

The image features a photograph of a woman with dark skin, glasses, and a red headband, speaking into a microphone. She is wearing a red top. In the background, another person is partially visible. The top right corner of the image has a purple and white geometric overlay with the text "WESTERN EDGE".

**WESTERN
EDGE**

ANNUAL REPORT 2021

ABOUT WESTERN EDGE

Western Edge Youth Arts is a not-for-profit arts organisation that works with young artists from the inner and outer western suburbs of Naarm (Melbourne). Western Edge was established in 2005 as a small arts organisation with one school-based program and one community-based program. These core programs have become the foundation of our company, allowing us to nurture strong reciprocal relationships with young people and diverse communities.

Using the principles of cultural safety, intersectionality and accessibility, Western Edge 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.

Western Edge's practice is embedded in community. We focus on developing long-term relationships with partner organisations, artists and participants, and providing sustainable career pathways into the creative industries for young artists in the West.

Since 2005, Western Edge has delivered over 150 programs, from annual in-school residencies

and community youth theatre projects to major creative collaborations. We 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 2021, COVID-19 continued to pose major challenges to the young people we work with, our artists and our staff. We navigated those impact with courage, resilience and flexibility. Our programs pivoted to online and hybrid delivery including our community youth theatre program Out West; the Lele, Butterfly creative development; and our Up Next Masterclass series. We continued to develop our professional development program LEVEL UP, with the Sub30 Collective and our upcoming Collective-In-Training. We continued our partnership with Victoria University Secondary College (VUSC) for the 6th year and Glenroy Secondary College for the second year.

In 2021, Western Edge significantly expanded the core team from 3 to 7; continued to develop our evaluation methodology Takso in conjunction with Cultural Development Network; and developed a partnership with leading contemporary arts venue, The Substation, for our new headquarters in 2022.



Tariro Mavondo, Penny Harpham with artists Jancey Fesolai and Yaw Dadzie

CHAIR'S REPORT

2021 presented another year of challenges for our organisation and for Melbourne at large, as the pandemic continued to send the city into lockdowns and Western Edge were forced to pause, pivot and cancel our programs. Despite this enormous difficulty, I am proud to say that the organisation managed the year with resilience and care towards our young artists and communities at the core of all our decision making.

It was a year of organisational growth for the company; thanks to the Australia Council for the Arts' Four Year Funding 2021-2024, we were able to bring in key core staffing positions in Development, Marketing and Program Management. These new roles grew our team in specialist areas which has allowed the organisation to carry out its strategic plan with the sustainability of the organisation and the wellbeing of our staff in mind. I would also like to particularly like to acknowledge the support from Creative Victoria, Ian Potter Foundation and the Sydney Myer Trust. As we continue to diversify avenues for seeking financial investment, we acknowledge the essential and added support of these individuals and bodies for their continued support of our programs, artists and staff as without you we wouldn't be able to create lifechanging experiences and vital programs for young people across Melbourne's West.

In the midst of our 6th lockdown, we held an all-company Strategic Plan with the Board, executive, management and administrative staff, artists and young people for 2021-2025 via Zoom. This plan acknowledged the shifting needs of our responsive organisation, and put in place a vision for more leadership diversity by further lateralising the executive team to include an Executive Director and two Co-Artistic Directors. This will allow the Executive Director to focus on the business strategy and management of core staff and key stakeholder relationships, while the Artistic Directors can focus on creating artistic programs, managing our growing team of artists, and also taking time away from the company each year to work on their own practice. We are excited to see this plan take shape over the following years as a model to the industry on lateral leadership and diversity within diversity. We would like to thank everyone involved in creating this new vision for the company, which requires ambition, expertise, lived experience and creative bravery – all things Western Edge values highly.

To our fellow Board members, we would like to thank you for your enthusiasm for the organisation and your continued commitment to Western Edge – your expertise and input has been invaluable. We farewelled Tania Canas this year, and thank her for all her knowledge and incredible expertise that she

has shared with our community.

On behalf of the Board, we would like to thank all our artists and administrative and management staff whose passion for creating excellent artistic programs for young people and artists across Melbourne's West prevailed, even through 4 more lockdowns. The company would not be what it is without your dedication and passion for young people and the transformative power of the arts, and we thank you for all you bring to your roles.

We would like to thank our brilliant Co-Artistic Directors/ CEOs, Tariro Mavondo and Penny Harpham for all their work in leading the company through a second year of a pandemic with grace, patience and belief. A special thanks to Tariro who finished up her time with the company in November to pursue new adventures after an extraordinary two years in the leadership team. And our congratulations to Penny who has stepped into the role of Executive Director, we have every confidence that you will bring the same level of enthusiasm and vision to your new appointment. Her tireless work and innovation is an inspiration to the whole of Western Edge. In 2022 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 2021- 2025 Strategic Plan, "edge of the city, centre of the conversation".

In 2022 we will be welcoming two new Co-Artistic Directors into the company; focussing on fundraising and creating alternative revenue streams; reconnecting with our communities, partners, schools, local councils, arts sector and of course young people; and creating new partnerships and programs with a focus on wellbeing and community engagement to ensure that young people and staff are supported holistically as we emerge into this 'new normal'.

We sincerely thank all who have supported Western Edge in 2021 to navigate another challenging year and look forward to seeing you in the theatre again at long last in 2022. As Chair of the Board, I am proud and grateful to have had the opportunity to support Western Edge's significant work with young people and theatre.

Jock Jeffries Chair
Irena Baric Deputy Chair

EXECUTIVE DIRECTOR REPORT

2021 was another year for the history books.

In Melbourne we endured Lockdowns 3, 4, 5, and 6, which for us as a performing arts company meant postponing, pivoting, re-planning and at times saying goodbye to works and projects altogether. It was in many ways more difficult than the dreaded 2020, with our participants, artists and staff experiencing high levels of Zoom fatigue; restrictions constantly changing; vaccination communication and mandates impacting our young artists and communities; and of course a new COVID-19 variant arriving in the country just as we were all hoping to ease into the holidays with some level of certainty.

Western Edge is an incredibly responsive company built on trust, conversation and nuance, so with each of these challenges we listened deeply to what our young people were telling us and adapted our programming accordingly. I am so proud and grateful to say that no matter what setbacks came their way, the Western Edge participants, artists, staff, stakeholders and Board all showed immense patience and kindness in navigating through the confusion, angst and isolation together.

And so: the art!

Some of our 2021 programs pivoted online

Our Out West Community Youth Theatre program switched from large scale in-person events to half-day jam sessions on Zoom complete with visual art exercises, freestyle rap collaborations, digital improvisations and Uber Eats delivered to everyone's doors. Out West was produced by Amarachi Okorom, marking a wonderful journey for her from participant to Support Artist to Creative Producer, and showing the tangible pathways our programming creates for young artists in Melbourne's West to leadership positions within the company.

