



**WESTERN
WEDGE
YOUTH
ARTS**

**ANNUAL
REPORT
2018**

ABOUT WESTERN EDGE YOUTH ARTS

Western Edge Youth Arts (WEYA) is a youth theatre organisation that has spent more than twenty years working with young people, from culturally and linguistically diverse, migrant, refugee and economically disadvantaged communities, to create thought provoking performances. WEYA creates a space where all young people feel welcome and safe to share their rich experiences. They develop confidence and skills which enable them to grow into articulate and astute leaders within communities that are stronger, healthier and more inclusive.

Our work, rich in conversation, helps young people make sense of the complex worlds they move between, while enriching Australia's artistic landscape with diverse stories that expand the possibilities for thought and touch the hearts of communities.

WEYA's programs include an Education Program providing performing arts residencies in disadvantaged state schools reaching more than 400 students a year, a Community Youth Theatre Program providing free

theatre workshops for culturally diverse young people aged 14 to 25 in four locations, and a Professional Development Program for culturally and linguistically diverse emerging artists providing employment, up-skilling and training.

Between them, WEYA's exceptional team of teaching artists bring an abundance of experience in community arts, applied theatre and arts education, as well as significant experience as professional arts practitioners working at leading contemporary theatre and performance companies, in Australia and internationally. They work with our emerging artists, industry professionals and young people to discover the urgent stories and translate them onto the stage for diverse audiences.

The work done at WEYA has a strong theoretical grounding and we are proud to regularly engage in research projects that contribute to international dialogue on best practice in arts pedagogy.



CHAIR'S REPORT

In 2018 Western Edge Youth Arts drew on the strengths and achievements of its fifteen year history since incorporation, while developing new ideas and structures for a sustainable future of working with diverse young people engaging with theatre. We significantly increased our income, which supported further development of our artistic program, a regional tour, the appointment of an Associate Director and the expansion of our programs in Melbourne's west and Geelong. This would not have been possible without the generous support of government arts agencies, philanthropic bodies, individual donors and sponsors; we are grateful to them for working with us to achieve our vision.

The Board continued the implementation of our Strategic Plan 2016-2020 focusing on our key goals to strengthen our existing relationships with young people and the culturally and economically diverse communities within which we work. The development of emerging artists is at the heart of our programs, and we continue to engage young people, and equip them with new skills, creating pathways for future employment and a more inclusive community. This year we have also made substantial progress in the development of key organisational policies, including introducing a new evaluation framework.

Our present and future success is dependent on the commitment of our small but passionate team and the talented artists and emerging artists working in schools and community youth theatre projects. On behalf of the Board, I'd like to recognise their dedication to our organisation and vision, particularly the continuing hard work of our General Manager Sally Farr, who is taking on the extended role of CEO in 2019.

Our Artistic Director, Dave Kelman, who has led the artistic work at WEYA since its inception, stepped down from this role at the end of 2018. I acknowledge Dave's significant contribution to WEYA and thank him for his dedication and commitment over many years. We are in the process of recruiting a new Artistic Director. I would also like to recognise the contribution of Board members who bring diverse experiences, broad and varied skills and ongoing commitment to WEYA.

In 2019 we aim to: identify ways in which we can provide clearer pathways for young people into the arts; continue to find new ways of evaluating our art to ensure it is relevant and contemporary; further streamline management structures; and provide a means whereby emerging artists can make contributions to key decision making processes. In my second year as Chair of the Board, I am proud and grateful to have had the opportunity to support WEYA's significant work with young people and theatre.

Angela O'Brien, Chair



Wyndham Edge in TIG

GENERAL MANAGER'S REPORT

In 2018, WEYA independently toured *Caliban* throughout regional Victoria, delivered four in-school residencies and four community youth theatre projects. In Geelong, we extended a significant project involving workshops in eight schools and interactive performances. WEYA also introduced a new series of masterclasses as part of our professional development program for emerging artists in Melbourne's western suburbs. We are pleased to be achieving our strategic goals; assisting young people to make sense of the world through art, creating more socially connected and inclusive communities, and providing pathways for CaLD emerging artists.

Behind the scenes, the organisation has developed a new evaluation framework to monitor the impact of our programs. Penny Harpham, was appointed Associate Artistic Director, bringing a wealth of directing and mentoring experience to the company. Gayathri K, our Marketing Coordinator, greatly improved our content and reach on social media. WEYA also offered work-related training to 30 casual teaching artists.

WEYA's Board continued to provide expert advice and oversee the governance, finance and legal reporting obligations. New members, Vincent Shin and Vanessa O'Neil, provided invaluable insight in the areas of law and drama education. In the wake of revelations of sexual harassment in the Australian Theatre sector, WEYA responded to the request from state government with a review of policies, procedures and complaint reporting processes.

In financial terms, WEYA generated an operating surplus of \$4,887 for the year ended 31 December 2018. The company's reserves increased from \$55,597 at 31 December 2017 to \$60,484 at 31 December 2018. Overall, WEYA's turnover reached \$553,593, an increase of 34% on 2017. WEYA's retained earnings of \$55,597 represent 10% of turnover.

