback West and Random.

STACK

Under the guidance of Cymbeline Buhler, Western Edge created an opportunity for emerging young artists to present their independent works as part of the Big West Festival. These included artists who have worked across both branches of Western Edge over a number of years and also young artists who are new to Western Edge.

Works presented were:

Tom, Bob and Me by Max Barker

Brushstrokes by Kris Juresko

Revolution by Richard Pettifer

Monologue for a Pregnant Bouffon by Emily Goddard

Matters by Casey Nicholls, directed by Caitlin Dullard

Flemington Theatre Group

In 2011 the Flemington Theatre Group worked intensively with Dave Nguyen and Dave Kelman to develop their practice in a range of areas. They honed their devising process and developed sophisticated writing skills to create the script for Zamunda. They led a series of workshops at Debney Meadows Primary School leading to a community production of The Sultan's Daughter facilitated by Mazna Komba, Soloman Salew, Damitu Edao and Maki Issa. The group also did work in progress shows at Flemington Community Centre and Phoenix.

Emerging Artists in Schools

Joana Pires, Christos Athanasiadis and Soloman Salew broke new ground, directing year 10 students in the use of complex text in Ransom at Debney Park Secondary College. Christos also showed high quality leadership skills in his work on Macbeth-the-Waterlord at Beechworth Secondary College.

THE WESTERN EDGE TEAM 2011

BOARD

Melanie Rice (Chair until August 2011)
Bernadette Fitzgerald (Chair from August 2011)
Arthur Perdios (Treasurer until March 2011)
Narelle Sullivan (Treasurer from March 2011)
Professor Angela O'Brien

STAFF

Dr Dave Kelman, Artistic Director, Education Program
Cymbeline Buhler, Artistic Director, Community Program
Criena Gehrke, General Manager
John Collard, Bookkeeper (until July 2011)
Debbie Pearson, Administrator (from August 2011) and
Acting General Manager (August 2011 to November 2011)

ARTISTS AND PROJECT STAFF

WESTERN EDGE IN SCHOOLS

Director: Dave Kelman
Lead Artists: Cuong Ngyuen, Jane Rafe, Jo Trevathan
Teaching Artist: Kylie Gral
Digital Artist: Hoang Tran Ngyuen
Project Artists: Christos Athanasiadis, Kris Juresko, Joana Pires, Maki Issa, Soloman Salew, Mazna Komba

Schools

Tate St Primay School, Mt Alexander Secondary College,
Footscray City College, Debney Meadows Primary School
and Beechworth Secondary College

Identity Tales

Co-Directors: Dave Kelman and Cuong Nguyen

Random

Director: Dave Kelman
Lead artists: Cuong Nguyen, Jo Trevathan.
Project Artists: Jo Pires, Christos Athanasiadis.
Lighting: Matt Fabris

WESTERN EDGE IN COMMUNITY

Beagle Bay Chronicles

Director/Producer: Cymbeline Buhler
Lead Artist/Songwriter: Kerriane Cox
Writer/Co-Devisor: Casey Nicholls
Sound Design: Lorrae Coffin and Jeff Skinner
Elders: Barbara Cox, Paul Cox, Mena Lewis, Stephen Victor
Project Coordinator: Devena Cox
House Dad/Co-Facilitator: Max Barker
Young Artist Team: Justin Grant, Piper Huynh, Uraine Mastrosavas, Rexson Pelman, Joana Pires, Awet Araya Teke, Semhar Araya Teke. Sally Trang Ta
Beagle Bay Participants: Corben Bevan, Danielle Cox, Joshua Cox, Lizzie Cox, Oseyahn O'Meare, Chantelle Shadforth
Catering: Max Barker & Isabel Portugal + Hanh Huynh & Anita Semisi Pelman
Community Partners: Goolarri Media, Sacred Heart School, Beagle Bay Parish, Notre Dame University

Matters

Producer: Cymbeline Buhler
Project Coordinator: Catherine Pwiti
Writer: Casey Nicholls
Director: Caitlin Dullard

Space Invaders

Director: Cymbeline Buhler
Writer: Adam Cass
Sound Design: Rob Jordan
Props/Costume support: Laura Harris
Project Manager: Michele Lee
Production Manager: Ally Pryor
Cast: Justin Grant, Deng Makue, Uraine Mastrosavas, Joana Pires, Saliah Siryon
Lawyers: Joni Gear, Tamar Hopkins, Anoushka Jeronimus
Non-Violence Trainer: Anthony Kelly
Community Partners: Victorian Legal Aid, Flemington Kensington Legal Centre
Schools: Debney Park Secondary College, Deer Park Secondary College, Endeavour Hills Secondary College, Keysborough College, Northlands Secondary College, Northcote High School and NMIT Heidelberg.

