



**WESTERN
EDGE
YOUTH
ARTS**

**ANNUAL REPORT
2020**

ABOUT WESTERN EDGE YOUTH ARTS

Western Edge Youth Arts (WEYA) is a not-for-profit arts organisation, working with young collaborators from the western suburbs of Naarm (Melbourne). Using the principles of cultural safety, intersectionality and accessibility, WEYA provides a space for young people to explore creativity, learn new artistic practices, and develop leadership skills. The communities we work with face structural inequalities that present significant challenges when pursuing a career in the arts. WEYA constructs supportive and sustainable career pathways for young people to achieve their own creative agency.

Since 2005, WEYA has delivered over 150 programs, from annual in-school residencies and community youth theatre projects to major creative collaborations such as the Beagle Bay project which saw WEYA artists working with Aboriginal elders to theatricalise their oral history, and the Flemington Theatre Group where young African artists based in the housing commission flats used Forum Theatre to address social justice issues in public and community spaces. We continue to partner with local councils, community groups and schools to deliver workshops, devise new creative works and deliver major projects in collaboration with hundreds of young artists from the west.

In 2020, we implemented a new strategic plan that outlined a radical new direction for the company, with a focus on professional development for core

team members and developing a new industrial standard for ethical youth participation and staff wellbeing in the arts sector. We are entering an exciting new era of long-term development, partnering with new collaborators and exploring innovative ways of engaging with the community.

Unfortunately, 2020 was also a year of global upheaval and instability with the COVID-19 pandemic locking down Melbourne for much of the year, and the Black Lives Matter Movement inspiring protests across the world. Our communities in the west were hit hard by these compounding traumas. To support our communities and especially our young people, WEYA acted quickly to pivot to online delivery to ensure that our programs could run at any level of lockdown. We delivered three in-school residencies, three community youth theatre programs, ten masterclasses and even devised and shot an entire feature film with the newly re-branded Sub30 Collective, communicating and collaborating online.

Although this new way of working was not by choice, we were able to rise to the challenge and have gained a suite of new policies, skills and methodologies that make WEYA well-positioned to remain agile and responsive to a rapidly shifting landscape of community needs, partnership opportunities and funding requirements.



Tariro Mavondo and Penny Harpham direct The Retreat

CHAIR'S REPORT

2020 was an extraordinary year for not only Western Edge Youth Arts, but the community as a whole. The worldwide pandemic and subsequent lockdown stretched our resources and people, changed our thinking, and challenged the method of delivery of our many programs.

This unexpected and challenging change to our whole organisation would not be possible without the generous support of individual donors, sponsors, philanthropic organisations and government and I would like to thank them all for generously supporting us to achieve our vision and dealing with the financial implications of the pandemic. I would particularly like to acknowledge the four-year funding provided by The Australia Council 2021-2024. As we continue to diversify avenues for seeking financial investment, we acknowledge the essential and added support of these individuals and bodies.

The Board and executive continued our focus on the 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 continuing evolution, and recognise the extraordinary time and effort that our executive team are engaged in and focussed on delivering on the Plan.

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 and cultural backgrounds. We welcomed Mario Agostinoni (Treasurer) and Kiera

Moloney as new Board members this year, and also farewelled Mary Musolino.

On behalf of the Board, I would 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 added the role of co-Chief Executive Officer to our co-Artistic Directors Tariro Mavondo and Penny Harpham. I would personally like to thank them both for their amazing and tireless work in completely changing our delivery of programs to online, experiences, communications, planning and operations.

During this most difficult year Khalid Warsame was appointed General Manager and I would like to acknowledge and thank him for his work during the period of time he was with us. Sadly, Khalid left us in early 2021 and we wish him all the best.

In 2021 we aim to: consolidate and settle our operations; continue to strengthen our partnerships with local councils and schools through the delivery of short and one-off programs; extend our professional development program; build our support group and continue realising 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



Support Artist Michael Long and participants at Signal Summer

CO-ARTISTIC DIRECTOR'S REPORT

The year that stopped the world began for us in mid-January when we ran our annual two-week workshop for Signal Summer, as part of our third year of partnership with Signal Arts.

As if foreshadowing what was to come, we were forced to pause our program due to the toxic levels of smoke and ash in the air from the devastating bushfires that were burning across Victoria. The ensemble of twenty young artists from across the city who participated in the program chose to lean into what was happening environmentally. The Yarra River – beside which Signal Arts is located – was covered with ash, the dust was gathering, the impacts of climate change and the changing world we are living in were literally all around.

The young people turned to satire to comment on the lack of action from our leaders and the danger that is looming – and already present – if we do not act now on climate change. It was a galvanizing piece, an urgent cry for us all to listen to the voices of young people who are aware that they are the inheritors of the climate catastrophe and that they are ready and willing to take on the leadership needed with ideas and policies for the future.

In February three of our core programs had begun delivery and our other five were in the final stages of preparation when the unthinkable happened. March 16, 2020 is a date we will remember as the day we closed our WEYA office for what we thought would be three weeks but ended up being the entirety of 2020.

In the West, where geographic isolation is already a challenge, and where many of the suburbs we work in became the hotspots of Victoria's second wave, the decision to pivot all our programming online was vital to maintain community connection and support young people's mental health and wellbeing.

Our response was to rapidly adapt as a company and use the pandemic as an opportunity to work in the digital space. Our core team moved online immediately, and we actively sought out new partnerships with state and national arts organisations to consult and collaborate on finding new way of working online. We collectively created vital online child safety policies and COVID-19 crisis policies. We strengthened networks across zoom

rooms and committed to sharing knowledge and resources so that we could move through lockdown – and then extended lockdown – as a united and supportive arts community.

Our priority at WEYA was keeping our young people connected and creatively engaged, and ensuring our staff were able to maintain employment with us. We provided digital workshop facilitation training for all Lead and Support Artists, and employed Guest Artists with experience in the digital space to ensure our new artistic practices and digital outcomes were high quality.

While our programs all moved online successfully using Zoom and Microsoft Teams, another long-overdue conversation was taking place throughout the arts sector.

The disruption to business-as-usual allowed us all to pause and reflect, and forced the arts sector to reexamine frameworks and structures that artists have been operating within for decades, and to begin to reimagine a more equitable and sustainable future. It allowed for international conversations and collaborations to emerge, providing a global perspective on how the pandemic was affecting all areas of the planet. It felt borderless and revealed that it is possible to collaborate and create no matter where we are.

We realized as a company that we could work and have meetings from our homes rather than going into the office. This was revolutionary for our Lead and Support Artist team, who were able to integrate more planning hours into their weekly schedule now that travel time across the west did not have to be factored in.

For our ensembles, their screens became a stage. We worked with over 100 young people online and they each became masters at crafting performances in their home: lamps became characters; kettles whistling became the backdrop to a horror scene; animals and family members became extras in complex narratives. The personal became communal and it was amazing to see our young people and artists deep diving into this new world of online performance!

And then Black Lives Matter happened.

And the hard lockdown of the nine public housing towers happened.

And a student at one of our partner schools was murdered by peers.

Mental health plummeted, and we as a company needed to hold space for each other every day – through a screen – as the impacts of global, state and local structural inequalities were deeply felt in each WEYA zoom room.