WEYA's achievements are made possible with the ongoing support of our community partners, as well as government departments and philanthropic trusts and foundations. This was the second year of our four-year funding agreement with Creative Victoria. In 2018 we welcomed multi-year funding support from the Sidney Myer Fund, Lord Mayors Charitable Foundation, Newsboys Foundation and Department of Health and Human Services. Through the security of on-going support, we are able to build our programs to bring about positive social impacts for culturally, socially and economically marginalised young people and their communities.

WEYA's success and endeavours would not be possible without our amazing team of staff, management, Board, volunteers and the inspirational artists that form the heart of our company. I thank each and every one of them sincerely and look forward to seeing what our young people create in 2019. Thank you.

Sally Farr, General Manager/Joint CEO

ARTISTIC REPORT

In 2018, WEYA delivered a huge program of artistically outstanding work in schools and venues across the state. Together, young people from two emerging artist ensembles, four Community Youth Theatre projects and three in-school residency projects created ten new Australian productions.

Our emerging artists' projects reached new heights when the Edge Ensemble undertook their first tour to seven arts centres in regional Victoria with an adaptation of Shakespeare's *The Tempest*. *Caliban*, first created and performed in 2016, traversed stories from Sudan, Samoa, Nigeria, Zimbabwe, Croatia and Noongar country in Western Australia.

The Geelong Edge Ensemble adapted *Antigone* as a powerful exploration of racism and today's political climate; written by the emerging artists through a collaborative process and performed to a full house at Courthouse Youth Arts in October.

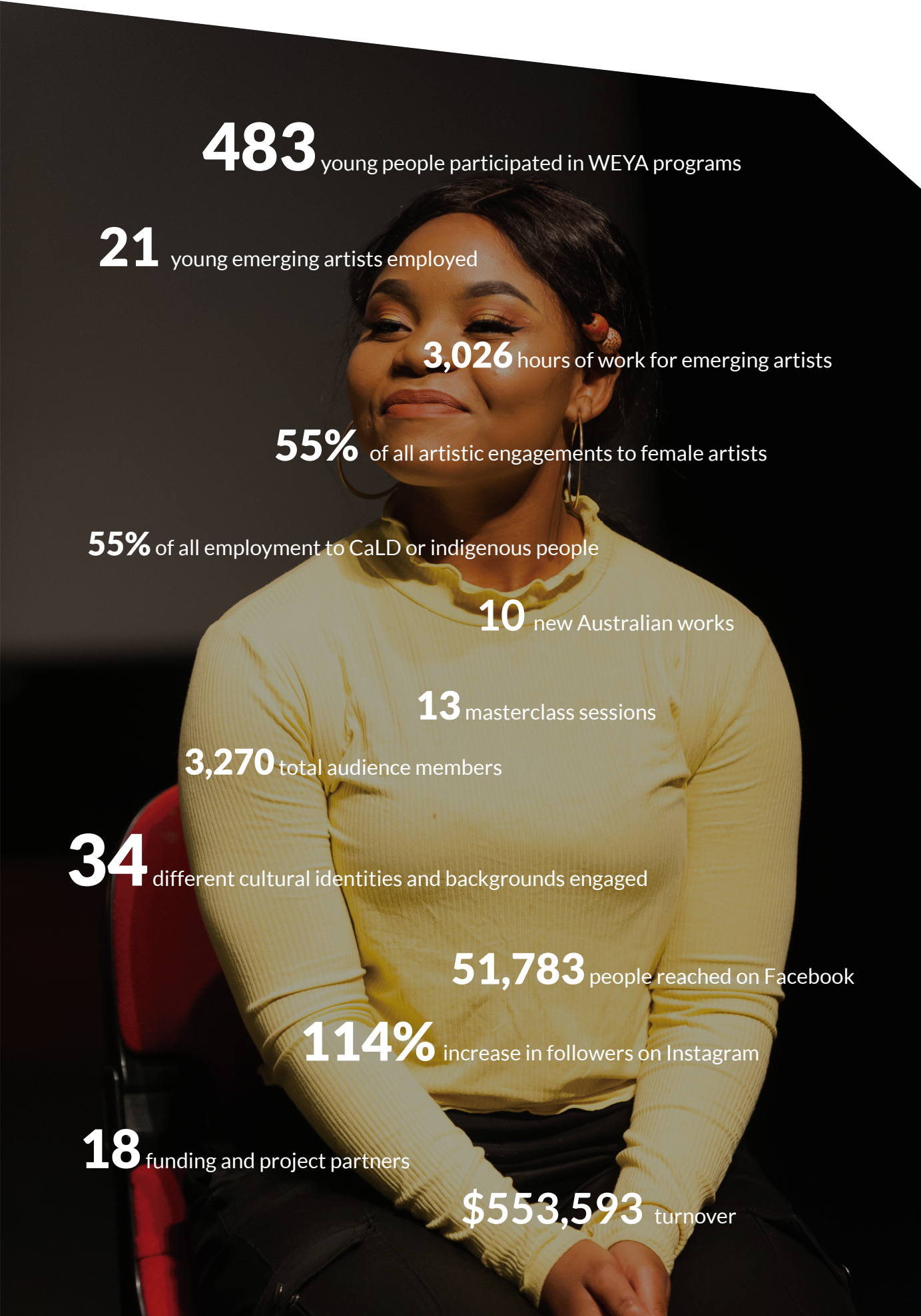
WEYA's Community Youth Theatre ensembles engaged sixty young people in theatre making workshops throughout the year. Our newest ensemble in St Albans created their version of *Romeo & Juliet*, retitled *Grace for Race*, to the largest audience recorded at The Bowery Theatre in 2018. Audiences were also treated to a feast of home-cooked dishes lovingly prepared by the group and their families.

