

The image features a dark blue background with several bright blue spotlights. In the foreground, a young woman in a white dress stands on a stage, surrounded by a group of young people who are kneeling or crouching around her. The floor is covered with confetti. In the top right corner, there is a yellow and red graphic element containing the text 'WESTERN EDGE YOUTH ARTS'.

**WESTERN
EDGE
YOUTH
ARTS**

**ANNUAL
REPORT
2019**

Patience Pyne in *Orpheus & Eurydice*

ABOUT WESTERN EDGE YOUTH ARTS

Western Edge Youth Arts (WEYA) is a not-for-profit arts organisation, working with young people from the western suburbs of Naarm (Melbourne). Each year we engage with approximately 400 young people, 35 artists, and partner with a range of community organisations, and the local, state and federal government, to deliver workshops, performances and other creative projects.

Propelled by the values of inclusivity, access, equity, respect, transparency, and safety, WEYA provides safe spaces for young people from Melbourne's west to step into their power, and tell their own stories in their own way with their own voice. We construct supportive pathways for young people to achieve creative agency, learn new artistic practices and develop leadership skills.

In 2019, WEYA delivered three core programs: In-School Residencies, creating original performances with over 136 students; the Community Youth Theatre Program, delivering weekly open-access theatre-making workshops

and a public performance outcome in Footscray, St Albans, and Wyndham; and the Professional Development Program, providing employment, training and mentoring opportunities for underrepresented emerging artists.

Together, these programs form an integrated program pathway that offers entry points for young people at any stage of their development and builds towards an exit point for those who want to pursue a career in the creative industries.

WEYA collaborates with professional artists to create original productions, deliver masterclasses and provide mentorship for young people. We also employ Support Artists from the community to help deliver our programs alongside staff, providing on-the-job training and mentorship.

Western Edge Youth Arts is unified behind one purpose: to shift the cultural narrative of this country. We are at the edge of the city but we are the centre of the conversation.



Amarachi Okorom, Natalie Lucic, Michael Logo, Sami Obama, Vanessa Gustilo and Leigh Lule onstage at Future Echoes Festival

CHAIR'S REPORT

In 2019 Western Edge Youth Arts continued to forge ahead, drawing on the strengths and achievements of its proud history, while developing new ideas and structures for a sustainable future. This rich and diverse program would not be possible without the generous support of individual donors, sponsors, philanthropic organisations and government support and I would like to thank them all for generously supporting us to achieve our vision. As we continue to diversify avenues for seeking financial investment, we acknowledge the essential support of these individuals and bodies.

The Board and executive initiated a new Strategic Plan for 2020-2024. This Plan is a living document, a planning tool with a clear set of priorities, and a framework with measurable outcomes. Importantly, it balances vision with viability to address the very real challenges that are present and foreseeable; human resourcing, wellbeing, and sustainability. I would like to thank everyone involved in the Plan's evolution, the extraordinary time and effort that our executive team engaged in, resulting in a document that will deliver 2020 and 2021 as milestone years in WEYA's history.

I would sincerely like to thank my fellow board members for their continued commitment to WEYA. We are fortunate to enjoy strategic and knowledgeable leadership from people working in several professions. I would especially like to acknowledge the amazing contributions of Angela O'Brien, previous Chair and long serving Board Member, and Sue Russell, both of whom retired from the Board after many years of service. We welcomed Alex Cousner, Sherry-Rose Bih Watts and Tania Cañas as new Board members this year.

On behalf of the Board I'd especially like to thank all of those who dedicate themselves to delivering our many programs; our small but brilliant team of staff, our highly skilled artists, and the young people who are at the heart of what we do.

The Board is very excited to welcome our visionary and exceptional new artistic leadership team, co-Artistic Directors Tariro Mavondo and Penny Harpham. Together, they bring over two decades of multifaceted artistic experience, working intersectionally in both community and industry.

Sadly, our CEO Sally Farr resigned at the end of 2019. Sally commenced working with WEYA in August 2013 and held many positions throughout her time with the company. I acknowledge Sally's significant contribution to WEYA and thank her for dedication and commitment over many years.