Add to this Victoria's second lockdown – the longest sustained lockdown in the world for 2020. And somehow, SOMEHOW, throughout all this, young people from the west showed up. They logged on. They wanted to be together, to tell stories, to share their ideas and experiences, they wanted to be heard and listen to each other. If we didn't already know it completely, the importance of community and art was all around us.

What the creative digital space opened up for us was a new language which gave us more permission to step into the power of being a creator. As artists we are responsive; we are commentators and historians of our time. By keeping each ensemble connected – especially in the midst of isolation, political turmoil and local tragedy – we learned that WEYA's young collaborators are the next generation

of artistic and cultural leaders, ready to take on the role as reinventors of the future.

We saw this through the metaphorical world of poetry and visual imagery as students from Glenroy College used the mediums of spoken word and animation to courageously unearth the emotions that usually lie deep under the surface, and that were breathing on top of us during this heightened time.

We saw this through the expansive influence of internet pop culture on our Manor Lakes College students, who used their time online together to take inspiration from Tik Tok, Youtube, Instagram and even the medium of zoom itself to create a digital anthology, and maintain a weekly support group of sorts to check in with each other and joyfully celebrate the achievement of staying together in a year of physical separation.

We saw this through a Marvel-inspired movie prequel created by Victoria University Secondary College students – scored with an original rap created entirely on Microsoft Teams – that became a rallying cry for structural change by reimagining the concept of a villain using an abolitionist lens, shifting social responsibility from the individual to the community and insisting on grass roots restorative change rather than punitive measures for criminal behaviour.



Support Artist Michael Logo at Signal Summer

We saw this through the adaptability of our Community Youth Theatre Program participants who created 'We Who Are, An Identity Anthology', a series of short films shot in their own homes which encapsulated the experience of 2020 in all of its complexity: the grief, the rage, the introspection, the existential, the macabre, the eccentric. It was a snapshot into the psyche of young artists who were forever changed by the year that was – as were we all.

And we saw this through the Leading Edge Ensemble, who in the midst of the year renamed themselves the Sub30 Collective. When the second lockdown began, the Sub30 Collective, who had been training with the us twice a week on zoom since March, confirmed their commitment to creating a live theatrical production as their creative outcome of 2020.

With the two of us co-directing the six ensemble members on zoom, we collectively devised, wrote and rehearsed a new production during Stage 4 Lockdown. But as this strict lockdown continued to extend into Spring, we made the decision to transform the play into a theatre/film hybrid.

Once restrictions eased in November, we bumped into The Substation in Newport and had two weeks of rehearsal and two days to film the entire play – with no audience, cameras all around, creating something entirely unique and groundbreaking. Part theatre, part film, part comedy, part tragedy, part sublime, part disturbing, The Retreat caught us all off-guard. By design, it was nothing about COVID-19, nothing about Black Lives Matter, nothing about lockdown and yet somehow it perfectly captured the year that was 2020.

The Retreat closed off WEYA's year just as it began at Signal Summer: totally subverting tragedies into parody, using comedy and the absurd, liminal space and magical realism to reflect on power and young people's relationship to it. In fact, in all of

the artworks produced by WEYA in 2020, there was a shared sense of curiosity and responsibly to investigate power – not just political or hierarchical power, but also the power of self, the power of community and the power of nature and its ability to literally shut the world down.

And in this stillness, the year that was allowed us as a company to turn inward, to make checking in and reaching out a priority, to affirm the importance of community and connection, and to be led by the boldness and resilience of the young people from Melbourne's west who, despite it all, chose to listen deeply, to share respectfully and creatively imagine new ways of being and becoming.

Tariro Mavondo and Penny Harpham
co-Artistic Directors



Participants at a Masterclass



277 students participated in school programs both on-site and online

33 young people participated in online community youth theatre projects

13 emerging artists employed (aged 18 - 30)

34 professional artists and project staff employed

227 workshop sessions

\$613,130 turnover

15 funding and project partners

61% increase in state government funding secured

5 new digital works, including a feature film

566 views of our schools program digital works

Bluebird Trailer

In-School Residency

This was our fifth year in-residence at Victoria University Secondary College. We worked with 42 students online to devise a new work inspired by Marvel's Bluebird, creating a trailer for the prequel story. The students used their favourite superheroes and villains to explore the idea of classism and what it means to be in a world where heroes save the day but leave a mess for the civilians to clean up. The trailer included an original script and song by the participants.



"I felt disconnected from a lot of people considering the lockdown and events that further occurred. But as I continued to participate, it helped me feel a sense of belonging and creating new friends from VUSC through online learning."

VU student.

19 workshops (April-Sept), producing one short film.

Participants: 42

Creative Team: Penny Harpham, Rexson Pelman, Amarachi Okorom, Michael Logo, Rashidi Edward, Saga Fesolai, Jessica Lawton

Venue: Online

Supported by: Kimberley Foundation, Newsboys Foundation, Department of Education and Training Victoria, Victoria University Secondary College

Big Adventures Inside Four Walls

In-School Residency

For our third year at Manor Lakes College, students met weekly to create and discuss ideas on Zoom. With the support and guidance of WEYA artists, they created a short film and written anthology that reflected their experience in isolation and lockdown through the various mediums and tropes of internet pop-culture. Each student created and submitted their own film which was then collated into a half-hour collection.



"I used to think that drama was just learning lines and performing them, but i learnt that it is more than that. I learnt that it is about creative expression, building a community, overcoming demons and making new friends."

Manor Lakes teacher

27 workshops (March – Oct) producing one short film and one written anthology.

Participants: 81

Creative Team: Didem Caia, Damian Seddon, Leigh Lule, Patience Pyne

Venue: Online

Supported by: Kimberley Foundation, Newsboys Foundation, Department of Education and Training Victoria, Manor Lakes College P-12 Services

Spoken Word Poetry Animations

In-School Residency

In our first year at Glenroy Secondary College, we used Zoom to facilitate a space for students to meet each week to discuss and create work around the themes of identity and belonging. Through a series of poetry workshops the students created their own original spoken word poems that were brought to life with short animations.



"Being told I was talented and things like that made me feel like I was good enough and I had a purpose in life. I felt appreciated and heard."

Glenroy Participant

19 workshops (April – Sept), producing two short animations

Participants: 4

Creative Team: Tariro Mavondo, Sharifa Tartoussi, Michael Logo, Sila Toprak

Venue: Online

Supported by: Kimberley Foundation, Newsboys Foundation, Department of Education and Training Victoria, Glenroy Secondary College

Othello Workshops

In-School Program

A team of WEYA artists collaborated with VUSC to deliver three workshops to 150 Year 10 students. Professional actors brought the Shakespeare text to life and facilitated exercises in improvisation, physical theatre, monologues and ensemble scene work. The students had the opportunity to re-imagine Shakespeare through a contemporary lens that was easy to understand and relate back to their own experiences.



"They made us feel comfortable and encouraged us to act and be more confident. They were really funny."

VUSC Student

Up Next Masterclasses

Professional Development

This year's Up Next Masterclasses were titled 'The Skill-Seekers' and focused on the huge range of technical skills that contribute to creating a work of live performance art, from lighting design to voice to pragmatic business acumen. We worked with a stellar line-up of artists who are leaders in their fields. As the pandemic hit halfway through delivery, our artists and participants worked patiently with staff to move the program online halfway through delivery.



"I learned a range of tools to help create and deepen a character but also how an understanding of other stage theatre disciplines can be used to strengthen my role in a production."