WEYA's education program included three in-school residencies. Students adapted Shakespeare's *Macbeth* during our newest residency at Manor Lakes P-12 College. In our third year of residency at Victoria University Secondary College, 30 students participated in the after-school program and created a stunning adaption of *Lear*. Another major achievement was the engagement of all 150 children at Whittington Primary School in an arts education program culminating in short performances over two days.

Our Professional Development program brought 14 of Melbourne's most inspiring artists to the west for masterclass sessions, designed specifically for emerging artists to learn a broad range of theatre making skills and art forms.

To wrap up the year, our Community Youth Theatre Project participants from Footscray, Wyndham, St Albans and Geelong came together for a celebration of socially engaged practice. Ensemble '18 featured short performances of the groups' work, followed by a final workshop run by our Support Artists, putting their skills into practice.

WEYA would like to thank the amazing artistic team of project leaders who worked collaboratively on this year's programs: Artistic Director, Dave Kelman, Associate Director, Penny Harpham, Lead Artists, Krystalla Pearce, Jane Rafe, Lily Fish and Hoang Nguyen.



483 young people participated in WEYA programs

21 young emerging artists employed

3,026 hours of work for emerging artists

55% of all artistic engagements to female artists

55% of all employment to CaLD or indigenous people

10 new Australian works

13 masterclass sessions

3,270 total audience members

34 different cultural identities and backgrounds engaged

51,783 people reached on Facebook

114% increase in followers on Instagram

18 funding and project partners

\$553,593 turnover

NEW WORK AND ADAPTATIONS

Antigone

Created by members of the Geelong Edge ensemble, this interactive performance re-invented the Sophocles classic as a story of immediate relevance. Featuring song, dance, romance and comedy, the play tactfully dissected today's political climate and the racial profiling that has been at the centre of recent media headlines.

Absolutely incredible performance by all, WEYA never fails to impress me – Audience member



Performances: 1

Participants: 6

Audience: 140

Creative team: Dave Kelman, Lucy Jones, Hoang Tran Nguyen, Katherine Branch, Callum Watson, Silacan Toprak, Karima Madut, Matthew Healy

Venue: Courthouse Youth Arts, Geelong

Supported by: City of Greater Geelong, Victorian Government, Geelong Community Foundation, Creative Victoria

Date: 26 October 2018

Share House

Participants of North Geelong Edge came together to perform a new original comedy that reminded us what it's like to be a young adult living in a share house today. Five opposing, unlike friends who contrast in characters, cultures and personal troubles brought to light the misfortune and triumph that comes hand-in-hand with growing up in a transforming society.

Wonderfully authentic and original story – Audience Member



Performances: 1

Participants: 5

Audience: 100

Creative team: Krystalla Pearce, Silacan Toprak, Kiril Stamenkov, Rexson Pelman, Hoang Tran Nguyen

Venue: Courthouse Youth Arts, Geelong

Supported by: City of Greater Geelong, Victorian Government, Geelong Community Foundation, Creative Victoria

Date: 22 November 2018

2K

Participants of North Geelong Edge performed an original comedy featuring a series of unfortunate encounters faced by 2K, a young man living in Geelong. His girlfriend falls pregnant, his friends can't fight to save themselves, Jo Po's car won't start, and the only person who will offer him a job is his notorious half-brother, 5K.

I really liked that young people came out of their comfort zone. The story had a strong message and good humour – Audience Member



Performances: 1

Participants: 10

Audience: 100

Creative team: Dave Kelman, Dave Cuong Nguyen, Rexson Pelman, Eto Masoka, Alain Bakulikira, Alphonse Mulashe, Hoang Tran Nguyen

Venue: Courthouse Youth Arts, Geelong

Supported by: City of Greater Geelong, Victorian Government, Geelong Community Foundation, Creative Victoria

Date: 22 November 2018

'TIG

The Wyndham Edge ensemble created and performed a satirical adaptation of the Greek classic, *Antigone*. In their parallel universe, people of colour had privilege and white people were victims of racism. Featuring film, hip hop performances and comedy, the performance directly addressed the current world of politics and 'fake news'.

Excellent performance and delivery of an important issue in our society
– Audience Member



Performances: 1

Participants: 15

Audience: 60

Creative team: Dave Kelman, Betiel Beyin, Amarachi Okorom, Ror Akot, Natalie Lucic, Lily Fish, Hoang Tran Nguyen, Jane Rafe

Venue: Wyndham Cultural Centre

Supported by: Arts Assist, Wyndham City Council, Newsboys Foundation, Creative Victoria

Date: 5 October 2018

Lele, Butterfly

The Footscray Edge used *Antigone* as a vehicle to explore contemporary Samoan culture and how one person's actions can cause a butterfly effect throughout a community. Cultures collided and families divided as each character confronted the challenges of acting with truth and integrity in the midst of chaos.