In 2020 we aim to: consolidate and settle our operations with our new executive team; continue to deliver and expand the In-School Residencies and Community Youth Theatre programs; extend our professional development program, and build on our 2020-2024 Strategic Plan, "Edge of the city, centre of the conversation".

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.

Jock Jeffries

Chair

CO-ARTISTIC DIRECTORS' REPORT

2019 was a year of transition and change for WEYA. We were appointed as the new co-Artistic Directors of the company in July, and we farewelled outgoing Artistic Director Dr Dave Kelman and CEO Sally Farr. Respecting the great legacy of WEYA's past, we built on the core programming of the organisation, increasing participation rates across all In-School Residencies and Community Youth Theatre Programs, growing audiences across the west and continuing to develop new partnerships and pathways with the arts and community sector.

As Associate Director, Penny Harpham led the first half of the year, starting with a new partnership with Signal Arts. Penny facilitated a two-week theatre intensive for their popular Signal Summer program, bringing together 20 young people from across Melbourne and culminating in an open-air showing by the banks of the Yarra. After the success of this intensive we were invited back again in 2020 with Tariro Mavondo as the lead facilitator. This is an exciting new partnership with one of the country's leading youth arts organisations which we hope to build on in the years to come.

In April we hosted our second Up Next Masterclass Series, providing the opportunity for young people from all across the west to learn from and work with ten of Australia's leading artists and practitioners, including Jacob Boehme, Sherilee Hood, Angharad Wynne-Jones, Emma Valente and Patricia Cornelius and Susie Dee. Our ongoing In-School Residency Programs doubled in participation rates in both Victoria University Secondary College (VUSC) and Manor Lakes College P-12. In our fourth year at VUSC, 56

students participated in the after-school production of Orpheus and Eurydice, both in performance and creative crew roles, including stage management, technical operations, visual art design, music composition and performance.

WEYA also delivered a tailored Othello workshop to 150 Grade 10 students at VUSC. Students had the opportunity to watch, learn and perform alongside two of the country's leading actors, Terry Yeboah (The Lion King) and Kevin Hofbauer (Rush, Playing for Keeps).

Our partnership with Manor Lakes College was strengthened in 2019 with 30 students devising and performing a new adaptation of Romeo and Juliet which explored self-love and self-discovery amid teenage angst, competition and fear.

In October, we were invited to perform for Arts Centre Melbourne's inaugural Future Echoes Festival, a new annual festival of performance made by and with young artists. Tariro Mavondo lead our flagship Edge Ensemble in a showing of innovative works-in-progress that explored themes of homogeneity, technology, climate change, connection to land and culture, and the unique experience of living in the western suburbs of Melbourne. The ensemble opened the evening with a multi-lingual Acknowledgement of Country, paying respects to First Nations people and paying homage to their own ancestors through their mother tongue. The ensemble also experimented with a trail-blazing new approach to a post-show Q&A which saw the young artists lead the audience to unpack their own positionalities and interrogate and discuss the ways they were receiving and responding to the work.

Our large-scale project of 2019 was *The Watching* – a genre-bending original new work that brought participants from three of our Community Youth Theatre Programs together. *The Watching* was a new, original devised work that commented on the communal experience of viewing and challenged the audience to reflect on the provocation: ‘viewers cannot stay observers’. Shifting between supernatural thriller, mafia noir and a 1700s period drama, *The Watching* explored how art helps us reflect on the past, engage in the present and envision a future where we are all written into the story. *The Watching* was a huge success, attracting diverse audiences to The Bowery Theatre in St Albans, FCAC for Due West Festival and Wyndham Cultural Centre in Werribee.

Outgoing Artistic Director Dr Dave Kelman led two projects in Geelong – a showing of *Waiting for Something Better* by the Geelong Edge and *World*

of Denial, *World of Change* with Northern Bay College. Both productions delved into the urgency of climate change which provided an opportunity for young people from the west to engage with the global conversation.

We would like to thank our Lead Artists for their brilliant work in 2019 – Rexson Pelman, Chanella Macri, John Mark Desengano, Dr Dave Kelman, Katherine Branch, Hoang Trang Nguyun and Jane Raffe. We would also like to acknowledge the passion and commitment of our Support Artists, creative teams, WEYA Board members and core staff, partners, sponsors, venues, local councils and audiences. We are so excited to be leading WEYA for this next chapter and can’t wait to show you all what we have in store for 2020 and beyond.