Masterclass Participant

Signal Summer

Partner Program

Over ten days, WEYA facilitated a theatre and performance workshop that engaged 20 participants from all over the city. The participants were led by guest artists who inspired their final performance. As part of the SIGNAL Summer showcase, they presented their short piece they devised during the workshops that responded to the devastating bushfires and the ongoing climate emergency using satire to challenge politicians.



"Love the welcoming atmosphere. Lots of chance to explore myself and express."

Signal Participant

Workshops: 3

Participants: 150

Creative Team: Penny Harpham, Kevin Hofbauer, Chanella Macri, John Marc Desengano

Venue: Victoria University Secondary College

Supported by: Kimberley Foundation, Newsboys Foundation, Department of Education and Training Victoria, Victoria University Secondary College

10 sessions (Feb-June) half on-site and half online.

Participants: 20

Artists: Abdul Hammoud, Carly Sheppard, Catherine Venn-Davies, Eugyeene Teh, Katie Sfetkidis, Mark Coles Smith, Matt Furlani, Rani Pramesti, Rexson Pelman, Robert Drafin, Sancia Robinson, Zahra Newman

Venue: The Bowerly Theatre, online.

Supported by: Sidney Myer Foundation, Australia Council for the Arts

Performances: 10 workshops, 1 live performance (Jan)

Participants: 20

Audience: 300

Creative Team: Tariro Mavondo, Michael Logo, Leigh Lule

Guest Artists: Kim Busty Beat Bowers, Scotty Wings, Kathy Williams, Fleassy Malay

Venue: Signal Arts

Supported by: City of Melbourne

We, Who Are

Community Youth Theatre

CYTP participants from Wyndham, St Albans and Footscray met online each week to develop their creative practice and unpack ideas through performance. Due to restrictions, our usual theatre production was transformed into filmmaking, with participants creating individual works in their homes. They had masterclass sessions with costume and set designer Charlotte Lane, and DIY filmmaking lessons with Cinespace. "We, who are" is an anthology of short films centered around the themes of identity and belonging.



"Being at WEYA has shown me that a space does exist within the performing arts that empowers BIPOC voices and social issues. I have found a family within a space that felt exclusive for a long time. This has greatly motivated and inspired my creativity. I feel more confident and eager to work with others, and less fearful of collaborating and sharing my ideas."

CYT Participant

77 sessions delivered May – November, producing one short film

Participants: 33

Creative Team: Chanella Macri, Rexson Pelman, John Marc Desengano, Tennessee Mynott-Rudland, Michael Logo, Yaw Dadzie, Ras-Samuel Welda'abzgi, Sarah Onn, Natalie Lucic, Nicholas Carlton (Video Editor), Rexson Pelman (Sound Designer)

Supported by: Sidney Myer Foundation, Australia Council for the Arts

The Retreat

Sub30 Collective

In February the Sub30 Collective began their creative process in person, meeting twice a week to develop their skills. When the COVID restrictions were put in place they shifted their rehearsals onto zoom and continued to meet each week to collaborate and create an original work. The Retreat touches on themes of self-worth, the complexity of the arts industry and people in positions of power. After multiple changes due to the uncertainty of restrictions, the Sub30 Collective were finally able to be in a physical space in November and create a feature length film – a first for WEYA!



"2020 was tough, but being in Sub30 allowed me to form and nurture relationships with fellow theatre makers and artists, and taught me how to channel my anxieties about the world into creativity and performance."

Sub30 Collective Member

56 sessions, delivered February – December, producing one feature film.

Participants: 6

Creative Team: Tariro Mavondo, Penny Harpham, Tennessee Mynott-Rudland (Stage and Production Manager), Rexson Pelman (Sound Designer), Afsaneh Torabi (Costume Designer), Zoe Rouse (Set Design), Rachel Lee (Lighting Design), Katie Sfetikidis (Lighting Design), Tony Yap (Choreographer), Harry Charnock (Cinematography), Patience Pyne (Hair and Makeup)

Venue: filmed at The Substation

Supported by: Sidney Myer Foundation, Helen McPherson Smith Trust, Creative Victoria

PRESS AND PUBLICITY

ABC: The Stageshow Podcast

'The stage was my lifeline' — how the arts emboldens young people (September 15, 2020)
Producer: Kim Jirik

The Age

Coronavirus reset 'a chance to make arts more diverse' (June 21, 2020), Vyshnavee Wijekumar

Artshub

Sector in shock as Australia Council 4-year funding announced. (April 3, 2020) Richard Watts

Coronavirus Australian arts event cancellations: state by state (March 23, 2020)

On The Move (October 5, 2020)

On The Move (November 3, 2020)

Brimbank & Northwest Star Weekly

"Youth resilience 'inspiring'" (October 20, 2020)
Benjamin Miller

Mirage News

Young artists share creative vision at Signal Summer Showcase. (Jan 20, 2020)

RRR: Smart Arts podcast

Remixing COVID. (July 3, 2020) Richard Watts

Vision Australia Radio

Behind the Scenes (June 8, 2020) Chris Thompson



Michael Logo on set for *The Retreat*

KEY PERFORMANCE INDICATORS

Overview:

2020 was the first year of our new four-year strategic plan, which includes a reimagined planning and evaluation framework that we have been developing with the Cultural Development Network (CDN) since 2018. This is an important shift for the company, as we move away from a quantitative measurement of outcomes and towards qualitative measurement, which will help the company focus on serving the ever-evolving needs of our artists and communities.

We have identified three strategic goals that will guide our work over the next four years, and our program design and evaluation have been built around these goals.