It challenged me to be who I really am, showed me that my creative side deserves to come out and it gave me the strength to find myself – Participant



Performances: 1

Participants: 7

Audience: 130

Creative team: Penny Harpham, Daniel Nixon, Rexson Pelman, Jason Crick, Vanessa Gustilo

Venue: Amphitheatre, Footscray Community Arts Centre

Supported by: Victorian Government, Maribyrnong City Council, Creative Victoria

Date: 16 November 2018

Grace for Race

A group of 12 teenage girls formed WEYA's newest community youth theatre project, St Albans Edge. Together, the ensemble explored culture, girlhood, traditions and friendship in their remaking of *Romeo & Juliet*. After the performance, the ensemble invited audiences to share their favourite traditional dishes prepared by them and their families.

When you shut yourself off from people it's hard to realise how much you have in common. Talking about culture and our similarities and differences really makes you see how others live – Participant



Performances: 1

Participants: 12

Audience: 150

Creative team: Penny Harpham, Rexson Pelman, Amarachi Okorom, Michael Logo, Daniel Nixon, Rachel Lee, Brynna Lowen, Sami Obama

Venue: The Bowery, St Albans

Supported by: Victorian Government, Brimbank Community Fund, Brimbank City Council, Newsboys Foundation, Creative Victoria

Date: 8 December 2018

Caliban Tour

Caliban, first created and presented in 2016 by the Edge Ensemble at The Malthouse Theatre was remounted by the cast and directed by Penny Harpham in 2018. The ensemble performed in seven regional and outer-metro arts centres in Victoria. Traversing stories from Sudan, Samoa, Nigeria, Zimbabwe, Melbourne and Noongar country in Western Australia, *Caliban* adapted Shakespeare's *The Tempest*, reframing the central character as a young man whose home was destroyed by climate change; forcing him to seek asylum in Australia.



Performances: 8

Participants: 6

Audience: 696

Creative team: Penny Harpham, Georgia Symons, Owen Philips, Daniel Nixon, Jessica Hutton, Piper Huynh

Venue: Potato Shed (Drysdale), Riverlinks (Shepparton), Wyndham Cultural Centre (Wyndham), The Bowerly (St Albans), Bunjil Place (Narre Warren), The Wedge (Sale), Mildura Arts Centre (Mildura)

Supported by: Australia Council for the Arts, Creative Victoria, Besen Family Foundation

Dates: 14 – 31 May 2018

Tales from our Earth

Members of Geelong Edge and North Geelong Edge came together to perform in their hometown of Geelong during the annual Geelong After Dark festival. The performance had strong messages about social inclusion, and presented stories from Nigeria, Afghanistan and the Karen Province.

We did more than we expected. It was my first experience of street performance and I loved that – Participant



Performances: 2

Participants: 16

Audience: 200

Creative team: Dave Kelman, Krystalla Pearce, Rexson Pelman

Venue: Geelong City Centre

Supported by: Geelong After Dark, City of Greater Geelong

Date: May 2018

Antigone Interactive

Eight interactive school performances by Geelong Edge; explored contemporary racism, the balance of individual rights and the recent politics.

It was great to see our students finding their voices as the play unfolded. And especially to see some of our less engaged students responding the most powerfully. Credit goes to the actors who were brilliant – Northern Bay College Principal



Performances: 8

Participants: 12

Audience: 850

Supported by: Victorian Government, City of Greater Geelong, Geelong Community Foundation, Creative Victoria

Date: May – October 2018

Lear

This adaptation of *King Lear*, set in a utopian world run by teenagers, was envisioned by Victoria University Secondary College students. When Lear halved her empire between two new leaders, the community was divided for the first time. Under new reign, Utopia, that was created for peace, prosperity and equality, was suddenly under threat.

Love how a group of people, passionate about acting can come together to become a family. – Participant



Performances: 2

Participants: 30

Audience: 284

Creative team: Penny Harpham, Rexson Pelman, Amarachi Okorom, Michael Logo, Naomi Rukavina, Daniel Moulds

Venue: Victoria University Secondary College

Supported by: Victorian Government, Kimberley Foundation, Newsboys Foundation

Dates: 13 & 14 September 2018

Macbeth

An original re-imagining of Shakespeare's timeless classic by Manor Lakes College students. Set in a dystopian world, Macbeth works for the Warlord Duncan, keeping the peasants in line by munching on rat burgers. The witches say he can be King, but does he have the courage to seize his chance?

I just want to say thank you for helping us to build confidence, teaching us to give each other a chance and for putting together a fun performance that everybody who came enjoyed – Participant



Performances: 2

Participants: 16

Audience: 460

Creative team: Dave Kelman, Krystalla Pearce, Lily Fish, Anna Thomson, Craig Gungata, Kiril Stamenkov, Karima Madut

Venue: Manor Lakes P-12 College

Supported by: Victorian Government, Kimberley Foundation, Newsboys Foundation

Dates: 19 & 20 September 2018

Tales from Many Lands

All students, Prep to Grade 6, from Whittington Primary School performed fun folk stories from many different lands. A morning of tales, heroes, monsters, fools and fairies.