Tariro Mavondo and Penny Harpham
co-Artistic Directors



Achela Chok in *The Watching*

473 young people participated in programs

14 emerging artists employed (aged 17 – 25)

1790 total audiences

36 artists and project staff employed

\$462,977 turnover

201 workshop sessions

16 funding and project partners

33% increase in private and philanthropic giving

7 new Australian works

2091 people engaging with online content reflecting young people's stories



PROGRAMMING AND PRODUCTIONS

Orpheus & Eurydice

In-School Residency

In our fourth year in residency at Victoria University Secondary College we created our most epic production yet. 56 students participated in our after-school program, adapting the ancient Greek myth of Orpheus and Eurydice into an original new script that used song, physical theatre, and even a bit of rugby to explore the slippery slope between pride and privilege, holding on and letting go, love and possession.

I learnt so much about how important it is to trust each other as a community and ourselves as individuals. To follow our instincts and make big offers and use our voices advocating for the stories and ideas that matter to us.

-VU student



Performances: 3
Dates: 28 & 29 August
Participants: 56
Audience: 300
Creative Team: Penny Harpham, Rexson Pelman, Michael Logo, Amarachi Okorom, Moeitaga Anae, Rachel Lee, Bethany J Fellows
Venue: Victoria University Secondary College
Supported by: Kimberley Foundation, Newsboys Foundation, Victorian Government, VU Secondary College

Romeo & Juliet

In-School Residency

Our second year at Manor Lakes College saw our numbers double from 2018, with over 30 students adapting Shakespeare's classic tragedy into a teen rom-com that explored class, peer pressure, compassion and of course, love. The dripping-rich Capulets dominated the school over the daggy, big-hearted Montagues, but when Romeo and Juliet danced together at a school masquerade, the schoolyard dynamics were irrevocably changed, proving that love has no price tag.

I was moved seeing my daughter projecting her confidence... I wish I'd had such opportunities at their age. I hope this is a platform for continued self-discovery and self-confidence.

- Audience member



Performances: 3
Dates: 18 & 19 September
Participants: 30
Audience: 200
Creative Team: Penny Harpham, Sila Toprak, Leigh Lule, Amarachi Okorom, Rachel Lee, Daniel Nixon, Brynna Lowen
Venue: Manor Lakes College P-12
Supported by: Kimberley Foundation, Newsboys Foundation, Victorian Government, Manor Lakes College P-12

World of Denial, World of Change

In-School Residency

In our first year at Northern Bay College, we engaged fifty students to tackle the impacts of climate change on our environment through film, animation, visual art and zombies! This compelling cross-disciplinary, multi-media performance gave a platform for young people from the west to unpack the biggest issues of today.

It makes you look forward to coming to school.

- NBC participant



Performances: 3
Participants: 50
Audience: 100
Creative Team: Dave Kelman, Katherine Branch, Hoang Trang Nguyen
Supported by: Victoria State Government, Newsboys Foundation, Kimberley Foundation, Northern Bay College

Othello Workshops

In-School Residency

Over two days, a team of WEYA's teaching artists worked with VUSC to help Year 10 English students bring their syllabus to life. Professional actors performed key scenes of Shakespeare's *Othello* for the students and then facilitated exercises in improvisation, physical theatre, monologue, and ensemble scene work to explore the key themes of the play. By the end of the workshop, all 150 students had a thorough understanding of the complexities and relevance of *Othello* for a contemporary audience and were able to comfortably perform Shakespeare in front of their peers and staff.

Recreating the scenes from Othello in modern day language helped me to understand Shakespearean language better.

-VUSC student

The workshops were both inspiring and engaging. They brought to life a past world and connected this to the modern world of our students.