Also pivoting online was our creative development of *Lele, Butterfly*, an all-Pacific Islander adaptation of the Greek tragedy, *Antigone*. Over 6 weeks,

Rexson Pelman, Chanella Macri and Michael Logo worked together on Zoom to beautifully reimagine this work, first created by Western Edge's Footscray Edge in 2018. The creative development culminated in an online Zoom reading, featuring Western Edge actors Sina and Lone Brown and Tiernyn Taula, and was witnessed by members of the Samoan and Pacific Islander community, industry peers and Western Edge staff and artists. *Lele, Butterfly* will premiere at The Bowery Theatre as part of Neighbourhood Festival in November 2022, and I'd like to thank Brimbank City Council for its support in the creative development and premiere of this powerful new Australian work.

Our Up Next Masterclass series continued both in person and online again this year – with some artists adapting their masterclasses online while others preferred to wait until the restrictions had eased. A positive from online masterclasses we discovered this year was the large intake of interest from young artists across the world who had heard about the Up Next series and asked if they could join the Zoom masterclass. This was really exciting for the young Western Edge artists to meet international like-minded artists, and is something we will take with us moving forward as we continue to dream up future programs and collaborations in this new digital world.

Some of our programs were postponed

Our new Collective-In-Training were working on a showcase piece to share with community at The Bowery Theatre that was then postponed due to COVID-19 to March 2022. The premiere screening of the Sub30 Collective's feature film they created in lockdown in 2020, *The Retreat*, was moved to June 2022 where it will play at the Wyndham Cultural Centre and will be a real highlight of the Western Edge calendar year!

Some programs were reimaged

Our film project with Glenroy College, *Transforming Text*, was disrupted by Lockdown 4 and when we went into Lockdown 5 we decided to put the

program on hold rather than pivot to a digital outcome. The students, teachers and Western Edge artists decided that more important than a rushed online outcome were the Year 9 English students being able to work with our artists in real life, so we waited until we were finally able to be back on school grounds in November to finish the program with a series of in-person physical theatre workshops.

The importance of the students being back in the room with the Western Edge artists after months of isolation cannot be underestimated, with one student reporting that they “felt happy again”, another saying they “felt seen and heard” and another stating simply: “I felt free”.

I thank Lead Artist Didem Caia who ran this program with such grace and care in very difficult circumstances, and Support Artists Damian Seddon, Michael Logo, Leigh Lule, Jack Sheppard, Betiel Beyin and Yaw Dadzie – what a dream team!

Another program that we had to reimagine this year was the mainstage residency that we had been working on for 3 years with Malthouse Theatre, whereby the Sub30 Collective would devise and perform a new work as company-in-residence. Sub30 had been working with Sapidah Kian to create an original new work “I’ll Get Back

to You Yesterday” since April. During Lockdowns 4, 5 and 6, the collective continued to devise with Sapidah online, however as the restrictions continued into October and November the collective decided to cancel the show as there was not enough time to rehearse in person and do the work credit.

I am incredibly proud of this group of young artists who prioritised their health and wellbeing over an artistic outcome, and instead opened up discussions around what this partnership with Malthouse could look like for them as emerging artists, if not the production of a theatrical work. Together, we decided on a ‘graduation pack’ for the six Sub30 members – including showreels, headshots, Showcast subscriptions, industry mentors and a showcase event to be held at The Beckett Theatre in April 2022, where all six Sub30 members will perform monologues and scene work for community, industry professionals and Western Edge supporters.

New Western Edge offices and other developments

Beyond the programs there have been other major changes for Western Edge too – we began the year looking for a new home base that would cater to our growing team and allow our artists



Audience members at the Human Rights Arts and Film Festival Shifting Patterns

to have access to rehearsal and workshop space. In the meantime we were generously housed by The Idea Collective in Footscray and Newsboys Foundation in South Melbourne, and I thank both of these organisations for opening their doors to us while we assembled our team and made plans for the future.

I am thrilled to say that as of January 2022 we will be company in residence at The Substation in Newport, one of the country's most innovative contemporary arts venues, where Western Edge artists will be able to meet and network with an array of creatives and arts organisations and have access to state of the art rehearsal space.

It was a year where we began trialling bespoke workshops for schools, universities, arts organisations, local councils and the corporate sector, in a range of different topics including 'Diversity and Cultural Safety'; 'No "I" in Improvisation'; and adapting Shakespeare and other curriculum texts classics to engage students in English and Drama. These workshops were highly successful and as such we will be expanding our offering of workshops to the education, arts and corporate sector in 2022. More details to come in the new year!

It was also a year that my fellow Co-Artistic Director/CEO Tariro Mavondo and I learned how to grow a core team, and I am delighted to say that in 2022 Western Edge will have expanded its core staff from 3 to 7 in just two years, thanks to Australia Council for the Arts organisational funding. This includes the company's first ever Development Manager, Marketing Manager and Operations Coordinator. It also includes two new co-Artistic Directors, who will be recruited in early 2022.

Farewell to Tariro

And finally, after two years working side by side during immensely challenging circumstances, 2021 was the year my Co-Artistic Director/CEO decided to leave Western Edge and move onto her next beautiful adventure. I am so proud of this partnership – in two years we have secured major multi-year funding agreements with government and philanthropic partners; grown the core team; secured a new homebase at the Substation; kept artists across the company employed and participants across the West connected during a global pandemic; worked alongside Western Edge

artists to create and facilitate over 13 new works and programs both online and in person; expanded Western Edge's reach and advocacy through joining networks and alliances nationally and internationally and brought on key partners to help guide the company into its next phase of growth.

When we began as co-Artistic Directors in 2019, we outlined an ambitious strategic plan that was centred around our vision for a thriving community of next generation cultural and artistic leaders borne out of Melbourne's West. I am really proud to say that 2 years later this vision is already in motion. Western Edge artists are representing the West on stage and screen across the city and country and inspiring younger artists in schools and communities across the West to step into their power and trust their voice as the future leaders and storytellers of tomorrow.

I thank Tariro, from the bottom of my heart, for everything she has done for Western Edge in the past two incredibly challenging and defining years. Tariro is an artist and leader of integrity, passion, intellect, humour and spirit – everything she commits herself to is enriched by her attention to detail and drive to make it the best it can be for those who need it most. Together with the Western Edge artists and young people, our partners and supporters, we collectively dreamed of a future where Western Edge could be an example to others that lateral leadership is possible, intersectional practice is essential, and joy, care and love can and must be at the core of an organisation's values and principals.