They all enjoyed themselves, had fun and did their best – Audience Member



Performances: 2

Participants: 170

Audience: 100

Creative team: Dave Kelman, Lily Fish, Victoria Ball, Jane Rafe, Natalie Lucic, May Sabet, Kiril Stamenkov

Venue: Whittington Library

Supported by: Victorian Government, Kimberley Foundation, Newsboys Foundation

Dates: 8 & 10 August 2018



Top: 2K Middle: *Share House*, Bottom: *Grace for Race* Promotional Material

PRESS AND PUBLICITY

ABC News

Geelong Edge, *Antigone*

Herald Sun, Scene

St Albans Edge, *Grace for Race*

Melbourne Spoken Word

Up Next Masterclass

Star Weekly

Wyndham Edge, 'TIG

Footscray Edge, *Lele*, *Butterfly*

St Albans Edge, *Grace for Race*

Surf Coast Times

Geelong Edge, *Antigone*

North Geelong Edge, *Share House & 2K*

SYN Radio: Arts Talk

Edge Ensemble, *Caliban*

Footscray Edge, *Lele*, *Butterfly*

St Albans Edge, *Grace for Race*

Wyndham Edge, 'TIG

Best piece of theatre I saw: Western Edge Youth Arts' three productions – Antigone, Lele, Butterfly and Grace for Race, all featuring the most incredible, passionate, talented and immediate performances by young actors who reinvigorated my belief in the power of the performing arts.

- Sarah Walker, Photographer



KEY PERFORMANCE INDICATORS

1: Young people make sense of the world they live in through art:

- 483 young people from Melbourne's western suburbs and Geelong engaged with the arts via participation in WEYA programs
- 21 CaLD emerging artists employed and mentored by WEYA
- Two intensive creative developments with emerging artist ensembles
- 21 CaLD emerging artists involved in the development of five new works
- 92 per cent of qualitative feedback affirming programs' effectiveness in engaging young people

2. Artistic practice is vibrant, relevant and accessible, putting culturally diverse arts practice centre stage:

- 76 per cent of participants from CaLD backgrounds
- Seven free programs, 10 original productions and 30 performances telling stories about diverse communities, for diverse audiences
- One original Australian work, toured in regional Victoria, created by CaLD young people
- Eight projects involving 34 independent professional artists to enrich and invigorate our practice
- Collection and analysis of evaluative data across all WEYA programs and projects
- 93 per cent of qualitative feedback indicates programs are relevant and accessible

3. National leader in arts education:

- 10 teachers across three disadvantaged schools developed their practice as a result of their collaboration with WEYA
- Advocacy through public forums, presentations, conferences and knowledge exchange
- Four projects engaging audiences and communities in new arts education processes
- Projects and programs supported by strong partnerships with three schools, four local councils and three community organisations

4. Well governed and financially sustainable organisation:

- 2018 budget surplus of \$4,887 and eight per cent increase in reserves
- 31 per cent income from sources other than government grants
- 15 funding partners that have continued to support WEYA beyond first year
- Annual review of Strategic Plan completed
- Zero breach of governance and financial requirements
- 100 per cent of total performance were free for audiences

The masterclass presenters made theatre seem more accessible, such that as long as you have original ideas, creative instinct, drive and collaborated, it was possible. As a POC, this was really important as theatre previously seemed inaccessible unless you started from a young age or had many connections.
– Up Next Masterclass Participant



Craig Gunguta in *Antigone*



Amarachi Okorom in *Caliban*
13

PARTNERS AND SUPPORTERS

Government

Australia Council for the Arts
Brimbank City Council
Creative Victoria (Organisational Funding)
Creative Victoria (Touring)
City of Greater Geelong
Department of Education and Training
Department of Health and Human Services
Department of Premier and Cabinet
Maribyrnong City Council (Organisational and Project Funding)
Victorian Multicultural Commission
Wyndham City Council

Program Partners

Arts West
Courthouse Youth Arts
Diversitat
Footscray Community Arts Centre
Hoppers Crossing Resource Centre
Manor Lakes P-12 College
North Geelong Secondary College
Northern Bay College
St Albans Community Arts Centre
Victoria University Secondary College
Westside Circus
Whittington Primary School
Wyndham Cultural Centre

Foundations and Trusts

Arts Assist
Besen Family Foundation
Brimbank Community Foundation
Geelong Community Foundation
Give Where You Live
Lord Mayors Charitable Foundation
Newsboys Foundation
Sidney Myer Fund
The Kimberley Foundation



North Geelong Edge participants in 2K

2018 WESTERN EDGE YOUTH ARTS TEAM

Board

Dr. Angela O'Brien, Chair
Jock Jeffries, Treasurer
Irena Baric, Vice Deputy
Mary Musolino

Nikita Gossain
Sue Russell (Outgoing)
Vanessa O'Neill
Vincent Shin

Staff

Dr. Dave Kelman, Artistic Director
Sally Farr, General Manager
Penny Harpham, Associate Director
Gayathri K, Marketing and Admin Coordinator
Kendra Keller, Marketing Coordinator
Siabh O'Mara, Bookkeeper

Teaching Artists

Anna Thomson
Jane Rafe
Katy Maudlin

Kimberley Twiner
Krystalla Pearce
Lily Fish

Key Contractors

Aaron Walker, Photographer
Jenny Smith, Salesforce Technician
Jorge de Araujo, Photographer (Artificial Studios)
Pier Carthew, Photographer
Rachel Main, Videographer
Sam Orchard, Videographer (Artificial Studios)
Sarah Walker, Photographer
Tom Francis, Graphic Designer (Pineapple Creative)