- VUSC teacher



Workshops: 3
Participants: 150
Creative Team: Penny Harpham, Kevin Hofbauer, Terry Yeboah, Michael Logo
Venue: Victoria University Secondary College
Supported by: Kimberley Foundation, Newsboys Foundation, Victorian Government, VUSC

Signal Summer

Partnership with Signal Arts

WEYA facilitated a ten day theatre and performance workshop that engaged participants from all over the city, inviting them to explore theatre as a tool for personal expression and political discussion. As an ensemble, participants devised a short performance that premiered at the SIGNAL Summer showcase on the banks of the Yarra River. First Nations artist Neil Morris opened the workshop program, and guest artists Jamie Lewis, Katrina Cornwell and Sista Zai Zanda lead specialised workshops in autobiographical storytelling, physical theatre and spoken word.

So great! I loved that we got to create and perform our own stories.

- Signal Participant



Performances: 1
Date: January 15 - 26
Participants: 20
Audience: 300
Creative Team: Penny Harpham, Michael Logo, Amarachi Okorom, Alain Bukulikira
Venue: Signal Arts
Supported by: City of Melbourne

Future Echoes Festival

Partnership with ACM

WEYA's flagship Edge Ensemble participated in the inaugural Future Echoes festival at the Arts Centre Melbourne. Their performance featured a short documentary, made in collaboration with South Sudanese filmmaker Ezeldin Deng, and a series of devised scenes and spoken word pieces exploring themes such as climate change, the impact of technology, and the homogenisation of cultures and identities. To close the showing, the ensemble led a Q&A and invited the audience to join them on stage for a dance party.

The work will go a long way to transforming the meaning of 'general public' to refer to a diverse range of people including us people of colour!"

- Audience Member



Performances: 1
Dates: October 24
Participants: 6
Audiences: 80-100
Creative Team: Lead Artist Tariro Mavondo, Dan West, Neisha, Justyn Koh, Ezeldin Deng
Venue: Fairfax Studio, Arts Centre Melbourne
Supported by: Arts Centre Melbourne

Scent of the Night at Geelong After Dark

Community Youth Theatre

Devised by the Geelong Edge ensemble, Scent of the Night took Geelong After Dark audiences on a sensory journey into the cultural diversity of Geelong. An interactive, site-specific performance that traversed Africa to Woolworths via the laneways of the city.

This show helped me come out of my comfort zone.

- Geelong Edge participant



Performances: 1
Participants: 10
Audience: 100
Creative Team: Dave Kelman
Venue: Little Malop St, Geelong
Supported by: Victoria State Government, Newsboys Foundation, Kimberley Foundation, Northern Bay College

Waiting for Something Better

Community Youth Theatre

Inspired by Samuel Beckett's Waiting for Godot, this original performance is a tragi-comic tale about love, hate and survival. Written by the members of the North Geelong ensemble and featuring original rap and music by the cast, Waiting for Something Better used humour to make sense of the senseless world we're living in, offering joy and hope over despair and defeat.

I was not restricted by any particular theme or topic: I was free to use my imagination and creatively reflect issues that I deeply care about.

- North Geelong participant



Performances: 1
Date: 25 July
Participants: 15
Audience: 100
Creative Team: Dave Kelman, Sila Toprak, Alphonse Mulashe, Eto Masoka, Alain Bukulikira
Venue: fORT Youth Centre
Supported by: Victoria State Government, City of Greater Geelong, Give Where You Live Foundation

The Watching

Community Youth Theatre

CYTP participants from St Albans, Wyndham and Footscray collaborated to create an epic genre-bending original work called The Watching, featuring stories from reimagined TV shows woven together with the stories of the people who watched the TV shows.

The TV show storylines interrogated the lack of CALD actors and stories represented on our screens, while the 'real world' action explored important issues like queerness, feminism, loyalty, teenage pregnancy, and the suicide rates among young black men.

Initially I viewed [theatre] as a very straight-forward, cookie-cutter like structure, but now I know theatre can actually be very different stylistically but still flow beautifully.

