

Western Edge

Annual
Report
2010



About Western Edge

Western Edge Youth Arts works in schools and communities to create unique arts education experiences for young people under twenty six. Fostering long-term relationships with our participants and a strong commitment to the professional development of young artists is at the foundation of our work. We are dedicated to the production of excellent, culturally diverse art with an authentic youth voice.

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

Western Edge is dedicated to fostering social justice, self-empowerment and cross-cultural understanding.

Big words help you say what you feel in that place, when you say these bigger words you normally wouldn't say, you find you are in the place more.

Participant, Tate Street Primary School

The History Show, Photograph: Martin Wurt



A Word from the Chair ...

It was another big year for Western Edge.

In 2010, our focus was on consolidating and longer-term goal setting, reflecting the next stage in Western Edge's development. Board and staff created a Business Plan that outlines our goals and priorities for the next three years. Our goals include being at the leading edge of contemporary youth arts practice and reviewing our operations and funding structures to ensure we are as sustainable as possible into the future.

As always our achievements would not be possible without the generous support of our many funding and project partners. Their belief and investment in Western Edge means that over 400 young people in the west and beyond have had the opportunity to create incredible art this year. We would particularly like to acknowledge the City of Maribyrnong who increased their support in 2010 by providing core operational funding for the first time.

In keeping with the dynamics of a small arts organisation, we farewelled some old and welcomed some new friends this year. Particular thanks goes to outgoing Board member Tarquam McKenna for his contribution to Western Edge during a period of significant growth and consolidation, and to Ryan Johnston who resigned as Executive Officer in November. Under Ryan's astute financial management, we saw the organisation achieve a turnover above \$500,000 - our most successful fundraising year to date. This year we were pleased to welcome Criena Gehrke as our new General Manager and Professor Angela O'Brien and Narelle Sullivan to the Board. Criena's enthusiasm and extensive arts management experience is an invaluable asset to Western Edge. Our new board members bring broad and valued skills to the organisation including experience in education, marketing, community cultural development, strategic planning and arts management. We are well placed as an organisation to continue growing, consolidating, innovating and supporting young people in schools and communities to create work that is authentic, dynamic and educational.

Thank you to my fellow Board members for the many hours they contribute to Western Edge and the generosity with which they offer their expertise and guidance to the organisation as it evolves. Finally I would like to acknowledge Dave Kelman and Cymbeline Buhler, our Artistic Directors whose vision and energy is the driving force behind Western Edge. Both Dave and Cymbeline share a boundless commitment to young people as artists, critical thinkers and leaders in their communities. Together with young people, they create great art, which is the essence of a company that values

the empowerment of young people and outstanding artistic outcomes.

Enjoy reading our Annual Report - it offers a small insight into the depth and breadth of our work. What it can never fully capture is the legacy that our projects have on the young people involved. And the lasting impact the young people have on us.

Melanie Rice, Chair

... and from the General Manager

What a whirlwind introduction it was to Western Edge. In my first two weeks with the company we opened three productions within a 50 kilometre radius of our home base in Footscray. While the phrase 'hit the ground running' comes nowhere close to describing the experience, it was a wonderful introduction to the company. Within hours I witnessed first hand the big ideas and huge commitment of the young people involved with Western Edge. I was drawn into the epic adventures of Odysseus by Grade 5/6 students at Tate Street Primary School – the richness of the language and confidence of their performance showed the huge strides they had made on this project. I was led from space to space at Phoenix Youth Centre hearing the stories of our newly arrived communities – sometimes traumatic, often funny and all delivered with a huge generosity of spirit by this diverse group of talented young performers.

Western Edge has a big vision and big goals. As a relatively new and very small organisation we continue to broaden our reach – in 2010 we delivered 2 major programs involving 10 projects and most of the young people involved were from disadvantaged and newly arrived communities. Our program continues to be delivered in partnership with schools and communities. It is through these partnerships that we ensure our projects are responsive, sustainable and provide meaningful arts experiences for young people. Often our partner organisations stretch their own limited resources such is their belief in the power of art to transform communities, provide outstanding learning opportunities and give voice to their young people. We thank them for their support.