Artists and Designers

Amy Macpherson, Choreographer
Brynna Lowen, Set & Costume Designer
Callum Watson, Music
Daniel Moulds, Set & Costume Designer
Daniel Nixon, Sound Composition & Designer
Dave Cuong Nguyen, Writer
Georgia Symons, Writer
Hamish Smithers, Quarter Acre Block
Hoang Tran Nguyen, Film & Animation
Jamieson Pearce, Film Maker
Jason Crick, Lighting Designer
Jessica Hutton, Stage Management & Lighting Designer
Katherine Branch, Costume Designer
Lucy Jones, Music Facilitation

Artists and Designers (cont'd)

Lucy Tan, Quarter Acre Block
Naomi Rukavina, Lighting & Sound Designer
Owen Phillips, Set & Costume Designer
Rachel Lee, Lighting Designer
Sami Obama, Choreographer

Up Next Masterclass Artists

Adena Jacobs
Beng Oh
Candy Bowers
Dan Koop
Jamie Lewis
Jane Miller
Jo Dunbar

Katrina Cornwell
Krystalla Pearce
Lyndall Grant
Lily Fish
Morgan Rose
Sista Zai
Stephen Nicolazzo

Emerging Artists

Alain Bakulikira
Alphonse Mulashe
Amarachi Okorom
Craig Gunguta
Ebony McGuire
Eto Masoka
Finn Lloyd
Irene Bakulikira
Karima Madut
Kiril Stamenkov
Matthew Healy

May Sabet
Michael Logo
Natalie Lucic
Piper Huynh
Shinaya Tuari
Si-Mone Liew
Silacan Toprak
Rexson Pelman
Ror Akot
Victoria Ball

Community Youth Theatre Ensembles

Edge Ensemble
Footscray Edge
Geelong Edge

North Geelong Edge
St Albans Edge
Wyndham Edge

School Residency Programs

Manor Lakes P-12 College
North Geelong Secondary College
Victoria University Secondary College
Whittington Primary School



Top: Craig Gunguta, Middle: Silacan Toprak, Finn Lloyd, Bottom: Irene Bakulikira, Kiril Stamenkov in *Antigone*



Top: Marcie Di Bartolomeo, Middle: Michael Logo, Bottom: Vanessa Gustilo in *Lele, Butterfly*

Western Edge Youth Arts Inc. Committee's Report

Committee members submit the financial report of the Western Edge Youth Arts Inc, for the financial year ended 31 December 2018.

Committee Members

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

Professor Angela O'Brien (Chair)
Jock Jeffries (Treasurer)
Sue Russell (outgoing)
Vincent Shin
Vanessa O'Neil
Mary Musolino
Nikita Gossain
Irena Baric (Vice Chair)

Principal Activities

The principal activities of the association during the financial year were:

Promotion and Development of arts education and theatre practice with young people.

Significant Changes

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

Operating Result

The profit for the year ended 31 December 2018 amounted to **\$4,887**

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

Angela O'Brien

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Angela O'Brien

Jock Jeffries

.....
Jock Jeffries

3/19/2019

.....
Date

Western Edge Youth Arts Inc. Declaration by Officers of the Association

The officers of the Association have determined that the Association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, these special purpose financial statements have been prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee as set out in the accompanying financial report:

1. The accompanying Statement of Comprehensive Income, Statement of Financial Position, Statement of Cash Flows and Notes to the Financial Statements dated 31 December 2018, comprising the "Special Purpose Financial Statements" present fairly the state of affairs as at that date, and the results of operations for the year then ended;
2. The attached financial statements and notes thereto comply with the Australian Charities and Not-for-profits Commission Act 2012, the Accounting Standards as described in Note 1 to the financial statements, the Australian Charities and Not-for-profits Commission Regulation 2013 and other mandatory professional reporting requirements;
3. The attached financial statements and notes thereto give a true and fair view of the Association's financial position as at 31 December 2018 and of it's performance for the financial year ended on that date; and
4. The Committee has reasonable grounds to believe that Association will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Committee of Management made pursuant to section 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulation 2013.

Angela O'Brien

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Angela O'Brien

Jock Jeffries

.....
Jock Jeffries

3/19/2019

.....
Date

Western Edge Youth Arts

Statement of Comprehensive income For the year ended 31 December 2018

| Income from ordinary activities | 2018 | 2017 |
|---|------------|------------|
| Earned Income: | | |
| Performance Income | \$ 30,767 | \$ 4,761 |
| Project Delivery Fees | \$ 53,550 | \$ 19,700 |
| Government Grants and Subsidies (5): | | |
| Federal Grants | \$ 43,000 | \$ 29,700 |
| State Grant | \$ 249,533 | \$ 189,900 |
| Local Grants | \$ 89,382 | \$ 67,789 |
| Corporate and Private Giving | | |
| Philanthropic Trusts (6) | \$ 81,727 | \$ 97,343 |
| Donations and Fundraising | \$ 1,950 | \$ 2,324 |
| Other Revenue: | | |
| Interest Income | \$ 1,379 | \$ 990 |
| Merchandise Income | \$ 304 | \$ 0 |
| Total Income: | \$ 553,593 | \$ 412,508 |

| Expenses from ordinary activities | 2018 | 2017 |
|-----------------------------------|------------|------------|
| Wages, Fees & Allowances | \$ 438,979 | \$ 298,949 |
| Production & Program Operating | \$ 41,312 | \$ 57,361 |
| Marketing & Promotion | \$ 18,800 | \$ 17,889 |
| Administration & Infrastructure | \$ 49,615 | \$ 33,828 |
| Total Expenses | \$ 548,706 | \$ 408,027 |
| Net Surplus for the year | \$ 4,887 | \$ 4,481 |