PLAY

Director: Cymbeline Buhler
Project Coordinator: Iris Zantop
Emerging Artists: Max Barker, Justin Grant, Piper Huynh, Uraine Mastrosavas, Joana Pires, Saliah Siryon
Community Partners: Western English Language School, Big West Festival

Playback West

Director: Cymbeline Buhler
Assistant Director: Hema Jenkin
Performers: Imran Ali, Max Barker, David Bol, Ezeldin Deng, Justin Grant, Piper Huynh, Mazna Komba, Uraine Mastrosavas, Deng Makue, Rebecca Mezei, Casey Nicholls, Rexson Pelman, Joana Pires, Jamie Ruta, Saliah Siryon, Awet Araya Teke, Sally Trang Ta

MENTORING AND PROFESSIONAL DEVELOPMENT

Keeping It Real

Directors: Cymbeline Buhler and Dave Kelman
Mentored Artists: Joana Pires, Justin Grant, Christos Athanasiadis, Imran Ali, Uraine Mastrosavas, Kylie Gral

STACK

Producer: Cymbeline Buhler
Stage Manager: Iris Zantop

Tom, Bob and Me by Max Barker
Brushstrokes by Kris Juresko with Mohamed Hashem
Revolution by Richard Pettifer with Shannon Glowacki and Scott Welsh
Monologue for a Pregnant Bouffon by Emily Goddard with Mark Wilson
Matters by Casey Nicholls, directed by Caitlin Dullard with Gouled Saad Dahir, Achai Deng, Abuk Kongor, Awak Kongor, Ayak Makoi and Piath Mathiang

Flemington Theatre Group Performers

Daniel Haile Michael, Maki Issa, Soloman Salew, Damitou Edao, Saliha Mohammed, Mazna Komba, Teklay Gebresalasi, Legrand Anderson, Priya Crawford-Wilson, Abraham Herasan.



The Prospero Project and Macbeth the Waterford





Macbeth and King Lear

COMMITTEE'S REPORT

Your committee members submit the financial report of the Western Edge Youth Arts Inc, for the financial year ended 31 December 2011.

Committee Members

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

Narelle Sullivan
Bernadette Fitzgerald
Professor Angela O'Brien

Principal Activities

The principal activities of the association during the financial year were:
Promotion & Development of Arts Education amongst the Youth

Significant Changes

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

Operating Result

The Profit after providing for income tax for the year ended 31 December 2011 amounted to \$1,495.00.

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

Narelle Sullivan

Bernadette Fitzgerald

Dated: 14/05/12

STATEMENT OF COMPREHENSIVE INCOME

For the Year ended 31 December 2011

	2011	2010
	\$	\$
Income from Ordinary Activities		
Earned Income		
Box office & Merchandise	113	550
Workshop & Project Fees	61,200	39,866
Other Earned Income	1,145	110
Grant Income		
Federal Grants	43,000	20,000
State Grants	172,516	193,556
Local Council Grants	55,475	51,493
Philanthropic and others	45,542	187,171
Sponsorship Income		
Donations	3,074	7,925
Other Revenue		
Interest Income	9,214	9,232
Total Income	391,279	509,903
Expenses from Ordinary Activities		
Administration & Infrastructure Expenses	35,726	34,373
Depreciation and Amortisation	450	331
Documentation & Marketing Expenses	8,647	35,557
Program & Production Expense	53,069	62,426
Employee Benefits Expense		
Artistic direction	83,810	83,957
Business & Administration	41,947	63,667
Creative & Technical Personnel	120,920	189,924
On-cost allowances & fees	45,215	47,245
Total Expenses	389,784	517,480
Loss before Income Tax	1,495	-7,577