In 2010, we employed 79 artists – many of them young emerging artists who have had a long association with Western Edge. Mentoring young artists and promoting diversity in the Australian arts sector is a huge part of what we do. Our artists are passionate, dedicated and relentless in their pursuit of excellence. We couldn't do it without them. And of course, Dave Kelman and Cymbeline Buhler continue to lead by example with their clear vision and creative drive.

As a small core team, we rely on our Board members to be advisors, strategists, experts and sometimes front of house staff. Our thanks goes to Melanie Rice and all the Board members for the many hours they give generously to Western Edge and the skills they bring to the Board table. I would also like to thank Ryan Johnston, my predecessor for his substantial contribution to Western Edge and his good humour and insights during the handover.

But the final word must go to one of the many wonderful young people involved with Western Edge this year. We hope we can continue to live up to your expectations. You deserve it.

Everything was up to my standards and I really loved it

David, Participant in Chronicles: Searching for Songlines

Criena Gehrke, General Manager

The Odyssey, Tate Street Primary School. Photograph: Hoang Tran Nguyen



Playback West, at Western Mingle. Photograph: Carla Gottgens

2010 Western Edge at a Glance

Education Program

Black Face, White Mask
Dugong and other Stories
Sandman's Midsummer Nights Dream
The Odyssey
The History Show
Crystal and Jonny
Blitz 3011

Community Program

Chronicles: Searching for Songlines
On The Radar
Playback West

Young people participating in Western Edge Programs
2010: 418

Number of audience members lucky enough to see their performances: 2,605

Artists and project staff: 79

Annual Turnover: \$509,903

Funding and Project Partners: 30

Mentorships:

Playback West
Flemington Theatre Group
42 young emerging artists

Other interesting stuff:

2 camps with Victoria Police and 2 insightful short films created as part of On The Radar

1 creative writing book created by the erudite and talented students of Tate Street Primary School

1 giant cyclops fell on the audience (and they loved it)

1 outstanding film produced by Kensington Community School

1 original song written by Kerianne Cox from Beagle Bay with the young people from the western suburbs of Melbourne

Dave Kelman delivered a presentation at the IDEAS Conference in Brazil

Education Program

The Education Program of Western Edge had another huge and successful year in 2010. A total of seven projects were delivered in school and community settings, five of them leading to public performance outcomes and the other two deferring public outcomes until 2011. The program employed over twenty artists including many young emerging, culturally diverse young artists who were taking their first steps in this industry. We continued to break new ground particularly with *Black Face White Mask*, a project that developed a new and authentic Afro-Australian voice and at Tate Street Primary School where we pushed the boundaries of how drama can be integrated with a literacy program.

Western Edge in Flemington

Three exciting projects continued Western Edge's long-term commitment to Debney Park Secondary College and the Flemington community. The in-school program delivered a highly successful project that used Shaun Tan's *Tales From Outer Suburbia* and the acclaimed picture book *Fox* as stimuli for Year 7 young people devising their own original work. The outcome was *Dugong and Other Stories*, three short plays that explored teenage life with humour and compassion. The after school program at Debney devised *Sandman's Midsummer Night's Dream* a play that combined a substantial section of Shakespeare's text with a comical look at teen romance. The combination was subtle and magical realised in a robust physical style developed by debut director Joane Pires.

Black Face White Mask

This groundbreaking project built on Western Edge's seven year commitment to the Flemington community and specifically followed up the innovative Searching For Lear project. It involved the formation of a new company, The Flemington Theatre Group, an ensemble of young performers who had been involved in previous Western Edge projects. Together they developed *Black Face, White Mask*, a new play that represents a unique Afro-Australian voice. The project took a year to realise with Western Edge artists Cuong Nguyen and Dave Kelman working closely with the company to write a complex piece that combines politics, docu-drama and fast paced comedy. This project played to large and very enthusiastic community audiences and was featured on the ABC's Art Nation program. The Flemington Theatre Group has continued to develop as an autonomous project of Western Edge representing a unique community voice.