Western Edge Youth Arts

Statement of Financial Position

For the year ended 31 December 2018

| | 2018 | 2017 |
|----------------------------------|------------|------------|
| Current Assets: | | |
| Cash and Cash Equivalents | \$ 176,865 | \$ 136,915 |
| Financial Assests (1c) | \$ 51,797 | \$ 50,639 |
| Trade and other receivables | \$ 6,275 | \$ 32,010 |
| Prepayments | \$ 1,083 | \$ 1,083 |
| Total Current Assets | \$ 236,020 | \$ 220,647 |
| Non-Current Assets: | | |
| Property Plant & Equipment (2) | \$ 142 | \$ 380 |
| Deposits Paid | \$ 1,131 | \$ 1,083 |
| Total Non-Current Assets | \$ 1,273 | \$ 1,463 |
| Total Assets | \$ 237,293 | \$ 222,110 |
| Current Liabilities | | |
| Provisions (3) | \$ 27,501 | \$ 17,708 |
| Grants Received in advance | \$ 134,254 | \$ 144,214 |
| Trade and other payables (4) | \$ 15,054 | \$ 4,591 |
| Total Current Liabilities | \$ 176,809 | \$ 166,513 |
| Total Liabilities | \$ 176,809 | \$ 166,513 |
| Net Assets: | \$ 60,484 | \$ 55,597 |
| Equity: | | |
| Retained Profits | \$ 60,484 | \$ 55,597 |
| Total Equity | \$ 60,484 | \$ 55,597 |

Western Edge Youth Arts

Statement of Changes in Equity

For the year ended 31 December 2018

| | 2018 | 2017 |
|---|------------------|------------------|
| Retained earnings: | | |
| Balance at 1 January | \$ 55,597 | \$ 55,116 |
| Surplus/ (Deficit) attributable to entity | \$ 4,887 | \$ 4,481 |
| Balance as at 31 Dec | \$ 60,484 | \$ 55,597 |

Western Edge Youth Arts

Statement of Cash Flows

For the year ended 31 December 2018

| | 2018 | 2017 |
|--|-------------------|-------------------|
| Cash Flows from Operating Activities: | | |
| Receipts from operations | \$ 567,989 | \$ 447,403 |
| Interest received | \$ 1,379 | \$ 990 |
| Payments to suppliers and employees | \$ (528,260) | \$ (417,598) |
| Net Cash inflow from operating activities (5) | \$ 41,108 | \$ 30,795 |
| Net increase / (decrease) in Cash Held | \$ 41,108 | \$ 30,795 |
| Cash and Cash Equivalents as at 1 January | \$ 187,554 | \$ 156,759 |
| Cash and Cash Equivalents as at 31 December (5) | \$ 228,662 | \$ 187,554 |

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2018

1. Summary of Significant Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

(a) Basis of Preparation

The Committee have prepared the financial report on the basis that the association is not a reporting entity as there are unlikely to exist users who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this "Special Purpose Financial Report" has been prepared for the purposes of complying with the Australian Charities and Not for Profits Commission Act 2012 requirements to prepare and distribute financial statements to the members of Western Edge Youth Arts.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of:

AASB 101 Presentation of Financial Statements

AASB 107 Statement of Cash Flows

AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors

AASB 1048 Interpretations and Application of Standards

AASB 1054 Australian Additional Disclosures

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where stated, current valuations of non-current assets.

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

(b) 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.

(c) Financial Assets

Term deposits with original maturities of more than three months and less than twelve months are recorded as current financial assets.

(d) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs.

e) Property, Plant and Equipment

Property, plant and equipment are carried at cost, independent or committees' valuation. All assets excluding freehold land, are depreciated over their useful lives to the association.

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2018

(f) Taxation

The Association is exempt from income tax pursuant to the Income Tax Assessment Act 1997. Accordingly, Australian Accounting Standard AASB 112 has not been applied and no provision for income tax has been included in the financial reports.

(g) Revenue and Other Income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the entity and specific criteria relating to the type of revenue as noted below, has been satisfied. Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

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

Interest Revenue

Interest is recognised using the effective interest method.

h) 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 (ATO). In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable.