GOAL 1. Young people feel safe and connected

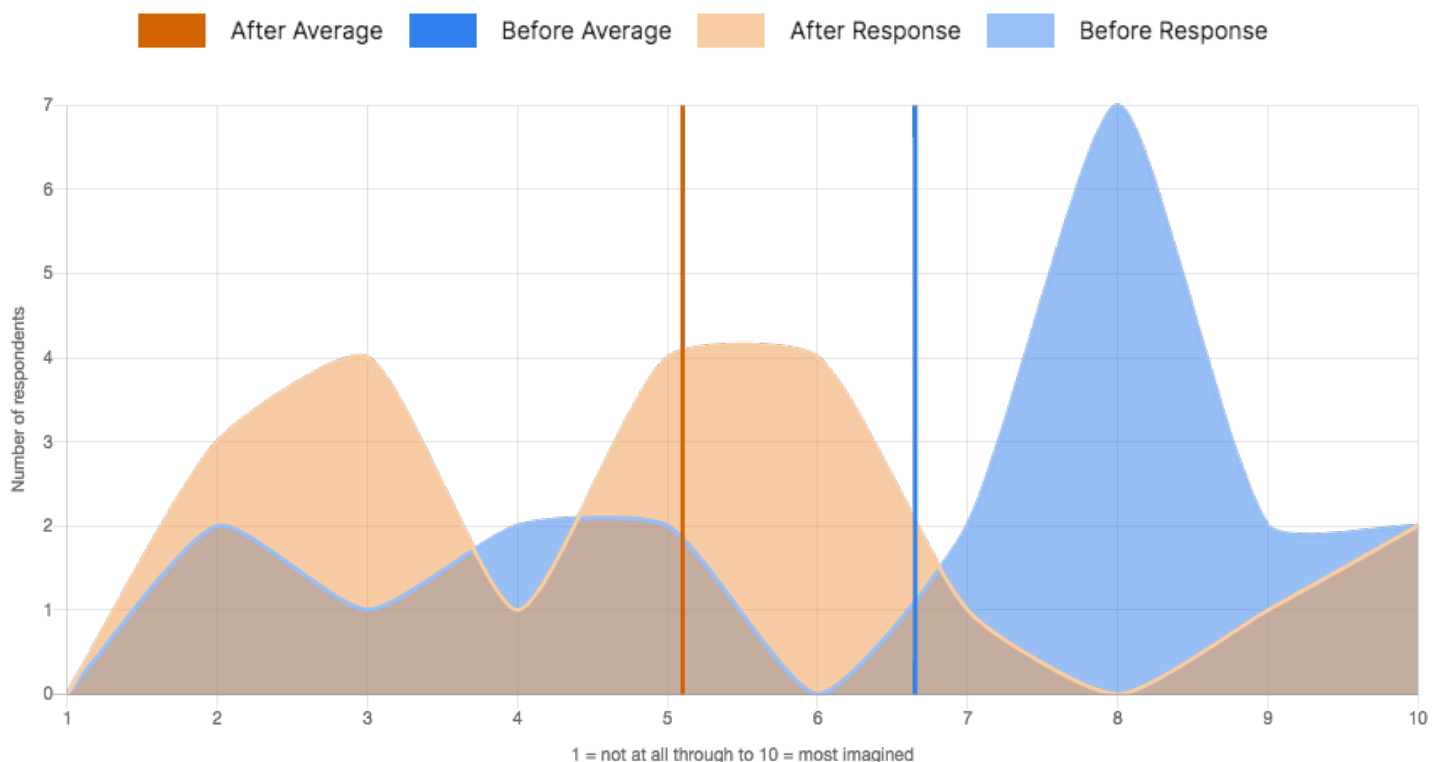
WEYA is committed to facilitating experiences where young collaborators feel safe, valued and connected. We centre our community engagement practice around principles of wellbeing. In 2020, this was particularly important as the COVID-19 pandemic disrupted our communities, and young people were left feeling isolated and disengaged.

For this goal we identified three key objectives:

1.a Social differences bridged:

Contributing activities: Manor Lakes College In-School Residency, VUSC In-School Residency

When asked to rate their sense of social different before and after the activity, participants reported a decrease by an average of 1.5 on a 10-point scale.



Key feedback:

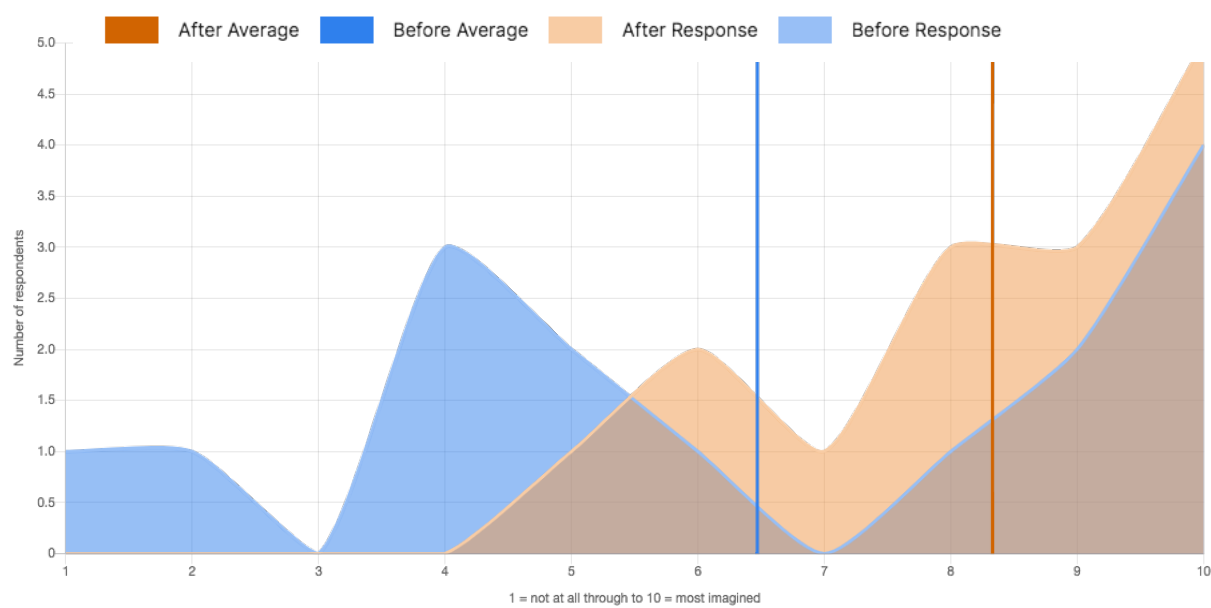
"By collaborating with people I didn't usually talk to before, I got a different viewpoint to things. It also helped me move past cliches we usually come across in society." Manor Lakes Student

"There are students I would not normally connect with because I do sport as a main subject and drama is on the other side of the scale, the students I don't normally see have been more friendly to me, which is great. They're always up for a chat now, before WEYA she wouldn't have. Walking in the passages it's nice to see them and have a smile and wave." Manor Lakes Teacher

1.b Social connectedness enhanced

Contributing Activity: Community Youth Theatre Program

When asked to rate their sense of social connectedness before and after the program, participants reported an average increase of 1.86 points on a 10-point scale.



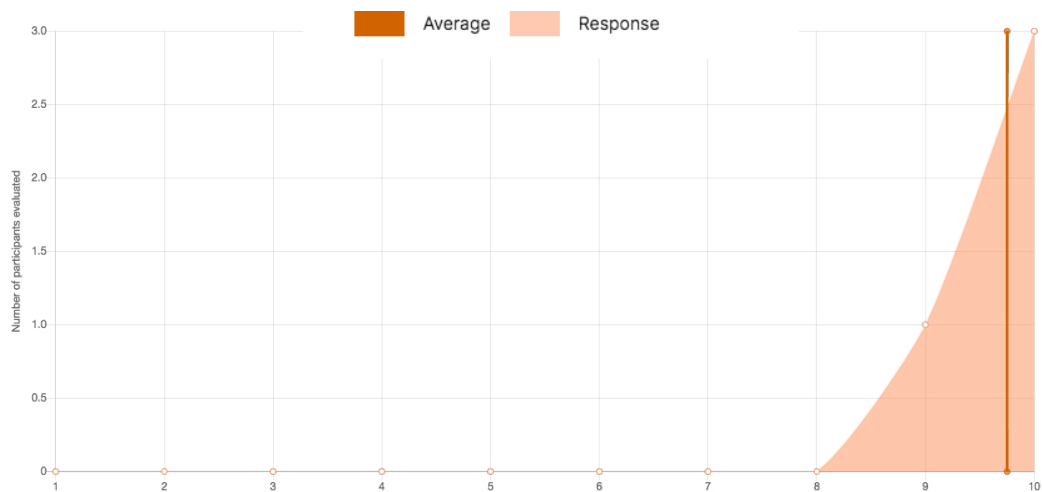
Key feedback:

"I feel like I'm a part of something. Before joining I was very isolated and now I get a fun and safe social activity once week to create new bonds. its good. joining has opened new pathways for me as well. this group made me feel less alone." CYT Participant

1.c Feel valued by community

Contributing Activity: Glenroy In School Residency

When asked to rate their feeling of being valued as a result of the program, participants gave an average response of 9.75 on the 10-point scale.