The Odyssey, Tate Street Primary School

Following on from the 2009 Iliad project this extended school residency ran over three terms and produced two high quality outcomes: a public performance at the Geelong Performing Arts Centre featuring mask work, puppetry, physical theatre, comedy and Homeric poetry; and the production of a booklet of students' poetic writing. Every one of over 50 participants contributed to this beautiful book produced by artist Jane Rafe.

The History Show, Kensington Primary School

This huge performance involved over seventy Grade 5/6 students exploring Australian History through drama. Based on the students' own rich research process the play covered standards like Gallipoli and The Gold Rush but also moved into less well known areas such as cricket's Bodyline series in the 1930s and the story of escaped convict William Buckley's life with Victoria's indigenous people. Stand out artist contributions were made by Jo Trevathan, Cuong Nguyen, Caitlin Dullard and Jane Rafe.

Crystal and Jonny, Kensington Community School.

This project engaged fifteen at risk young people in a drama devising process that led to the production of a high quality short film realised using green screen technology by media artist Hoang Tran Nguyen. The finished film will have its public premiere in March 2011.

Blitz 3011

This exciting hip hop/theatre residency will reach its climax in 2011 after a rich initial workshop phase that featured MC Joelistics from top Australian hip hop band TZU.

Dave Kelman, Artistic Director, Education Program

I felt the aching, the aboriginals, I felt it when people came to take their land. The anger who do they think they are? You feel it! You already feel it happened to you.

Participant, Kensington Primary School

Real experiences, ideas and expression from voices not heard often enough. Brilliant group of artists and a great experience - thoughtful, funny, entertaining and really saying things that matter.

Black Face, White Mask, Photograph: Martin Wurt

Community Program

2010 saw the Community Program both expand and concentrate. We reached out to new partners across the western suburbs, right out to the Wimmera region and as far away as the Kimberley in Western Australia. We brought parents and grandparents into our working process and some right onto the stage with their children. At the same time, we concentrated and consolidated work begun in 2009 with *Playback West* and *On the Radar*. I was deeply moved by the openness, generosity and capacity for transformation shown by the young people across all the projects.

Chronicles

The major project for 2010 *Chronicles: Searching For Songlines* took over the Phoenix Youth Centre for a week in November. This was the culmination of eight months work across three locations in the west: Deer Park, Sunshine and Footscray. Young people interviewed their elders, and the performance was built on those oral histories. Everyone showed deep respect for each other's elders, supporting a sense of pride and dignity that young people exhibited when presenting their families to the group. The final product was a complex, high quality and accessible production that drew widely varied audiences and extensive media attention.

To see the world, Australia only needs to look within. Chronicles: Searching for Songlines is theatre as a powerful force for cultural understanding, tolerance and individual agency. It was also terrific fun.

Cameron Woodhead, The Age

Elders also took part in the performance itself, cooking, singing and teaching their cultural dances. Aboriginal singer-songwriter Kerriane Cox came from the Kimberley to create a song with the young people. This lay the ground for taking the group to her community in Beagle Bay in 2011.

On the Radar

This project ran for its second year with twenty young men from African and Asian backgrounds living in Braybrook and Sunshine. Activities brought them in contact with police, facilitating honest dialogue about difficulties between the two parties and laying the ground for positive relationships to develop. Driven by a youth committee, the project included two camps, the creation of a short film, a live performance that young people developed and presented to Footscray police, a barbecue, a trip to the football and a trip to the circus.

Last year some of my friends were involved in this project and I thought no way, I don't want to get to know the police. They were saying things about how the police aren't so bad, and I thought maybe they were brainwashed. Then I got involved this year, and it's been really good.

Zac, Participant in On the Radar

Playback West

Running for the second year, Playback West launched the year with a group performance titled *Western Mingle*, to which it invited emerging young performers from across the Western suburbs to present short works, interspersed with short playback segments. This was fantastically successful with 28 young performers taking part.

Equal responsibility and a lot of effort and energy from everyone.

Mazna, Playback West member

Playback West has had a central role in *On the Radar* from its inception. The final performance with young people and police included shocking stories of difficulties experienced by both sides. The power and clarity with which they were played out were key to the sympathetic responses from both sides in the dialogue that followed. Playback West later presented documentation of this performance at the national playback conference in Sydney, with much interest shown by delegates from around the country. Another stand out performance was at a tree planting event in the Wimmera region, playing to an audience of farmers and refugees.