- CYTP participant



Performances: 3
Dates: November 9, 16 & 19
Participants: 36
Audience: 600
Creative Team: Penny Harpham, Chanella Macri, Rexson Pelman, John Marc Desegano, Sami Obama, Natalie Lucic, Ror Akot, Eto Masoka, Vanessa Gustilo, Rachel Lee, Charlotte Lane, Mohammed Kombra, Tennessee Mynott-Rudland.
Venue: The Bowery Theatre, Footscray Community Arts Centre, Wyndham Cultural Centre
Supported by: Wyndham Arts Assit, Besen Family Foundation, Due West Festival, FCAC, Kimberley Foundation, Newsboys Foundation, Brimbank City Council, Maribyrnong City Council, Wyndahm City Council, Victoria State Government



Top: Manor Lakes College *Romeo & Juliet*
Middle: VUSC *Orpheus & Eurydice*
Bottom: Ella Hill, Ella Jansen and Tallis Yaula in *The Watching*



Top: Vanessa Gustilo and Leigh Lule onstage at Future Echoes Festival
Bottom: Masterclass participants with Shiralee Hood

PRESS AND PUBLICITY

Australian Arts Review

Western Edge Youth Arts announces co-Artistic Directors
July 29, 2019

ArtsHub

Western Edge Youth Arts Farewells CEO
December 15, 2019

Broadway World

Western Edge Youth Arts Announce Co-Artistic Directors
July 26, 2019

Future Echoes Comes to Arts Centre Melbourne
September 20, 2019

Mirage News

Stellar Summer Showcase set to transform Signal
January 21, 2019

Star Weekly

Theatre pair give western ensemble a winning edge
August 14, 2019

Watch Youth Show
November 6, 2019

“Truganina resident Amarachi Okorom, 22, will perform in the show. Okorom, who is also a spoken word poet and writer, said *The Watching* was a “subtle commentary on representation in the media.”

The Age

Tapping young voices for future echoes
Oct 22, 2019

“To my knowledge this is the first time all of these organisations have been presented together,” creative producer of Arts Centre Melbourne’s Young Connectors Program Pippa Bainbridge says of the line-up, which includes Ilbijerri Theatre Company, St Martins Youth Arts Centre, Outer Urban Projects, Western Edge Youth Arts, Express Media, and more.”



The Watching

KEY PERFORMANCE INDICATORS

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

- 473 young people from Melbourne's west and Geelong engaged with the arts via participation in WEYA programs
- Fourteen CALD emerging artists employed and mentored by WEYA
- Positive responses from evaluation processes indicate young people value creative outlets for exploration and expression:

"This year, I learnt how to express my thoughts and use my voice [and] my actions to generate a discussion."

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

- 70 per cent of participants from CALD backgrounds.
- Ten free programs, seven original productions and sixteen performances telling stories about diverse communities, for diverse audiences
- Ten projects involving 36 independent professional artists to enrich and invigorate our practice
- On a 10-point scale, participants rated the CYT program 9.1 for providing space and inspiration for creativity.

3. National leader in arts education:

- Four projects engaging audiences and communities in new arts education processes
- In-School Residency and workshop programs supported by strong partnerships with three schools, two community organisations and the State Government
- On a 10-point scale, student participants rated the program an average of 8.7 for providing new knowledge, ideas and insight.

4. Well governed and financially sustainable organisation:

- 2019 budget surplus of \$11,304 and eighteen per cent increase in reserves
- 42 per cent income from sources other than government grants
- 13 funding partners that have continued to support WEYA beyond first year
- New 2020-2024 Strategic Plan developed and approved by Board.



North Geelong Secondary College *World of Denial, World of Change*

PARTNERS AND SUPPORTERS

Government

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

Foundations and Trusts

Gandel Philanthropy
Geelong Community Foundation
Helen Macpherson Smith Trust
Myer Foundation and Myer Fund
Newsboys Foundation
The Kimberley Foundation
RE Ross Trust

Program Partners

Arts West
Diversitat
Footscray Community Arts Centre
Manor Lakes P-12 College
North Geelong Secondary College
The Bowery Theatre
Victoria University Secondary College
Wyndham Cultural Centre





Manor Lakes College *Romeo & Juliet*



Geelong Edge *Waiting for Something Better*



Community Youth Theatre Program *The Watching*

2019 WESTERN EDGE YOUTH ARTS TEAM

Board

Jock Jeffries, Chair
Irena Baric, Deputy
Alex Cousner, Treasurer
Tania Cañas
Sherry-Rose Bih Watts
Piper Huynh
Mary Musolino
Vanessa O'Neill
Vincent Shin