Key feedback:

"I love doing work with everyone and everyone was very supportive and friendly I think if we were on onsite it would've been very great. I become more comfortable of my surroundings and confidently. I feel like I got to express myself more positively through this." Glenroy Participant

GOAL 2. Young people are inspired to express themselves and their ideas creatively

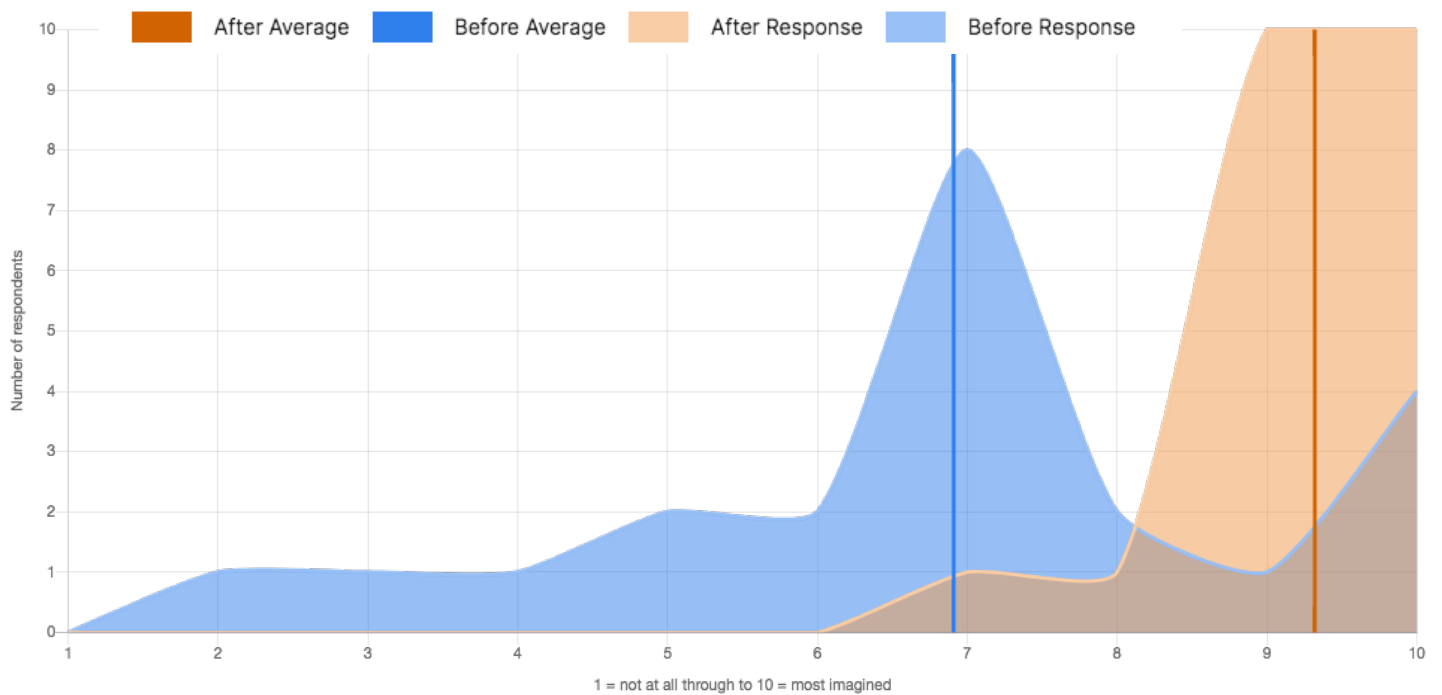
Our programs inspire young people to express themselves and their ideas creatively, and facilitating spaces where they can showcase their culture, practice and talent with pride. This year, as we pivoted rapidly to online program delivery, we all had to work in even more creative ways, using equipment and items we could find in our locked-down houses to find new ways to create together. Across the CYT program and our In-School Residencies, participants were able to engage with DIY filmmaking and digital storytelling techniques and produced work that uniquely spoke to the experience of 2020.

Key objectives:

2.a Diversity of cultural expression appreciated.

Contributing Activities: Glenroy In-School Residency, Manor Lakes In-School Residency, Victoria University Secondary College In-School Residency.

When asked to rate their appreciation of the diversity of cultural expression before and after the activity, participants reported an average increase of 2.3 on a 10-point scale.



Key feedback:

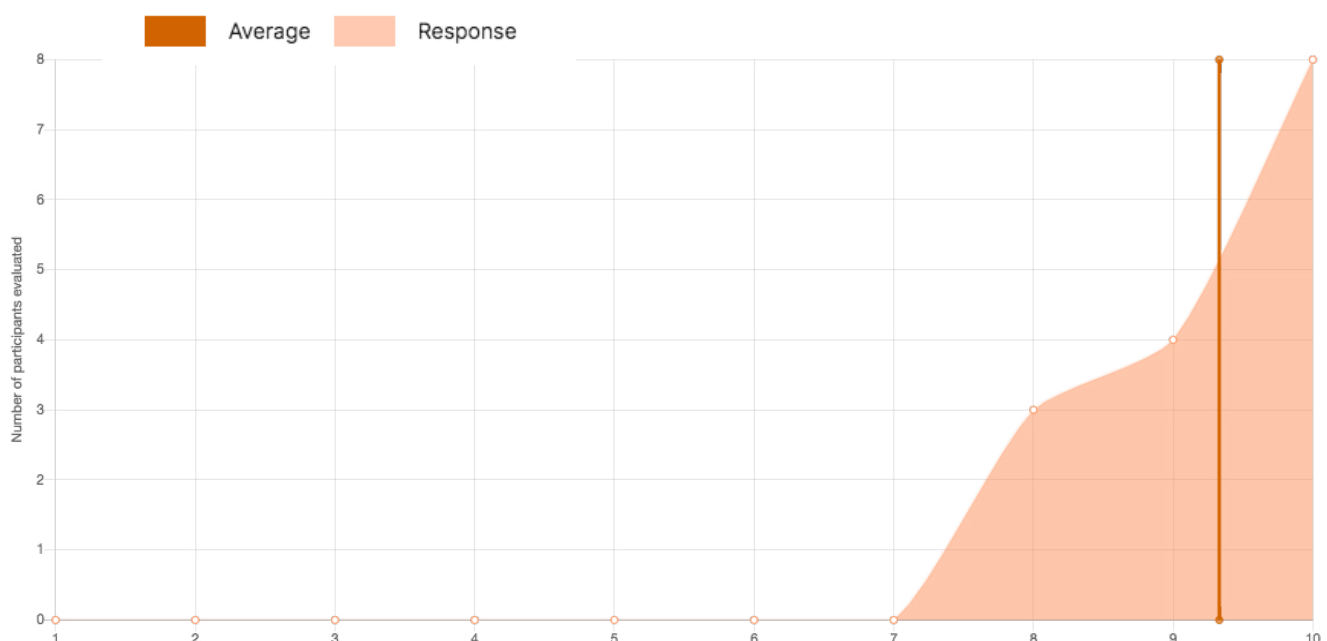
"I appreciate all kinds of creativity and now, I'm more open minded when it comes to things like film making. I honestly feel like my designing skills have grown and I'm happy that this film production allowed me to improve on my designing skills." VUSC Participant

"The students really benefitted from an outlet and from having individualized, focused support. It also allowed them to be challenged and pushed, which may not always happen for them in the classroom." Glenroy Teacher

2.b Creativity stimulated

Contributing Activity: Community Youth Theatre Program

When asked if they felt their creativity had been stimulated, participants reported an average response of 9.33 on a 10-point scale, with no response falling below 7.