We welcomed five new members to the group and created a new structure that allows anyone interested to join us as guests for a period of time. This creates an opening for young people looking for drama activities to step in to Western Edge at any point in the year.

Cymbeline Buhler, Artistic Director, Community Program

Chronicles: Searching for Songlines, Photograph: Carla Gottgens



Sharing my family story allowed me to let go of it. I had been holding on to it, it was like a very big weight all this time. Everyone seemed interested to hear my Mum's story, so I was really happy about that.

David, Participant, Chronicles: Searching for Songlines

The Western Edge Team 2010

Board

Melanie Rice, Chair
Tarquam McKenna, Deputuy Chair (until May 2010)
Bernadette Fitzgerald, Deputy Chair (from May 2010)
Arthur Perdios, Treasurer
Narelle Sullivan (from July 2010)
Professor Angela O'Brien (from July 2010)

Staff

Dr Dave Kelman, Artistic Director, Education Program
Cymbeline Buhler, Artistic Director, Community Program
Ryan Johnston, General Manager (until November 2010)
Criena Gehrke, General Manager (from November 2010)
Chelsea Hatherall, Administration Assistant (until December 2010)
Debbie Pearson, Bookkeeper (until July 2010)
Marie Collard, Bookkeeper (from July 2010)

Artists and Project Staff

Community Program

Chronicles: Searching for Songlines

Director: Cymbeline Buhler
Assistant Director: Pauline Agius
Assistant Director: Kylie Gral
Assistant Director: Casey Nicholls
Guest Artist / Songwriter: Kerianne Cox
Set and Costume Designer: Katherine Branch
Design Assistant: Christina Logan Bell
Sound Designer: Ben Grant
Visual Artist: Andrew Foster
Visual Arts Assistant: Elizabeth Prestney
Filmmaker: Stuart Mannion
Lighting Designer: Lisa Mibus
Production Manager: Alison Huth
Performers: Pauline Agius, Imran Ali, Joyce Anei, Awet Araya Teke, Semha Araya Teke, Max Barker, David Bol, Treza Kau, Krystal Crotty, Jake Dromi, Rhee Feilo-Hasini, Kylie Gral, Gina Hanane, Kristal Hollis, Cade Howden, Hanh Huynh, Piper Huynh, Amos Jay, Hema Jenkin, David Nguyen, Rex Pelman, Anita Semisi Pelman, Hindolah Sesay, Saliah Siryon, Hang Trang Ta, Sally Trang Ta, Corey Westcott

On The Radar

Project Coordinator: Cat Sweeney (Kirsty Baird and Paola Bilbrough)
Performance Director: Casey Nicholls
Film Editor: Stuart Mannion
Victoria Police Community Liaison: Jodie Ebinger

Education Program

Lead Artists

Jo Trevathan, Cuong Nguyen, Jane Rafe

Teaching Artists

Vanessa O'Neil, Caitlin Dullard, Kylie Gral

Digital Artists

Hoang Tran Nguyen, Abbey Laird

Designer

Janet Miller

Lighting Designer

Matt Fabris

Guest Artist

Joel Ma (Joelistics)

Mentored Artists

Kris Juresko, Jo Pires, Soloman Salew, Abraham Herasan, Serena McCartney, Priya Crawford-Wilson

Out of School Project Facilitators

Christos Athanasiadis, Cat Sweeney

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

Chronicles: Searching for Songlines, Photograph: Carla Gottgens



Financial Report

The committee presents this report on the entity for the financial year ended 31 December 2010.

Directors

The names of each person who has been a committee member during the year and to the date of this report are:

Bernadette Fitzgerald
Melanie Rice
Tarquam McKenna (resigned 05/05/2010)
Arthur Perdios (resigned 24/01/2011)
Angela O'Brien (appointed 26/08/2010)
Narelle Sullivan (appointed 26/08/2010)

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:
Criena Gehrke

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 deficit of the entity amounted to \$7,577 (2009 Deficit: \$8,328).