The full **Financial Statement for 2011** is available at
www.westernedge.org.au

STATEMENT OF FINANCIAL POSITION

For the Year ended 31 December 2011

	2011	2010
	\$	\$
Current Assets		
Cash and Cash Equivalents	184,933	226,253
Trade and Other Receivables	110,000	71,641
Total Current Assets	294,933	297,894
Non-Current Asset		
Property, Plant and Equipment	2,292	2,742
Total Non-Current Asset	2,292	2,742
Total Assets	297,225	300,636
Current Liabilities		
Trade and Other Payables	29,494	84,608
Short-Term Financial Liabilities	237,458	185,250
Total Current Liabilities	266,952	269,858
Total Liabilities	266,952	269,858
Net Assets	30,273	30,778
Equity		
Contributed Equity	-	2,000
Retained Profits	30,273	28,788
Total Equity	30,273	30,778

STATEMENT OF CHANGES IN EQUITY

For the Year ended 31 December 2011

	2011	2010
	\$	\$
Retained Earnings		
Balance at 1 January	28,778.00	36,355.00
Surplus / (Deficit) attributable to the entity	1,495	-7,577
Balance as at 31 December	30,273	28,778



Space Invaders

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 as set out in the accompanying financial report:

1. Presents a true and fair view of the financial position of **Western Edge Youth Arts Inc** as at 31 December 2011 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that **Western Edge Youth Arts Inc** will be able to pay its debts as and when they fall due.

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

Narelle Sullivan

Bernadette Fitzgerald

Dated: 14/05/12

INDEPENDENT AUDITOR'S REPORT

We have audited the accompanying financial report, being a special purpose financial report, of Western Edge Youth Arts Inc (the association), which comprises the statement of financial position as at 31 December 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended with the notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee's Responsibility for the Financial Report

The committee of Western Edge Youth Arts Inc is responsible for the preparation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Associations Incorporation Act (VIC) and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

Opinion

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

- (a) giving a true and fair view of the association's financial position as at 31 December 2011 and of its performance for the year ended on that date and;
- (b) complying with the Australian Accounting Standards to the extent described in Note 1.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Western Edge Youth Arts Inc to meet the requirements of the Associations Incorporation Act (VIC). As a result the financial report may not be suitable for another purpose.

Peter Worn, Regd Co Auditor, Regn: 10510
10 May 2012

WESTERN EDGE SUPPORTERS 2011

Our achievements in 2011 would not have been possible without the generous support of the following partners:

PRINCIPAL PARTNERS

Arts Victoria
City of Maribyrnong
Dept of Education and Early Childhood Development

PROJECT PARTNERS

Maribyrnong Youth Services
Moonee Valley City Council
Besen Family Foundation
Flemington Neighbourhood Renewal
Ian Potter Foundation
Newsboys
George Hicks Foundation
Dept of Planning and Community Development
Australia Council for the Arts
Dept of Immigration and Citizenship
Dept of Education, Employment and Workplace Relations
Goolarri Media Enterprises
Country Arts WA

SCHOOL PARTNERS

Tate Street Primary School
Mt Alexander Secondary College
Beechworth Secondary College
Debnay Meadows Primary School
Footscray City College

RESEARCH PARTNERS

University of Melbourne, Deakin University

CORPORATE PARTNERS

ayuda

DONORS

Anonymous

Thanks also to:

Hayley, Sasha and Kathleen at Phoenix Youth Centre, Jo Baillon at Maribyrnong Youth Services, Conrad Remenyi at Dept of Education and Early Childhood Development, Gill Savage from City of Maribyrnong, David Everist, Tania Grant, Ruth Komesaroff and the ESR team at Arts Victoria, Jasenka Imsirovic at DPCD, Kirsten Hicks at George Hicks Foundation, Sandy Shaw at Newsboys, and all of you who are our point of contact at funding and partner organisations – we are grateful for your good humour, patience and support.



PHOTO CREDITS

The Prospero Project and Macbeth the Waterford
Photo by John Hunter
Front Cover (detail), pages 2, 6, 12

Beagle Bay Chronicles 2012
Photo by Jeff Skinner
Front Cover (detail), pages 9 and 10

Playback West
Photograph courtesy of Leader Newspapers
Page 3

PLAY
Photo by Carla Gottgens
Page 4

Space Invaders
Photo by Carla Gottgens
Pages 13 and 16

Macbeth and King Lear
Photo by Rebecca Nixon
Page 14



Western Edge Youth Arts

Phoenix Youth Centre
72 Buckley Street
Footscray VIC 3011
Phone: +61 3 9091 4716

info@westernedge.org.au
www.westernedge.org.au