Key feedback:

"I gained so many more skills that I never thought I would even consider like song-writing and filming, I also felt more encouraged to write stories, embrace my sense of humour, collaborate with other artists and experiment with new things." CYT Participant

GOAL 3. Young people are skilled and influential creative and cultural leaders

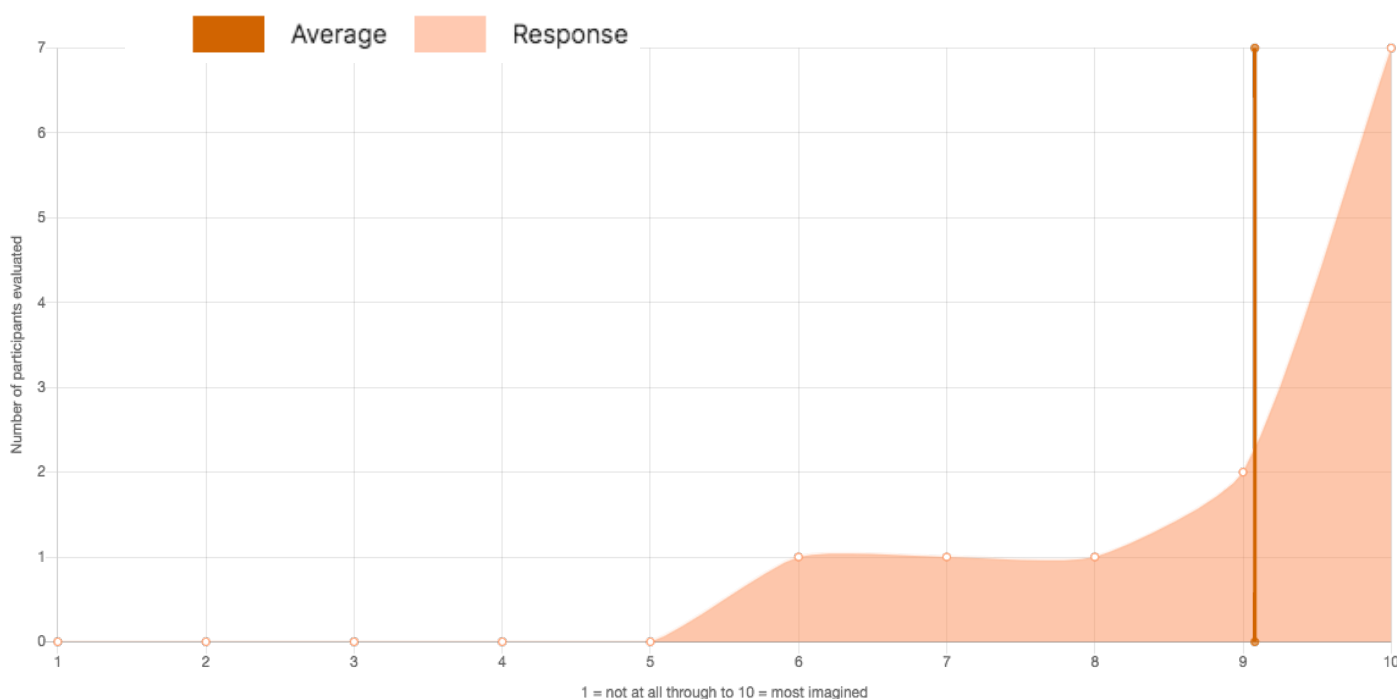
Our professional development programs provide opportunities for young artists to develop their practice and leaderships skills, while generating radical new works of art. We connect artists across the west and across disciplines, strengthening a peer-to-peer network that will sustain our artists as they make their way through the industry. In 2020, the pandemic decimated the arts industry, and we saw the importance of mutual aid, united advocacy and truly representative sector leadership. With wellbeing and community at the heart of our practice, our participants are well-positioned to contribute to this radical shift in the arts in Australia.

Key objectives:

3.a Knowledge, ideas and insight gained

Contributing activity: Masterclasses

When asked to rate the knowledge, ideas and insight gained through the program, the participants gave an average response of 9.1 on a 10-point scale.



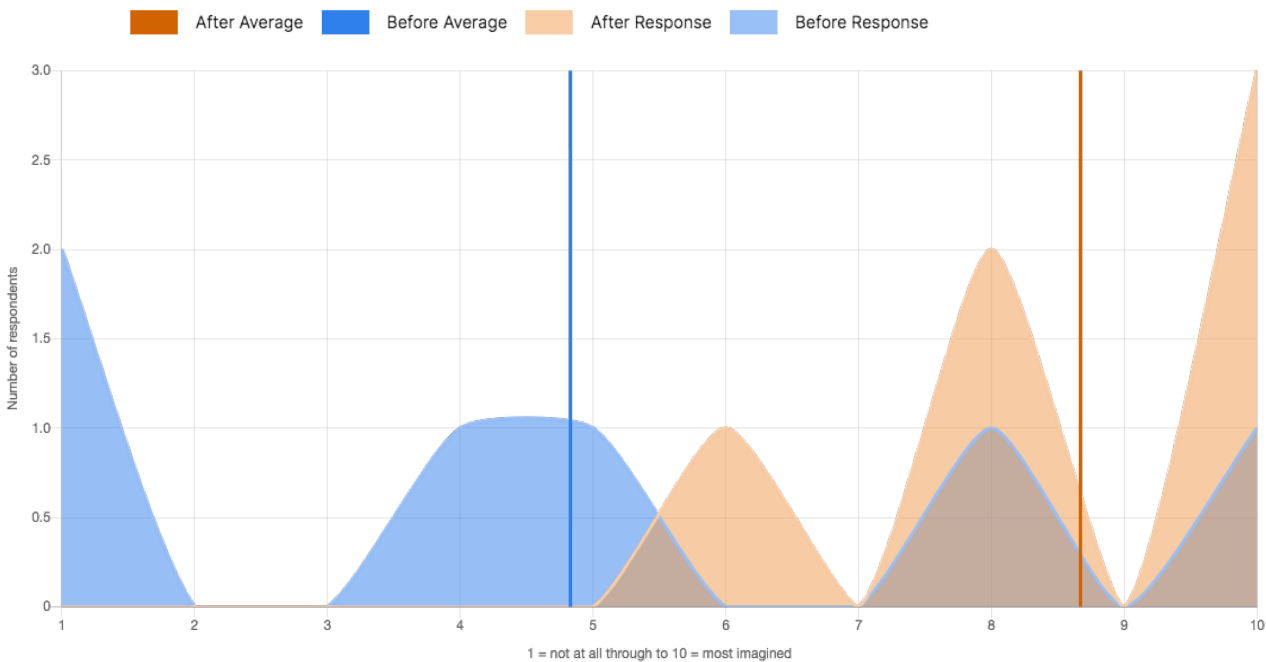
Key feedback:

"I learned a range of tools to help create and deepen a character but also how an understanding of other stage theatre disciplines can be used to strengthen my role in a production. I'm looking forward to being able to play with light and sound more in my practice." Masterclasses Participant

3.b Access to beneficial networks and resources increased

Contributing activity: Masterclasses

When asked to reflect on their access to beneficial networks and other resources before and after the program, participants reported an average increase of 3.8 on a 10-pont scale.