Review of Operations

A review of the operations of the entity during the financial year indicated that an increase in funding led to a 16.85% increase in revenue which provided for a 16.36% increase in project expenditure.

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.

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.

Indemnifying Officers or Auditor

No indemnities have been given for any person who is or has been an officer or auditor of the entity. Insurance premiums have been paid 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 2010 has been received and can be found in this report.

Signed in accordance with a resolution of the Board of Directors.

Director
Dated this 4 day of July 2011

Director
Dated this 4 day of July 2011

Financial Performance

Western Edge Youth Arts Inc
ABN: 72 251 184 593
Statement of Comprehensive Income
For the Year Ended 31 Dec 2010

| | Note | 2010 \$ | 2009 \$ |
|--|------|----------------|----------------|
| Income from Ordinary Activities | | | |
| Earned Income | | | |
| Box office and merchandise | | 550 | 824 |
| Workshop and project fees | | 39,866 | 65,300 |
| Other earned income | | 110 | 1,895 |
| Granted Income | | | |
| Federal grants | | 20,000 | 20,000 |
| State grants | | 193,556 | 188,107 |
| Local council grants | | 51,493 | 54,632 |
| Philanthropic and others | | 187,171 | 97,780 |
| Sponsorship and Gifted Income | | | |
| Donations | | 7,925 | 2,500 |
| Other Revenue | | | |
| Other revenue | 2 | 9,232 | 5,345 |
| | | 509,903 | 436,383 |

| | | | |
|--|---|----------------|----------------|
| Expenses from Ordinary Activities | | | |
| Administration and infrastructure expenses | | 34,373 | 34,987 |
| Depreciation | 3 | 331 | 2,218 |
| Documenting and marketing expenses | | 35,557 | 10,581 |
| Program and production expenses | | 62,426 | 47,635 |
| Wages and related expenses | | | |
| Artistic direction | | 83,957 | 76,032 |
| Business and administration | | 63,667 | 55,410 |
| Creative and technical personnel | | 189,924 | 171,316 |
| On-costs, allowances and fees | | 47,245 | 46,532 |
| | | 517,480 | 444,711 |
| Total Expenses | | | |
| | | 517,480 | 444,711 |
| Net Surplus / (Deficit) | | | |
| | | (7,577) | (8,328) |

Financial Position

Western Edge Youth Arts Inc
ABN: 72 251 184 593
Statement of Financial Position
As at 31 Dec 2010

| | Note | 2010 \$ | 2009 \$ |
|-------------------------------|------|----------------|----------------|
| Assets | | | |
| Current Assets | | | |
| Cash and cash equivalents | 4 | 226,253 | 190,181 |
| Trade and other receivables | 5 | 71,641 | 127,971 |
| | | 297,894 | 318,152 |
| Non-current Assets | | | |
| Property, plant and equipment | 6 | 2,742 | 1,462 |
| | | 2,742 | 1,462 |
| Total Assets | | | |
| | | 300,636 | 319,614 |
| Liabilities | | | |
| Current Liabilities | | | |
| Trade and other payables | 7 | 248,625 | 265,149 |
| Short term provisions | 8 | 21,233 | 16,110 |
| | | 269,858 | 281,259 |
| Total Liabilities | | | |
| | | 269,858 | 281,259 |
| Net Assets | | | |
| | | 30,778 | 38,355 |
| Equity | | | |
| Retained earnings | | 28,778 | 36,355 |
| Set up Fund | | 2,000 | 2,000 |
| | | 30,778 | 38,355 |
| Total Equity | | | |
| | | 30,778 | 38,355 |

Equity

Western Edge Youth Arts Inc
ABN: 72 251 184 593
Statement of Changes in Equity
For the Year Ended 31 Dec 2010

| | Retained Earnings \$ | Total \$ |
|--|-------------------------|---------------|
| Balance at 1 January 2009 | 44,683 | 44,683 |
| Surplus/(Deficit) attributable to the entity | (8,328) | (8,328) |
| | - | - |
| Balance at 31 December 2009 | 36,355 | 36,355 |
| Surplus/(Deficit) attributable to the entity | (7,577) | (7,577) |
| | - | - |
| Balance at 31 December 2010 | 28,778 | 28,778 |