Staff

Sally Farr, CEO (outgoing)
Tariro Mavondo, co-Artistic Director
Penny Harpham, co-Artistic Director
Dr. Dave Kelman, Artistic Director (outgoing)
Gayathri K, Marketing and Admin
Coordinator (outgoing)
Fiona Spitzkowsky, Communications
Coordinator (from September)
Siabh O'Mara, Bookkeeper

Key Contractors

Jennifer Barry
Eleanor Boydell
Jorge de Araujo, Photographer and
Videographer (Artificial Studios)
Tom Francis, Graphic Designer (Pineapple
Creative)
Jenny Smith, Salesforce Expert
Sarah Walker, Photographer
Zii, Social Media Expert

List of Ensembles

Edge Ensemble
Footscray Edge
Geelong Edge
St Albans Edge
Wyndham Edge

School Residency Programs

Manor Lakes P-12 College
North Geelong Secondary College
Victoria University Secondary College

Artists and Designers

Katherine Branch, Costume Designer
Katrina Cornwell, Teaching Artist
Ezeldin Deng, Filmmaker
John Marc Desegano, Teaching Artist
Bethany J Fellows, Set & Costume Designer
Kevin Hofbauer, Teaching Artist
Justyn Koh, Photographer
Mohammed Kombra, Sound Designer
Charlotte Lane, Set & Costume Designer
Rachel Lee, Lighting Designer
Jamie Lewis, Teaching Artist
Brynna Lowen, Set & Costume Designer
Chanella Macri, Teaching Artist
Neil Morris, Teaching Artist
Tennessee Mynott-Rudland, Stage and
Production Management
Neisha, Costume Designer
Hoang Tran Nguyen, Film & Animation
Daniel Nixon, Sound Composition &
Designer
Rexson Pelman, Teaching Artist
Dan West, Sound Designer
Terry Yeboah, Teaching Artist
Sista Zai Zanda, Teaching Artist

Up Next Masterclass Artists

Jacob Boehme
Patricia Cornelius
Susie Dee
Shiralee Hood
Jolyon James
Tariro Mavondo
Tom Middleditch
Rani Pramesti
Ingrid Voorendt
Emma Valente
Sarah Ward
Angharad Wynne-Jones

Support Artists

Ror Akot
Moeitaga Anae
Alain Bakulikira
Vanessa Gustilo
Michael Logo
Natalie Lucic
Leigh Lule
Eto Masoka
Alphonse Mulashe
Sami Obama
Amarachi Okorom
Sila Toprak



Balun Creekmore and Santiago Matnot in *The Watching*

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 2019.

Committee Members

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

Jock Jeffries (Chair)

Irena Baric (Vice Chair)

Alex Cousner (Treasurer)

Vincent Shin

Vanessa O'Neil

Mary Musolino (Outgoing)

Nikita Gossain (Outgoing)

Sherry-Rose Bih Watts

Tania Cañas

Piper Huynh

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 occurred during the year.

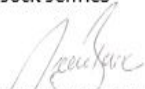
Operating Result

The profit for the year ended 31 December 2019 amounted to \$11,304

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



.....
Jock Jeffries



.....
Irena Baric

10/07/2020
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 2019, 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 2019 and of its 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.



.....
Jock Jeffries



.....
Irena Baric

10/07/2020
Date

Western Edge Youth Arts

Statement of comprehensive income

For the year ended 31 December 2019

Income from ordinary activities	2019	2018
Earned Income:		
Performance Income	\$ 17,818	\$ 30,767
Project Delivery Fees	\$ 65,400	\$ 53,550
Government Grants and Subsidies:		
Federal Grants	\$ 27,000	\$ 43,000
State Grant	\$ 164,373	\$ 249,533
Local Grants	\$ 75,538	\$ 89,382
Corporate and Private Giving		
Philanthropic Trusts	\$ 107,091	\$ 81,727
Donations and Fundraising	\$ 4,342	\$ 1,950
Other Revenue:		
Interest Income	\$ 1,415	\$ 1,379
Merchandise Income	\$ 0	\$ 304
Total Income:	\$ 462,977	\$ 553,593
Expenses from ordinary activities		
Wages, Fees & Allowances	\$ 336,717	\$ 438,979
Production & Program Operating	\$ 31,118	\$ 41,312
Marketing & Promotion	\$ 28,655	\$ 18,800
Administration & Infrastructure	\$ 55,183	\$ 49,615
Total Expenses	\$ 451,673	\$ 548,706
Net Surplus for the year	\$ 11,304	\$ 4,887