There are so many exciting opportunities, events and developments that we have been seeding over the the past two years that will be coming into fruition in 2022, as well as visionary and world-building conversations and artistic explorations that will be led by Western Edge's young collaborators and artists. I can't wait to invite you along to listen in to what they have to say.

A big thank you to all our funding partners, artistic collaborators, sector advocates, audiences, community members and of course young participants, for your continued support for Western Edge in this challenging time.

Penny Harpham

A woman with purple eye makeup and a floral headband is performing on stage. She is wearing a blue shirt and a floral scarf, and is playing a ukulele while singing into a microphone. The background is dark.

312 students and young people participated in school programs both on-site and online

14 emerging artists employed

20 professional artists and project staff employed

56 workshop sessions

\$633,207 turnover

6% increase in state funding secured

1 new digital work

PROGRAMS

Know Your Worth

Up Next Masterclass Series

In its 4th year, the Up Next Masterclass series brought some of the country's most innovative artists into rehearsal and zoom rooms with young artists across Melbourne's West. The focus was on wellbeing, self-worth, boundary setting and artistic integrity and autonomy, and featured Kamarra Belle Wykes, Naomi Velaphi, Andrea James, Eryn Jean Norvill and Sophie Ross from Safe Theatre Australia and Joel Bray to name a few.

"What I learned was to have a real specific idea on everything – what you want, what is the message you're trying to tell, why are you doing this. I realise I want to be more intentional with what I do. The art I make and the story I tell. My biggest take away was to ask my self my questions rather than just doing whatever."

- Masterclass participant

Workshops: 9

Participants: 30

Creative Team: Kamarra Belle Wykes, Naomi Velaphi, Carly Findlay, Andrea James, Eryn Jean Norvill and Sophie Ross from Safe Theatre Australia, Joel Bray, Emily Hevea, Lay The Mystic, Nithya Nagarajan, Zindze Okenyo, Tamica Wilder

Venue: 100 Story Buidling, St Albans Arts and Culture Centre, Zoom.

Supported by: Sidney Myer Foundation, Creative Victoria

Out West

Community Youth Theatre

In 2021, to ease our way out of the 2020 lockdowns and into the 'new normal', we decided to host three day-long creative workshop events called Out West across our three partner LGAs – Wyndham, Brimbank and Maribyrnong. These days were intended to bring young artist back together after a year of isolation with no pressure on a creative production or outcome. Due to Lockdowns 4,5 and 6, these events could not take place in person, and were instead moved online, where participants were guided through games, activities and creative exercises to provide some much needed relief from isolation, lockdown and the pandemic. Food was delivered to each participant's door so even though we were apart, we could share a meal together online (in true Western Edge style!)

"The tasks were very creative and took me out of my head. It was amazing."

- Out West participant

Workshops: 3

Participants: 10

Creative Team: Amarachi Okorom, Chanella Macri, John Marc Desengano, Michael Logo, Leigh Lule, Patience Pyne, Betiel Beyin, Sarah Onn, Aaron Stevenson

Venue: Zoom.

Supported by: Brimbank City Council, Maribyrnong City Council, Wyndham City Council

Sub30 Collective

Professional Development

In 2021 we continued to trial our new Professional Development Program with our inaugural ensemble – the Sub30 Collective. Now in their second year of the program, the Sub30 were Company in Residence at the Malthouse Theatre, working with director Sapidah Kian to devise a new work for the Melbourne Fringe festival. Unfortunately, Lockdowns 5 and 6 forced this work to be postponed and then cancelled. The Sub30, having been consistently training online during the 2020 and 2021 lockdowns and showing enormous resilience and commitment to their careers, will work towards a Graduation Showcase in early 2022 to mark their transition from emerging to professional artists. They are to be commended for their passion and grit during these past two devastatingly difficult years.

"I feel like we've created this bond where we're always going to keep putting each other forward. And now we've formed a never-ending bond where everyone is looking after each other."

- Sub30 Collective member

Workshops: 80

Participants: 6

Creative Team: Malthouse Theatre, Jason Tamiru, Sapidah Kian, Sancia Robinson, Taririo Mavondo, Penny Harpham

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

Collective in Training

Professional Development

We welcomed in our second professional development ensemble, with the tentative name of the Collective in Training. This Collective of six were selected from artists across our schools and community youth theatre programs, showing a commitment and desire to enter the professional arts industry. The six artists trained with co-Artistic Directors Tariro Mavondo and Penny Harpham twice a week, working towards a September showing at The Bowery Theatre. However lockdowns 5 and 6 prevented this from going on, and instead the ensemble began training with Sancia Robinson on screen acting. The ensemble will begin afresh in 2022 with a fully funded, free training program with the incoming support of the Ian Potter Foundation.

"I learn a lot about my self and how I like to learn, I learn about self doubt and imposter syndrome. but mostly I learn many skill and techniques about acting and how to integrate them into my life."

- Collective-in-training member

Workshops: 40

Participants: 6

Creative Team: Tariro Mavondo, Penny Harpham, Sancia Robinson

Supported by: Brimbank City Council, Kimberley Foundation

Much Ado About Nothing

In-School Program

We continued our partnership with Victoria University Secondary College (VUSC) for the 6th year, with a new in-syllabus workshop for Year 10 English students unpacking the themes and language of Shakespeare's Much Ado About Nothing. Through games, text analysis, improvisation and scene work, a team of talented Western Edge actors and musicians facilitated a beautiful workshop exploring patriarchy, sexism, violence, depression, comedy, allyship and of course – love!

"I understand more about the story and understanding the meaning behind it through the help of other people"

- VU student.

Workshops: 3

Participants: 150

Creative Team: Tariro Mavondo, Penny Harpham, Chanella Macri, Aaron Stevenson, Terry Yeboah

Venue: Victoria University Secondary College

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

Transforming Text

In-School Residency

In our second year at Glenroy Secondary College, we facilitated an in-syllabus program called Transforming Texts. Working with the Growing up in Australia book series, Grade 9 English students had the opportunity to learn from professional artists how to create their own short films inspired by key themes from the stories such as identify, racism, feminism, migration, belonging, culture and family. Students learned about storyboarding, plot, character, genre, performance techniques, sound design and cinematography. Unfortunately, Lockdowns 4, 5 and 6 prevented the films from being shot and screened, and instead Western Edge artists finished the program with an in-person performance workshop at the end of the year when lockdowns were lifted to reflect on what was learned in the program and reconnect after 6 months apart.