Cash Flow

Western Edge Youth Arts Inc
ABN: 72 251 184 593
Statement of Cash Flows
For the Year Ended 31 Dec 2010

| | Note | 2010 \$ | 2009 \$ |
|---|--------------|----------------|----------------|
| Cash Flow From Operating Activities | | | |
| Receipts from customers | | 40,526 | 68,019 |
| Payments to suppliers and employees | | (480,633) | (432,622) |
| Interest received | | 9,232 | 5,345 |
| Operating grant receipts | | 478,507 | 425,016 |
| Receipts from donations | | 7,925 | 2,500 |
| Goods and services tax paid | | (17,873) | (26,436) |
| | | 37,684 | 41,822 |
| Net cash provided by/(used in) operating activities | 12(b) | 37,684 | 41,822 |
| Cash Flow From Investing Activities | | | |
| Payment for property, plant and equipment | | (1,612) | (945) |
| | | - | - |
| Net cash provided by/(used in) investing activities | | (1,612) | (945) |
| | | 36,072 | 40,877 |
| Net increase/(decrease) in cash held | | 190,181 | 149,304 |
| Cash and cash equivalents at the beginning of the financial year | | 226,253 | 190,181 |
| Cash and cash equivalents at the end of the financial year | 4 | 226,253 | 190,181 |

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 2010

Note 1 Summary of Significant Accounting Policies

Basis of Preparation

The committee members have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its general purpose financial reports. This financial report is therefore a special purpose financial report that has been prepared in order to meet the requirements of the *Associations Incorporations Act of Victoria* .

The financial report has been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Associations Incorporations Act of Victoria* and the significant accounting policies disclosed below, which the committee members have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:

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 the entity 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 and Fittings | 5% - 10% |

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

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 statement of comprehensive income.

(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 company's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash outflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

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, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

(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 statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows 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 the end of reporting period.

(j) Comparative Figures

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

When an entity applies an accounting policy retrospectively, makes a retrospective restatement or reclassifies items in its financial statements, a statement of financial position as at the beginning of the earliest comparative period must be disclosed.

(k) Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the entity during the reporting period, which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(l) Critical accounting estimates and judgments

The members evaluate estimates and judgments incorporated into the financial statements 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

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 2010.

(m) 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

| | 2010 \$ | 2009 \$ |
|----------------------------|--------------|--------------|
| Other Revenue | | |
| Interest received | 9,232 | 5,345 |
| Total Other Revenue | 9,232 | 5,345 |

Note 3 Surplus for the Year

| | 2010 \$ | 2009 \$ |
|------------------------------------|------------|------------|
| (a) Expenses | | |
| Depreciation | — | — |
| furniture and equipment | 331 | 2,218 |
| Total Depreciation | 331 | 2,218 |
| Rental expense on operating leases | — | — |
| minimum lease payments | 12,000 | 8,863 |
| Total rental expense | 12,000 | 8,863 |
| Auditor Remuneration | — | — |
| audit services | 1,750 | - |
| Total Audit Remuneration | 1,750 | - |

Note 4 Cash and Cash Equivalents

| | 2010 \$ | 2009 \$ |
|----------------|----------------|----------------|
| Current | | |
| Cash at bank | 224,808 | 189,643 |
| Cash on hand | 1,445 | 538 |
| | 226,253 | 190,181 |

Note 5 Trade and Other Receivables

| | 2010 \$ | 2009 \$ |
|--|---------------|----------------|
| Current | | |
| Trade receivables | 69,605 | 124,300 |
| | 69,605 | 124,300 |
| Other receivables | 2,036 | 3,671 |
| Total current trade and other receivables | 71,641 | 127,971 |

Note 6 Property, Plant and Equipment

| | 2010 \$ | 2009 \$ |
|----------------------------------|--------------|--------------|
| Plant and Equipment | | |
| Plant and equipment | — | — |
| At cost | 9,800 | 8,188 |
| Less accumulated depreciation | (7,058) | (6,726) |
| Total plant and equipment | 2,742 | 1,462 |