Western Edge Youth Arts

Statement of Financial Position

For the year ended 31 December 2019

	2019	2018
Current Assets:		
Cash and Cash Equivalents	\$ 182,971	\$ 176,865
Financial Assets (1c)	\$ 0	\$ 51,797
Trade and other receivables	\$ 3,800	\$ 6,275
Prepayments	\$ 1,083	\$ 1,083
Total Current Assets	\$ 187,854	\$ 236,020
Non-Current Assets:		
Property Plant & Equipment	\$ 0	\$ 142
Deposits Paid	\$ 1,161	\$ 1,131
Total Non-Current Assets	\$ 1,161	\$ 1,273
Total Assets	\$ 189,015	\$ 237,293
Current Liabilities		
Provisions (3)	\$ 13,310	\$ 15,091
Grants Received in advance	\$ 73,769	\$ 134,254
Trade and other payables	\$ 22,547	\$ 15,054
Total Current Liabilities	\$ 109,626	\$ 164,399
Non-Current Liabilities		
Provisions (3)	\$ 7,601	\$ 12,410
Total Non-Current Liabilities	\$ 7,601	\$ 12,410
Total Liabilities	\$ 117,227	\$ 176,809
Net Assets:	\$ 71,788	\$ 60,484
Equity:		
Retained Profits	\$ 71,788	\$ 60,484
Total Equity	\$ 71,788	\$ 60,484

Western Edge Youth Arts

Statement of Changes in Equity

For the year ended 31 December 2019

	2019	2018
Retained earnings:		
Balance at 1 January:	\$ 60,484	\$ 55,597
Surplus / (Deficit) attributable to entity	\$ 11,304	\$ 4,887
Balance as at 31 Dec	\$ 71,788	\$ 60,484

Western Edge Youth Arts

Statement of Cash Flows

For the year ended 31 December 2019

	2019	2018
Cash Flows from Operating Activities:		
Receipts from operations	\$ 437,562	\$ 567,989
Interest received	\$ 1,415	\$ 1,379
Payments to suppliers and employees	\$ (484,668)	\$ (528,260)
Net Cash inflow from operating activities (3)	\$ (45,691)	\$ 41,108
Net increase / (decrease) in Cash Held	\$ (45,691)	\$ 41,108
Cash and Cash Equivalents as at 1 January	\$ 228,662	\$ 187,554
Cash and Cash Equivalents as at 31 December (3)	\$ 182,971	\$ 228,662

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2019

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

New or revised Standards or Interpretations

The Association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that are mandatory for the current reporting period. Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

AASB 15 and AASB 1058

AASB 15 - Revenue from Contracts with Customers replaces AASB 118 - Revenue, AASB 111 - Construction Contracts, AASB 1004 - Contributions and several revenue-related Interpretations. AASB 1058 - Income of Not-for-Profit Entities became applicable to the Company during the current reporting period. The initial application date of these Standards was 1 January 2019.

AASB 16

For the reporting period ended 31 December 2019, AASB 16 - Leases replaces AASB 117 - Leases, with the date of initial application being 1 January 2019.

On transition, the office lease previously accounted for as an operating lease had a remaining lease term of less than 12 months, and accordingly the Association has applied the optional exemption to not recognise a right-of-use asset but to account for the lease expense on a straight-line basis over the remaining lease term.

The Association has opted to apply the modified retrospective approach to account for the first time adoption of AASB 16, AASB 15 and AASB 1058. The initial adoption of these new Standards has not materially impacted the financial statements.

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.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2019

(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.

(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).

(h) Interest Revenue

Interest is recognised using the effective interest method.

(i) 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.

(j) 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.