The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

i) Grants Received in Advance

Grant income received during the financial period that relate to a program that will be delivered in future financial periods are recognised as a liability in the statement of financial position and is then transferred to income in the financial period the program is delivered.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2018

| | 2018 | 2017 |
|--|-----------|-----------|
| 2. Property Plant and Equipment | | |
| Office Equipment | | |
| At cost | \$ 17,452 | \$ 17,452 |
| Accumulated depreciation | \$ 17,310 | \$ 17,072 |
| | \$ 142 | \$ 380 |

| | 2018 | 2017 |
|----------------------------------|-----------|-----------|
| 3. Provisions | | |
| Provision for Annual Leave | \$ 15,091 | \$ 6,363 |
| Provision for Long Service Leave | \$ 12,410 | \$ 11,345 |
| | \$ 27,501 | \$ 17,708 |

| | | |
|------------------------------------|-----------|----------|
| 4. Trade and Other Payables | | |
| Trade Payables | \$ 965 | \$ 273 |
| Payroll Accrual | \$ 1,836 | \$ 1,364 |
| GST Payable | \$ 12,253 | \$ 2,954 |
| | \$ 15,054 | \$ 4,591 |

| | 2018 | 2017 |
|---|------------|------------|
| 5. Cash Flow information | | |
| Reconciliation of cash and cash equivalents at the end of the year: | | |
| Cash on hand | \$ 176,865 | \$ 136,915 |
| Financial Assets | \$ 51,797 | \$ 50,639 |
| | \$ 228,662 | \$ 187,554 |

| | | |
|---|------------|------------|
| Reconciliation of operating surplus for the year to net cash flow from operations | | |
| Operating Result | \$ 4,887 | \$ 4,481 |
| Non-cash flows in operating result: | | |
| Depreciation | \$ 238 | \$ 238 |
| Changes in assets and liabilities: | | |
| (Increase)/Decrease in Trade and Other Receivables | \$ 25,735 | \$ 26,290 |
| (Increase)/Decrease in Other Assets | \$ (48) | \$ (2,166) |
| Increase/(Decrease) in Trade and Other Payables | \$ 10,463 | \$ 323 |
| Increase/(Decrease) in Provisions | \$ 9,793 | \$ (7,966) |
| Increase/(Decrease) in Income Received in Advance | \$ (9,960) | \$ 9,595 |
| Cash flows from operating activities | \$ 41,108 | \$ 30,795 |

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2018

6. Grants and subsidies received

Federal

| | |
|--------------------------------|-----------|
| Australia Council for the Arts | \$ 43,000 |
| Total | \$ 43,000 |

State

| | |
|---|------------|
| Creative Victoria | \$ 102,100 |
| Victorian Department of Education | \$ 44,200 |
| Victorian Department of Health & Human Services | \$ 35,333 |
| Victorian Department of Premier and Cabinet | \$ 65,000 |
| Victorian Multicultural Commission | \$ 2,900 |
| Total | \$ 249,533 |

Local

| | |
|-------------------------|-----------|
| City of Greater Geelong | \$ 6,000 |
| City of Maribyrnong | \$ 64,746 |
| Wyndham City Council | \$ 18,636 |
| Total | \$ 89,383 |

Philanthropic Trusts

| | |
|---|-----------|
| Besen Family Foundation | \$ 8,000 |
| Give Where You Live Foundation | \$ 15,000 |
| Geelong Community Foundation | \$ 10,000 |
| Lord Mayors Charitable Fund | \$ 11,000 |
| The Kimberley Foundation | \$ 15,000 |
| The Newsboys Foundation | \$ 22,000 |
| Arts Assist (Wyndham Cultural Foundation) | \$ 2,272 |
| Total | \$ 83,727 |

Western Edge Youth Arts Inc.

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



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INDEPENDENT AUDITOR'S REPORT FOR WESTERN EDGE YOUTH ARTS INC.

Auditor's Opinion

We have audited the financial report, being a special purpose financial report, of Western Edge Youth Arts Inc. for the year ended 31 December 2018, comprising the statement of financial position, statement of comprehensive Income, statement of changes in equity and statement of cash flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information, and the responsible persons' declaration.

In our opinion, the financial report of Western Edge Youth Arts Inc. has been prepared in accordance with the requirements of the Associations Incorporations Reform Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- giving a true and fair view of the registered entity's financial position as at 31 December 2018 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the entity in accordance with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor's Report Thereon

The Responsible Persons' of the entity are responsible for the other information. The other information comprises the information included in the entity's annual report for the year ended 31 December 2018, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we will communicate the matter to the Responsible Persons.



CHARTERED ACCOUNTANTS
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Western Edge Youth Arts Inc.

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

The Responsibility of the Responsible Persons for the Financial Report

The responsible persons of the entity are responsible for the preparation and fair presentation of the financial report, and have determined that the accounting policies used and described in Note 1 to the financial statements, which form part of the financial reports, are appropriate to meet the financial reporting requirements of the members, the Associations Incorporations Reform Act 2012 and of the Australian Charities and Not-for-profits Commission Act 2012. The responsible persons' responsibility also includes such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Responsible Persons are responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Responsible Persons either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so. Those charged with governance are responsible for overseeing the entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Committee website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

Basis of Accounting and Restriction and Distribution of Use

Without modifying our opinion, we draw attention to the fact that the financial report is prepared to assist Western Edge Youth Arts Inc. Inc to comply with the financial reporting provisions of the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporations Reform Act 2012. As a result, the financial report may not be suitable for another purpose.

Not for Profit Accounting Specialists

38 Surrey Road
KESWICK SA 5035



Nicholas Matsis CPA
Registered Company Auditor No 77466

Dated: 22 March 2019



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ARTS WEST

Western Edge Youth Arts is proud to be part of Arts West, a unique alliance of arts organisations which reflects the exciting, vibrant and diverse arts and culture thriving in Melbourne's inner west.

Photography: Aaron Walker,
Jorge de Araujo, Pier Carthew,
Sarah Walker

Design: Tom Francis, Pineapple Creative