“Having very recently moved to Melbourne I felt quite lost and detached from both my own artistry and the artistic community These activities undoubtedly helped me reconnect with my artistry and feel welcomed into an artistic community in Melbourne.” Masterclasses Participant.



Leigh Lule is directed by Tariro Mavondo on set of *The Retreat*



Participants at a Masterclass



DIY Lighting Masterclass delivered over Zoom

PARTNERS AND SUPPORTERS

Government

Australia Council for the Arts
Brimbank City Council
Creative Victoria
Department of Education and Training
Department of Health and Human Services
Department of Premier and Cabinet
Maribyrnong City Council
Wyndham City Council

Foundations and Trusts

Besen Family Foundation
Brimbank Community Foundation
Helen McPherson Smith Trust
Lord Mayors Charitable Foundation
Newsboys Foundation
Sidney Myer Fund
The Kimberley Foundation
Wyndham Community Cultural Foundation
Wyndham Arts Assist

Program Partners

Arts West Alliance
Glenroy College
Manor Lakes P-12 College
Signal - City of Melbourne
St Albans Community Arts Centre
The Bowery Theatre
The Substation
Victoria University Secondary College
Wyndham Cultural Centre



Participants at a Masterclass with artist Sancia Robinson



Board

Jock Jeffries, Chair
Irena Baric, Deputy
Mario Agostinoni, Treasurer
Kiera Maloney
Piper Huynh
Sherry-Rose Bih Watts
Tania Cañas
Vanessa O'Neill
Vincent Shin

Staff

Tariro Mavondo, co-CEO/Artistic Director
Penny Harpham, co-CEO/Artistic Director
Khalid Warsame, General Manager
(from October)
Fiona Spitzkowsky, Programs Coordinator
Amarachi Okorom, Communications and
Administration Coordinator (from October)
Jane Williamson, Interim Business Manager
(May-October)
Siabh O'Mara, Bookkeeper
(until November)
John Paxinos & Associates, Bookkeepers

Lead Artists

Chanella Macri
Didem Caia
John Marc Desengano
Rexson Pelman
Sharifa Tartoussi

Emerging Artists

Amarachi Okorom
Damian Seddon
Leigh Lule
Michael Logo
Natalie Lucic
Patience Pyne
Rashidi Edward
Ras-Samuel Welda'abzgi
Saga Fesolai
Sarah Onn
Sila Toprak
Yaw Dadzie

Sub30 Collective

Amarachi Okorom
Betiel Beyin
Leigh Lule
Michael Logo
Ras-Samuel Welda'abzgi
Yaw Dadzie

Key Contractors

Atong Atem, Photographer
Edem Badu, Graphic Designer
Narda Shanley, Interim General Manager
Simone Flanagan, Interim General Manager
Tennessee Mynott-Rudland, Production and Stage Manager
Wani, Photographer

Production Artists and Designers

Afsaneh Torabi, Costume Designer
Charlotte Lane, Costume Designer
Cinespace
Harry Charnock, Cinematographer
Katie Sfetkidis, Lighting Designer
Nicholas Carlton, Film Editor
Patience Pyne, Makeup Artist
Rachel Lee, Lighting Designer
Rexson Pelman, Sound Designer
Sian Halloran, Asst. Stage Manager
Tony Yap, Choreographer
Zoe Rouse, Set Designer

Guest Artists

Abdul Hammoud
Carly Sheppard
Catherine Van-Davies
Eugyeene Teh
Fleassy Malay
Kathy Williams
Katie Sfetkidis
Kevin Hofbauer
Kim Busty Beats
Mark Coles Smith
Matt Furlani
Rani Pramesti
Rexson Pelman
Robert Drafin
Sancia Robinson
Scott Sneddon
Zahra Newman





Ras-Samuel Welda'abzgi and Betiel Beyin at Signal Summer

Committee's Report

Committee members submit the financial report of the Western Edge Youth Arts Inc., for the financial year ended 31 December 2020.

Committee Members

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

Jock Jeffries (Chair)

Joined as member: 31/05/2016

Elected as Chair: 13/01/2019

Irena Baric (Vice Chair)

Joined (as member): 10/4/2017

Elected as Vice Chair: 13/04/2019

Mario Agostinoni (Treasurer)

Joined as Treasurer: 21/10/2020

Alex Cousner (Outgoing – Treasurer)

Joined Board: 26/02/2019

Term ended: 24/06/2020

Vincent Shin

Joined as member: 16/04/2018

Vanessa O'Neil

Joined as member: 16/4/2018

Mary Musolino (Outgoing)

Joined Board: 11/04/2017

Term ended: 17/12/2019

Nikita Gossain (Outgoing)

Joined Board: 11/04/2017

Term ended: 17/12/2019

Sherry-Rose Bih Watts

Joined as member: 13/04/2019

Tania Cañas

Joined as member: 13/04/2019

Piper Huynh

Joined as member: 17/12/2019

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 2020 amounted to **\$106,082**

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



.....
Jock Jeffries



.....
Irena Baric

27 April 2021

.....
Date

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 2020, comprising the "Special Purpose Financial Statements" give a true and fair view of the Association's financial position as at 31 December 2020 and of its performance for the financial year ended on that date;
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; and
3. 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

27 April 2021

.....
Date

Western Edge Youth Arts

Statement of Comprehensive Income

For the year ended 31 December 2020

Income from ordinary activities	2020	2019
Earned Income:		
Performance Income	\$ 0	\$ 17,818
Participant/ Workshop Fees	\$ 350	\$ 0
Project Delivery Fees	\$ 29,500	\$ 65,400
Government Grants and Subsidies (7):		
Federal Grants	\$ 110,653	\$ 27,000
State Grant	\$ 237,658	\$ 164,373
Local Grants	\$ 81,519	\$ 75,538
Corporate and Private Giving		
Philanthropic Trusts (7)	\$ 152,000	\$ 107,091
Donations and Fundraising	\$ 1,300	\$ 4,342
Other Revenue:		
Interest Income	\$ 150	\$ 1,415
Merchandise Income	\$ 0	\$ 0
Total Income:	\$ 613,130	\$ 462,977

Expenses from ordinary activities	2020	2019
Wages, Fees & Allowances	\$ 429,416	\$ 336,717
Production & Program Operating	\$ 21,721	\$ 31,118
Marketing & Promotion	\$ 6,071	\$ 28,655
Administration & Infrastructure	\$ 49,840	\$ 55,183
Total Expenses	\$ 507,048	\$ 451,673
Net Surplus for the year	\$ 106,082	\$ 11,304