(k) Coronavirus Pandemic

A Coronavirus pandemic was declared in early 2020 which entailed lock downs and stay at home conditions. Most of the Arts Industry was subsequently closed and organisations relying on Box Office revenue are severely affected. The Board and Executive immediately reviewed the impact. WEYA relies on external funding to deliver our programs and does not rely on Box Office revenue for its viability and therefore the pandemic does not impact the going concern basis upon which these financial statements have been prepared.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2019

	2019	2018
2. Property Plant and Equipment		
Office Equipment		
At cost	\$ 17,452	\$ 17,452
Accumulated depreciation	\$ 17,452	\$ 17,310
	\$ 0	\$ 142
3. Provisions		
Provision for Annual Leave (Current Liabilities)	\$ 13,310	\$ 15,091
Provision for Long Service Leave (Non-Current Liabilities)	\$ 7,601	\$ 12,410
4. Trade and Other Payables		
Trade Payables	\$ 12,659	\$ 965
Payroll Accrual	\$ 8,720	\$ 1,836
GST Payable	\$ 1,168	\$ 12,253
	\$ 22,547	\$ 15,054
5. Cash Flow information		
Reconciliation of cash and cash equivalents at the end of the year:		
Cash on hand	\$ 182,971	\$ 176,865
Financial Assets	\$ 0	\$ 51,797
	\$ 182,971	\$ 228,662
Reconciliation of operating surplus for the year to net cash flow from operations		
Operating Result	\$ 11,304	\$ 4,887
Non-cash flows in operating result:		
Depreciation	\$ 142	\$ 238
Changes in assets and liabilities:		
(Increase)/Decrease in Trade and Other Receivables	\$ 2,475	\$ 25,735
(Increase)/Decrease in Other Assets	\$ (30)	\$ (48)
Increase/(Decrease) in Trade and Other Payables	\$ 7,493	\$ 10,463
Increase/(Decrease) in Provisions	\$ (6,590)	\$ 9,793
Increase/(Decrease) in Income Received in Advance	\$ (60,485)	\$ (9,960)
Cash flows from operating activities	\$ (45,691)	\$ 41,108

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2019

6. Grants and subsidies received

Federal

Australia Council for the Arts	\$	27,000
Total	\$	27,000

State

Creative Victoria	\$	80,000
Victorian Department of Education	\$	42,900
Vic Department of Premier and Cabinet	\$	18,667
Victorian Department of Human Services	\$	22,807
Total	\$	164,374

Local

City of Greater Geelong	\$	2,000
City of Maribyrnong	\$	48,538
Wyndham City Council	\$	15,000
Brimbank City Council	\$	10,000
Total	\$	75,538

Philanthropic Trusts

Besen Family Foundation	\$	15,000
Give Where You Live Foundation	\$	10,000
Wyndham Community Foundation	\$	4,091
Lord Mayors Charitable Fund	\$	23,000
Sydney Myer Foundation	\$	18,000
The Kimberley Foundation	\$	15,000
The Newsboys Foundation	\$	22,000
Total	\$	107,091

Western Edge Youth Arts Inc.

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

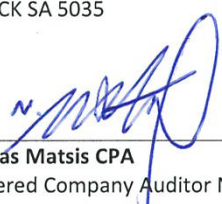
WESTERN EDGE YOUTH ARTS INC.

**AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN
CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE COMMITTEE MEMBERS
OF WESTERN EDGE YOUTH ARTS INC.**

I declare that to the best of my knowledge and belief, in relation to the audit of Western Edge Youth Arts Inc. for the year ended 31 December 2019 there have been:

- i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

NOT FOR PROFIT ACCOUNTING SPECIALISTS
KESWICK SA 5035



Nicholas Matsis CPA
Registered Company Auditor No 77466

15 July 2020

Date:

Western Edge Youth Arts Inc.

Independent Auditor's Report to the Members of 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 2019, 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 2019 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 2019, 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
AUSTRALIA • NEW ZEALAND

1131154 - Issued by members approved under Professional Standards Legislation

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

KESWICK SA 5035



Nicholas Matsis CPA

Registered Company Auditor No 77466

Dated: 15 July 2020



**WESTERN
EDGE
YOUTH
ARTS**

Kindred Studios, 3 Harris Street
Yarraville, VIC 3013
Ph +61 3 86584052
Info@westernedge.org.au

www.westernedge.org.au

**WESTERN
EDGE
YOUTH
ARTS**

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: Sarah Walker, Justyn Koh,
Jorge de Araujo, Pier Carthew
Design: Synkd