"It feels good to express all of your ideas and act. I love how when you act all the world vanishes"

-Glenroy student

Workshops: 14 April – 29 November (disrupted by lockdowns) culminating in an in-class performance workshop and reflection

Participants: 79

Creative Team: Didem Caia, Leigh Lule, Damian Seddon, Betiel Beyin, Michael Logo, Jack Shepphard, Yaw Dadzie, John Kassab, Daniella A. Esposito, Noora Niasari

Venue: Glenroy Secondary College

Supported by: Department of Education and Training Victoria, Creative Victoria, Glenroy Secondary College

Lele, Butterfly

Creative Development

Supported by Brimbank City Council, Western Edge artists engaged in a month-long creative development to reimagine our 2018 production of Lele, Butterfly. Lele, Butterfly is a modern Samoan- Australian adaptation of Antigone, first created by Footscary Edge in 2018. Featuring an all-Pasifika cast, the play recontextualises the Greek tragedy through the voices and experiences of the Samoan-Australian diaspora. In August 2021 the original piece was rewritten by Chanella Macri and Michael Logo with new sound composition and rap by Rexson Pelman. In November, the piece was performed as a reading via zoom with by Chanella, Michael and Rex, as well as Sina Brown, lone Brown and Tiernyn Taula. It is a searing, funny, and poignant expression of intergenerational wisdom, patterns, and trauma. telling the story of a family torn apart by pride, violence, and grief, and interrogating the identity crisis rife within our immigrant communities. 'Lele, Butterfly' will be performed in 2022, and is a flagship program for Western Edge, bringing together multiple generations of our Lead Artists, Support Artists and young participants in an innovative artist-driven process.

"I always felt like I belonged at Western Edge and as a Samoan, but this process solidified it for me. As a group and as an individual."

-Lele, Butterfly artist

Workshops: 10

Participants: 6

Creative Team: Chanella Macri, Michael Logo, Rexson Pelman, Sina Brown, lone Brown, Tiernyn Tula

Venue: Zoom

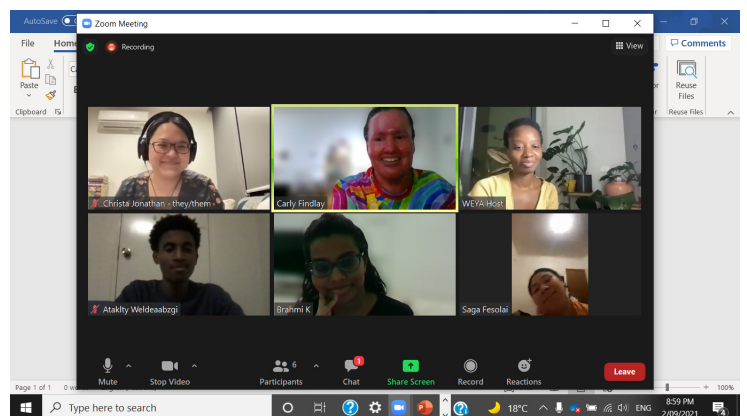
Supported by: Brimbank City Council



Out West Community Youth Theatre St Albans



Much Ado About Nothing at VUSC



Know Your Worth, Up Next Masterclass with Carly Findlay



Michael Logo performing at Human Rights Arts and Film Festival Shifting Patterns

KEY PERFORMANCE INDICATORS

Overview:

2021 was the second year of our four-year strategic plan. We have continued to work with Cultural Development Network (CDN) to undertake in-depth evaluations of Western Edge programs through both quantitative and qualitative data collection.

Western Edge has three strategic goals that guide our work, program design, artistic contact and recruitment; and our evaluations have been designed to measure these goals. For each goal we have articulated key objectives that we evaluate our programs against.

GOAL 1. Young people feel safe and connected

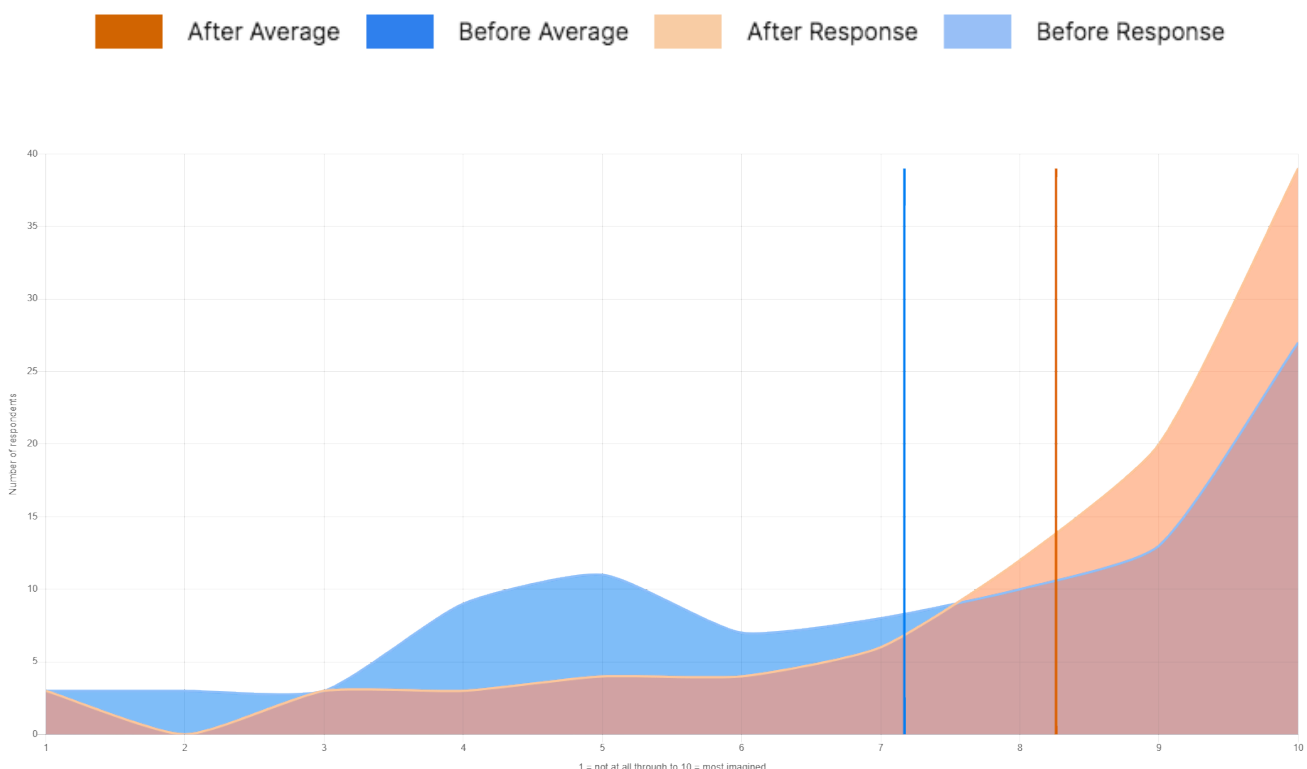
Western Edge is committed to facilitating experiences where young collaborators feel safe, valued and connected. We centre our community engagement practice around principles of wellbeing. In 2021, this was particularly important as the COVID-19 pandemic disrupted our communities, and young people were left feeling isolated and disengaged.