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 |
|---------------------------------------|---------------------|-----------------------------------|-------------------------|--------------|
| | \$ | \$ | \$ | \$ |
| 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 |
| 2010 | | | | |
| Balance at the beginning of the year | - | 1,078 | 384 | 1,462 |
| Additions at cost | 1,175 | 436 | - | 1,611 |
| Depreciation expense | (204) | (57) | (70) | (331) |
| Carrying amount at end of year | 971 | 1,457 | 314 | 2,742 |

Note 7 Trade and Other Payables

| | | |
|------------------------|---------|---------|
| | 2010 | 2009 |
| | \$ | \$ |
| Current | | |
| Trade payables | 36,836 | 17,436 |
| Deferred income | 185,250 | 246,802 |
| Other current payables | 26,539 | 911 |
| | 248,625 | 265,149 |

Note 8 Provisions

| | | |
|-------------------------------------|---------------|---------------|
| | 2010 | 2009 |
| Current | \$ | \$ |
| Employee Benefits | | |
| Employee leave accrued | 21,233 | 16,110 |
| Balance at 31 December 2010 | 21,233 | 16,110 |
| Analysis of Total Provisions | \$ | \$ |
| Current | 21,233 | 16,110 |
| Non-current | - | - |
| | 21,233 | 16,110 |

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 | 2010 | 2009 |
|--|------|----------|----------|
| | | \$ | \$ |
| (a) Reconciliation of cash | | | |
| Cash at bank | | 224,808 | 189,643 |
| Other cash | | 1,445 | 538 |
| | 4 | 226,253 | 190,181 |
| (b) Reconciliation of cash flow from operations with profit after income tax | | | |
| Net surplus | | (7,577) | (8,328) |
| Non-cash flows | | | |
| Depreciation | | 331 | 2,219 |
| Changes in assets and liabilities (Increase)/decrease in trade and other receivables | | 56,331 | (94,265) |
| Increase/(decrease) in trade and other payables | | (26,722) | 134,227 |
| Increase/(decrease) in provisions | | 15,321 | 7969 |
| | | 37,684 | 41,822 |

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
Pheonix 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 to the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial statements and notes, as set out:

(a) comply with the applicable Australian Accounting Standards; and
(b) give a true and fair view of the financial position as at 31 December 2010 and of the performance for the year ended on that date of the entity.

In the committee members' opinion 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 of members.

Director
Dated this 4 day of July 2011
Director
Dated this 4 day of July 2011

Independent
Audit Report

To the members of Western Edge Youth Arts Inc

Report on the Financial Report

I have audited the accompanying financial report, being a special purpose financial report of Western Edge Youth Arts Inc, which comprises the statement of financial position as at 31st December 2010, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, together with the notes comprising a summary of significant accounting policies and other explanatory information and the committee' declaration.

Responsibility for the Financial Report
The committee of management of the association are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the associations Incorporation Act and is appropriate to meet the needs of the members. The committee' responsibility also includes such internal control as the committee determine 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
My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial
Western Edge Youth Arts Annual Report 2010

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 the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence
In conducting my audit, I have complied with the independence requirements of the Institute of Chartered Accountants in Australia. I confirm that the independence declaration, which has been given to the committee of the association, would be in the same terms if given to the committee as at the time of the auditor's report.

Opinion
In my 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 31st December 2010 and of its performance for the year ended on that date; and

(b) complying with Australian Accounting Standards to the extent described in Note 1.

Basis of Accounting
Without modifying my opinion, I draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the committee's financial reporting responsibilities under the Associations Incorporation Act. As a result, the financial report may not be suitable for another purpose.

Kimberly C Smith FCA
Registered Company Auditor

30 June 2011
Melbourne, Victoria

Auditor's
Independence
Statement

To the Committee of Management of Western Edge Youth Arts Inc

In relation to the audit of your association for the year ended 31st December 2010, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

(i) The auditor independence requirements of the Institute of Chartered Accountants in Australia in relation to the audit; or

(ii) Any applicable code of professional conduct in relation to the audit.