Western Edge Youth Arts

Statement of Financial Position

For the year ended 31 December 2020

	2020	2019
Current Assets:		
Cash and Cash Equivalents	\$ 385,056	\$ 182,971
Trade and other receivables	\$ 599	\$ 3,800
Prepayments	\$ 1,127	\$ 1,083
Total Current Assets	\$ 386,782	\$ 187,854
Non-Current Assets:		
Property Plant & Equipment (2)	\$ 8,091	\$ 0
Deposits Paid	\$ 1,161	\$ 1,161
Total Non-Current Assets	\$ 9,252	\$ 1,161
Total Assets	\$ 396,034	\$ 189,015
Current Liabilities		
Provisions (3)	\$ 16,712	\$ 13,310
Grants Received in advance (4)	\$ 154,000	\$ 73,769
Trade and other payables (5)	\$ 42,746	\$ 22,547
Total Current Liabilities	\$ 213,458	\$ 109,626
Non-Current Liabilities		
Provisions (3)	\$ 4,706	\$ 7,601
Total Non-Current Liabilities	\$ 4,706	\$ 7,601
Total Liabilities	\$ 218,164	\$ 117,227
Net Assets	\$ 177,870	\$ 71,788
Equity:		
Retained Profits	\$ 177,870	\$ 71,788
Total Equity	\$ 177,870	\$ 71,788

Western Edge Youth Arts

Statement of Changes in Equity

For the year ended 31 December 2020

	2020	2019
Retained earnings:		
Balance at 1 January	\$ 71,788	\$ 60,484
Surplus/ (Deficit) attributable to entity	\$ 106,082	\$ 11,304
Balance as at 31 Dec	\$ 177,870	\$ 71,788

Western Edge Youth Arts

Statement of Cash Flows

For the year ended 31 December 2020

	2020	2019
Cash Flows from Operating Activities:		
Receipts from operations	\$ 696,412	\$ 437,562
Interest received	\$ 150	\$ 1,415
Payments to suppliers and employees	\$ (485,124)	\$ (484,668)
Net Cash inflow from operating activities (6)	\$ 211,438	\$ (45,691)
Cash Flows from Investing Activities:		
Purchase of Property, Plant and Equipment	\$ (9,353)	\$ 0
Net Cash inflow from investing activities	\$ (9,353)	\$ 0
Net increase / (decrease) in Cash Held	\$ 202,085	\$ (45,691)
Cash and Cash Equivalents as at 1 January	\$ 182,971	\$ 228,662
Cash and Cash Equivalents as at 31 December(6)	\$ 385,056	\$ 182,971

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2020

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 AASB that are mandatory for the current reporting period. Any new or amended Accounting Standards that are not yet mandatory have not been early adopted.

The financial report has been prepared on an accrual 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 and discounting of long service leave provisions.

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.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2020

(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.

(f) Taxation

The Association is exempt from income tax pursuant to the Income Tax Assessment Act 1997.

(g) Revenue and Other Income

Revenue is recognised at an amount that reflects the consideration to which the company is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the company: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

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

Interest Revenue

Interest is recognised using the effective interest method.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2020

(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.

(j) 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 2020

	2020	2019
2. Property Plant and Equipment		
Office Equipment		
At cost	\$ 23,442	\$ 17,452
Accumulated depreciation	\$ 18,388	\$ 17,452
Carrying Amount	\$ 5,054	\$ 0
Project Equipment		
At cost	\$ 4,545	\$ 1,183
Accumulated depreciation	\$ 1,509	\$ 1,183
Carrying Amount	\$ 3,036	\$ 0
Total Property Plant & Equipment	\$ 8,090	\$ 0

3. Provisions

Provision for Annual Leave (Current Liabilities)	\$ 16,712	\$ 13,310
Provision for Long Service Leave (Non-Current Liabilities)	\$ 4,706	\$ 7,601

4. Grants Received in Advance

Lord Mayors Charitable advance	\$ 0	\$ 10,000
City of Maribyrnong Triennial Arts Partner funding	\$ 40,000	\$ 16,769
Sidney Myer Foundation Grant	\$ 30,000	\$ 42,000
Australian Council Four Year Funding	\$ 84,000	\$ 0
Wyndham City Income Received in Advance	\$ 0	\$ 5,000
	\$ 154,000	\$ 73,769

5. Trade and Other Payables

Trade Payables	\$ 17,611	\$ 12,659
Payroll Accrual	\$ 18,369	\$ 8,720
Accruals	\$ 1,800	\$ 0
GST Payable	\$ 4,966	\$ 1,168
	\$ 42,746	\$ 22,547

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2020

2020

2019

6. Cash Flow information

Reconciliation of cash and cash equivalents at the end of the year:

Cash on hand	\$ 385,056	\$ 182,971
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	\$ 385,056	\$ 182,971
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Reconciliation of operating surplus for the year to net cash flow from operations

Operating Result	\$ 107,381	\$ 11,304
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Non-cash flows in operating result:

Depreciation	\$ 1,262	\$ 142
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Changes in assets and liabilities:

(Increase)/Decrease in Trade and Other Receivables	\$ 3,201	\$ 2,475
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(Increase)/Decrease in Other Assets	\$ (44)	\$ (30)
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Increase/(Decrease) in Trade and Other Payables	\$ 18,899	\$ 7,493
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Increase/(Decrease) in Provisions	\$ 507	\$ (6,590)
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Increase/(Decrease) in Income Received in Advance	\$ 80,232	\$ (60,485)
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Cash flows from operating activities	\$ 211,438	\$ (45,691)
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Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2020

7. Grants and subsidies received

Federal

Australia Council for the Arts	\$ 60,000
ATO Cashflow Boost	\$ 26,848
JobKeeper	\$ 21,000
Department of Infrastructure and Travel	\$ 2,805
Total	\$ 110,653

State

Creative Victoria (Organisation Investment Program)	\$ 80,000
Creative Victoria Strategic Investment Grant Stage 1	\$ 27,435
Creative Victoria Strategic Investment Grant Stage 2	\$ 58,280
Victorian Department of Education	\$ 38,610
Victorian Department of Premier and Cabinet	\$ 33,333
Total	\$ 237,658

Local

City of Moreland	\$ 5,000
City of Maribyrnong	\$ 26,769
Wyndham City Council	\$ 34,750
Brimbank City Council	\$ 15,000
Total	\$ 81,519

Philanthropic Trusts

Besen Family Foundation	\$ 15,000
Helen MacPherson Smith Trust	\$ 50,000
Wyndham Community Foundation	\$ 4,091
Lord Mayors Charitable Fund	\$ 10,000
Sydney Myer Foundation	\$ 42,000
The Kimberley Foundation	\$ 15,000
The Newsboys Foundation	\$ 20,000
Total	\$ 152,001

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 2020 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

4 May 2021

Date:



1300 123 637 • enquiries@nfpas.com.au • www.nfpas.com.au

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 2020, comprising the statement of financial position and statement of changes in equity as at 31 December 2020, statement of comprehensive income and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the declaration by officers of the association.

In our opinion, the financial report of Western Edge Youth Arts Inc. has been prepared in accordance with the requirements of 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 2020 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 Committee Members 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 2020, 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 Committee Members.



CHARTERED ACCOUNTANTS
AUSTRALIA • NEW ZEALAND

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The Responsibility of the Committee Members for the Financial Report

The Committee Members 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 and of the Australian Charities and Not-for-profits Commission Act 2012. The Committee Members' 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 Committee Members 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 Committee Members either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so. The Committee Members 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. to comply with the financial reporting provisions of the Australian Charities and Not-for-profits Commission Act 2012, and 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: 4 May 2021



WEYA is based at The Idea Collective
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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: Wani, Brendan Ternus,
Emma Byrnes

Design: Synkd