For this goal we have identified three key objectives:

1.a Wellbeing (physical and/or mental) improved

Contributing activities: Victoria University Secondary College Paid Workshops

When asked to rate whether they felt their wellbeing had been enhanced before and after attending a Western Edge program, participants reported an increase of 1.2 on a 10-point scale.



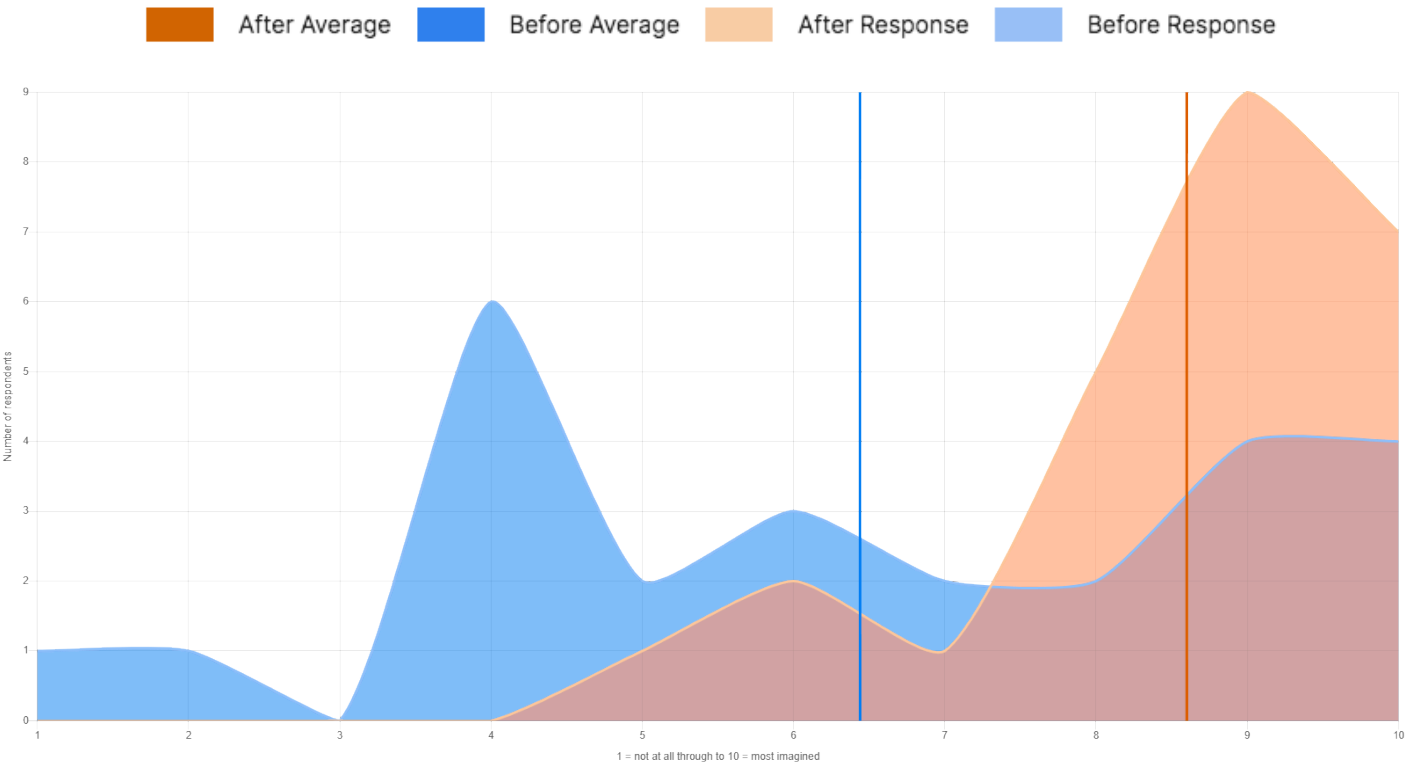
Key feedback:

“because before I didn’t really feel involved in anything and then doing this made me feel included”

1.b Social connectedness enhanced

Contributing Activity: CYT Out West

When asked to rate their sense of social connectedness before and after attending CYT Out West, participants reported an increase of 2.6 on a 10-point scale.



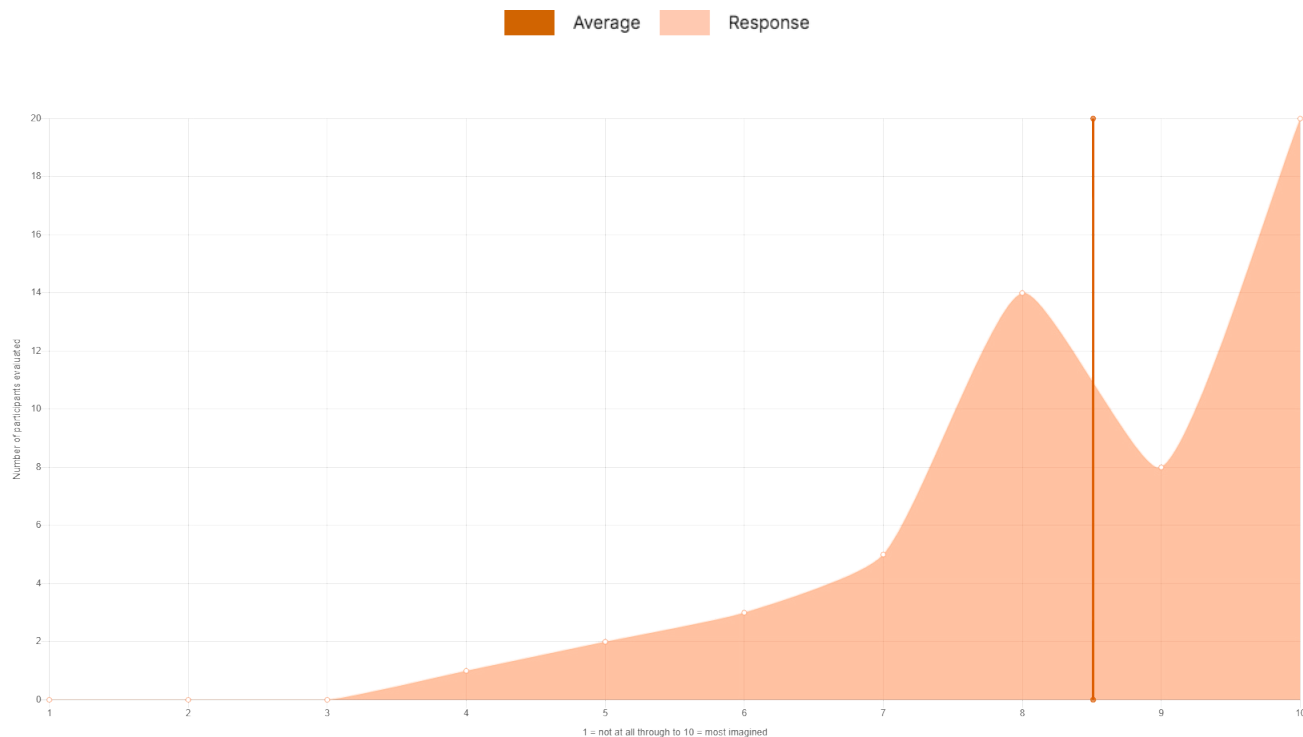
Key feedback:

“The literal presence of people to talk to is an obvious and immediate boost to my social connectedness. But, more than that, WEYA create a space where everyone is actively engaging and reacting to one another. A truly social experience.”

1.c Feel valued by community

Contributing Activity: Victoria University Secondary College Paid Workshops Much Ado About Nothing, Glenroy In School Residency

When asked to rate their sense of feeling valued by their community at an 8.4 out of 10 after attending a Western Edge program.



Key feedback:

"It feel good to express all of your ideas and act. I love how when you act all the world vanishes."

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

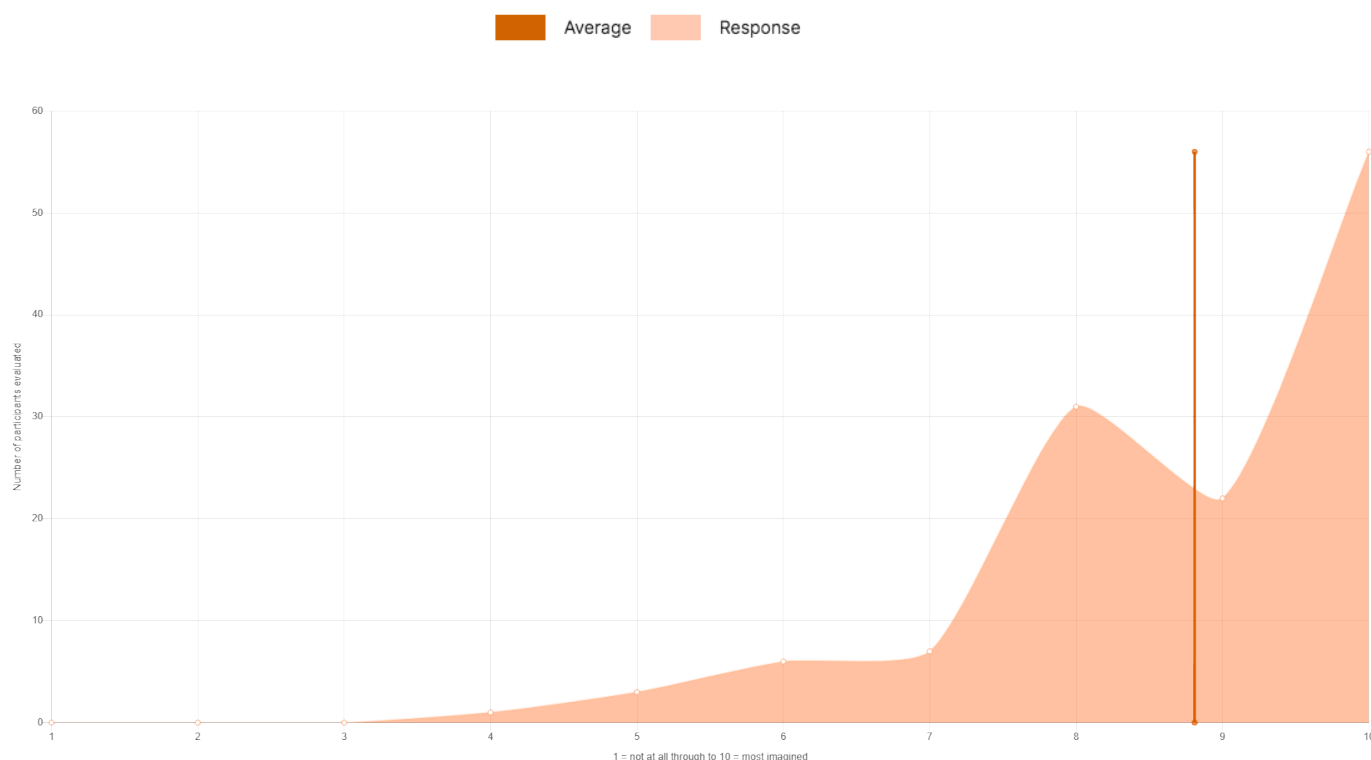
Our programs inspire young people to express themselves and their ideas creatively, and facilitating spaces where they can showcase their culture, practice and talent with pride. This year, as we pivoted rapidly to online program delivery, we all had to work in even more creative ways, using equipment 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 2021.

Key objectives:

2.a Creativity Stimulated

Contributing Activities: CYT Out West, Victoria University Secondary College Paid Workshop No I In Improvisation

Participants reported that their sense of creativity being stimulated at 8.9 out of 10, due to attending a Western Edge program.



Key feedback:

"Being given a creative task to self-manage throughout the workshop allowed me a creative space to fall back on regardless of my circumstance during the workshop."