Kimberly C Smith FCA
Registered Company Auditor
4 July 2011

Supporters and Funders

Our achievements in 2010 would not have been possible without the generous support of the following partners:

PRINCIPAL PARTNERS

**ARTS
VICTORIA**



Department of Education and
Early Childhood Development

PROJECT PARTNERS



GEORGE HICKS
FOUNDATION



Western Young People's
Independent Network

St Albans Connect



SCHOOL PARTNERS



Kensington
Community
School

CORPORATE PARTNERS



DONORS

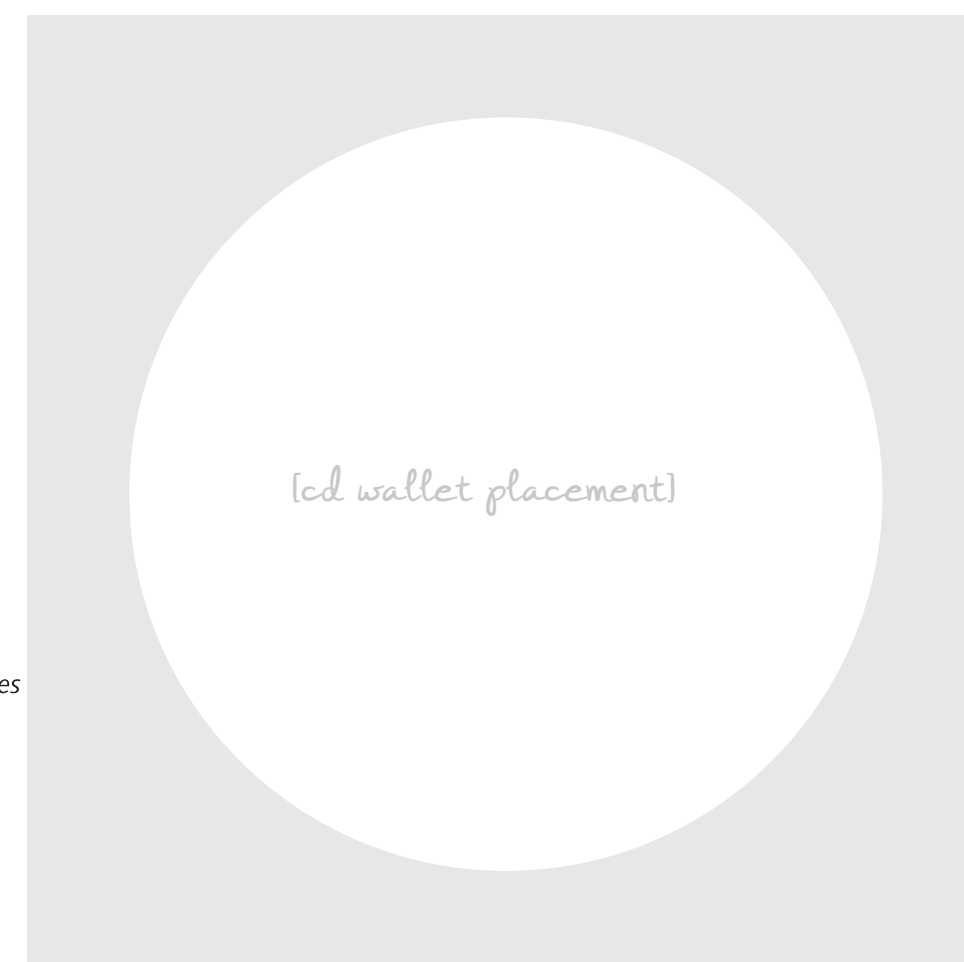


Thanks also to:

Hayley and Sasha 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, Rohini Sharma and Tania Grant at Arts Victoria, Jasenka Imsirovic at DPCD, Liss Gabb at the Barkly Arts Centre, Annette Brown and Tracey Oliver at Braybrook Community Centre, all of you who are our point of contact at funding and partner organisations – we are grateful for your good humour, patience and support, Brynnie



Black Face, White Mask, Photograph: Martin Wurt



Front Cover Image:
Chronicles: Searching for Songlines
Photograph: Carla Gottgens

Back Cover Image:
The History Show
Photograph: Martin Wurt