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

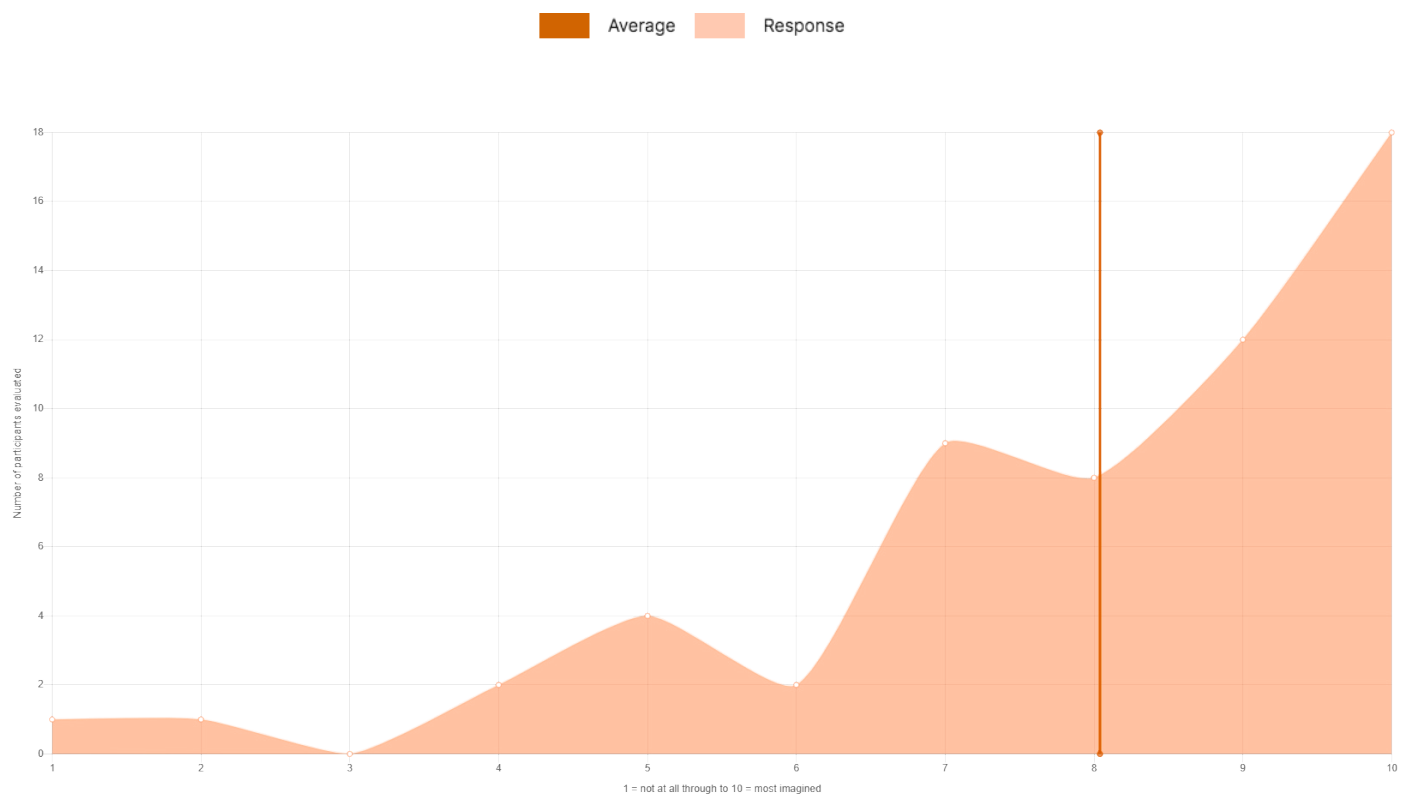
Our professional development programs provide opportunities for young artists to develop their practice and leaderships skills, while generating radical new works of art. We connect artists across the west and across disciplines, strengthening a peer-to-peer network that will sustain our artists as they make their way through the industry. In 2021, 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: Victoria University Secondary College Paid Workshops Much Ado About Nothing, Glenroy In School Residency

Participants reported that their sense of creativity being stimulated at 7.8 out of 10, due to attending a Western Edge program.



Key feedback:

"I've understand more about the story and understand the meaning behind it through help of other people."





Much Ado About Nothing



Up Next Masterclass

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 Infrastructure, Transport and Regions
Department of Jobs, Precincts and Regions
Department of Premier and Cabinet
Maribyrnong City Council
Wyndham City Council

Foundations and Trusts

Arts Assist
BDO Australia
Besen Family Foundation
Brimbank Community Foundation
Helen Macpherson Smith Trust
Lord Mayors Charitable Foundation
Newsboys Foundation

Sidney Myer Fund
Social Ventures Partnerships
The Kimberley Foundation
Wyndham Community Cultural Foundation
Wyndham Arts Assist
Ian Potter Foundation

Program Partners

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



Artists Jancey Fesolai and Yaw Dadzie

2021 WESTERN EDGE TEAM

Board

Jock Jeffries, Chair
Irena Baric, Deputy
Mario Agostinoni, Treasurer
Tania Cañas (resigned 20/10/2021)
Sherry-Rose Bih Watts
Piper Huynh
Kiera Maloney
Vanessa O'Neill
Vincent Shin

Staff

Tariro Mavondo, co-CEO/Artistic Director (until November)
Penny Harpham, co-CEO/Artistic Director
Khalid Warsame, General Manager (until March)
Lucy Pitt, Business Manager (from April)
Amarachi Okorom, Communications and Administration Coordinator (until May)
Fiona Spitzkowsky, Programs Coordinator (until August)
Christa Jonathan, Programs Manager (August – November)
Caitlin Stanway, Marketing Manager (from August)
Kim Suree Williamson, Development Manager (From August)
John Paxinos & Associates, Bookkeepers

Lead Artists

Didem Caia
John Marc Desengano
Chanella Macri
Rexson Pelman
Natalie Lucic

Support Artists

Amarachi Okorom
Betiel Beyin
Damian Seddon
Leigh Lule
Jack Sheppard
Michael Logo
Patience Pyne
Rashidi Edward
Ras-Samuel Welda'abzgi
Saga Fesolai
Sarah Onn
Sila Toprak
Tiernyn Taula
Yaw Dadzie

Key Contractors

Atong Atem, Photographer
Brett Walker, Photographer
Ezeldine Deng, Graphic Designer

Production Artists and Designers

Harry Charnock, Cinematographer
Rexson Pelman, Sound Designer

Guest Artists

Lay the Mystic
Tamica Wilder
Kamarra Bell-Wykes
EJ Norvill and Sophie Ross
Nithya Nagarajan
Naomi Velaphi
Joel Bray
Carly Findlay
Andrea James
Emily Havea
Zindzi Okeyo
Sancia Robinson
Sapidah Kian

Sub30 Collective

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

The Collective In Training

Patience Pyne
Ateay Welda'abzgi
Sina Ale Brown
Fardows Abdul
Waal Akot
(Tiernyn) Taula
Saga Fesolai



Much Ado About Nothing workshop at VUSC

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 2021.

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

Vincent Shin

Joined as member: 16/04/2018

Vanessa O'Neil

Joined as member: 16/4/2018

Sherry-Rose Bih Watts

Joined as member: 13/04/2019

Tania Cañas

Joined as member: 13/04/2019

Term ended: 20/10/21

Piper Huynh

Joined as member: 17/12/2019

Kiera Moloney

Joined as 21/10/2020

Western Edge Youth Arts Inc.

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.

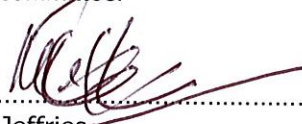
Significant Changes

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

Operating Result

The profit for the year ended 31 December 2021 amounted to **\$ 84,413**.

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


.....
Jock Jeffries


.....
Irena Baric

12-4-22
.....
Date

Western Edge Youth Arts Inc.

Declaration by Officers of the Association

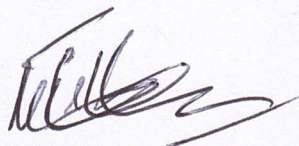
The officers of the Association have determined that the Association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, these special purpose financial statements have been prepared in accordance with the accounting policies outlined in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

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

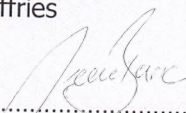
1. The accompanying Statement of Comprehensive Income, Statement of Financial Position, Statement of Cash Flows and Notes to the Financial Statements dated 31 December 2021, comprising the "Special Purpose Financial Statements" give a true and fair view of the Association's financial position as at 31 December 2021 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 the Association will be able to pay its debts as and when they fall due.

Western Edge Youth Arts Inc.

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

12-4-22

.....
Date

Western Edge Youth Arts
Statement of Comprehensive income
For the year ended 31 December 2021

Income from ordinary activities	2021	2020
Earned Income:		
Participant/ Workshop Fees	\$0	\$350
Project Delivery Fees	\$23,665	\$29,500
Government Grants and Subsidies (7):		
Federal Grants	\$245,295	\$110,653
State Grant	\$252,811	\$237,658
Local Grants	\$55,000	\$81,519
Corporate and Private Giving		
Philanthropic Trusts (7)	\$45,000	\$152,000
Donations and Fundraising	\$11,419	\$1,300
Other Revenue:		
Interest Income	\$17	\$150
Total Income:	\$633,207	\$613,130

Expenses from ordinary activities	2021	2020
Wages, Fees & Allowances	\$431,101	\$429,416
Production & Program Operating	\$4,939	\$21,721
Marketing & Promotion	\$23,050	\$6,071
Administration & Infrastructure	\$83,517	\$49,840
Fundraising Costs	\$6,187	\$0
Total Expenses	\$548,794	\$507,048

Net Surplus for the year	\$84,413	\$106,082
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The accompanying notes form part of these financial statements

Western Edge Youth Arts
Statement of Financial Position
For the year ended 31 December 2021

	2021	2020
Current Assets:		
Cash and Cash Equivalents	\$678,130	\$385,056
Trade and other receivables	\$12,350	\$599
Prepayments	\$27	\$1,127
Total Current Assets	\$690,507	\$386,782
Non-Current Assets:		
Property Plant & Equipment (2)	\$4,973	\$8,091
Deposits Paid	\$578	\$1,161
Total Non-Current Assets	\$5,551	\$9,252
Total Assets	\$696,058	\$396,034
Current Liabilities		
Provisions (3)	\$13,423	\$16,712
Grants Received in advance (4)	\$345,998	\$154,000
Trade and other payables (5)	\$69,648	\$42,746
Total Current Liabilities	\$429,069	\$213,458
Non-Current Liabilities		
Provisions (3)	\$4,706	\$4,706
Total Non-Current Liabilities	\$4,706	\$4,706
Total Liabilities	\$433,775	\$218,164
Net Assets	\$262,283	\$177,870
Equity:		
Retained Profits	\$262,283	\$177,870
Total Equity	\$262,283	\$177,870

The accompanying notes form part of these financial statements

Western Edge Youth Arts

Statement of Changes in Equity

For the year ended 31 December 2021

	2021	2020
Retained earnings:		
Balance at 1 January	\$177,870	\$71,788
Surplus/ (Deficit) attributable to entity	\$84,413	\$106,082
Balance as at 31 Dec	\$262,283	\$177,870

Statement of Cash Flows

For the year ended 31 December 2021

	2021	2020
Cash Flows from Operating Activities:		
Receipts from operations	\$813,437	\$696,412
Interest received	\$17	\$150
Payments to suppliers and employees	-\$520,380	-\$485,124
Net Cash inflow from operating activities (6)	\$293,074	\$211,438
Cash Flows from Investing Activities:		
Purchase of Property, Plant and Equipment	\$0	-\$9,353
Net Cash inflow from investing activities	\$0	-\$9,353
Net increase / (decrease) in Cash Held	\$293,074	\$202,085
Cash and Cash Equivalents as at 1 January	\$385,056	\$182,971
Cash and Cash Equivalents as at 31 December (6)	\$678,130	\$385,056

The accompanying notes form part of these financial statements

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2021

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 has 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.

Significant Accounting Judgement, Estimates & Assumptions

When preparing the financial statements, management undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses.

There are no estimates or judgements which have risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

Western Edge Youth Arts Inc.

Notes to the Financial Statements

For the year ended 31 December 2021

(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 of committees' valuation. All assets excluding freehold land, are depreciated over their useful lives to the association.

Office equipment and project 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 2021

Grant Revenue

Revenue from grants are recognised when the associated performance obligation is satisfied, and not immediately upon receipt. Government and other grants are recognised as follows:

- a grant that does not impose specific future performance obligations on the association is recognised as revenue the earlier of when the grant proceeds are received or receivable;
- a grant that imposes specific future performance obligations on the association is recognised as revenue only when the performance obligations are met; and
- a grant received before the revenue recognition criteria are satisfied, is recognised as a liability.

The association recognises liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position.

(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) 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 its 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.

	2021	2020
2. Property Plant and Equipment		
Office Equipment		
At cost	\$23,442	\$23,442
Accumulated depreciation	\$20,384	\$18,387
Carrying Amount	\$3,058	\$5,055
Project Equipment		
At cost	\$4,545	\$4,545
Accumulated depreciation	\$2,630	\$1,509
Carrying Amount	\$1,915	\$3,036
Total Property Plant & Equipment	\$ 4,973	\$ 8,091
3. Provisions		
Provision for Annual Leave (Current Liabilities)	\$13,423	\$16,712
Provision for Long Service Leave (Current Liabilities)	\$3,000	
Provision for Long Service Leave (Non-Current Liabilities)	\$4,706	\$4,706
4. Grants Received in Advance		
Australia Council	\$121,200	\$84,000
Ian Potter Foundation	\$75,000	
Department of ITR	\$40,000	
City of Maribyrnong	\$50,800	\$40,000
Sidney Myer Foundation Grant		\$30,000
Department of Premier and Cabinet	\$7,998	
The Kimberley Foundation	\$8,500	
Brimbank City Council	\$12,250	
Newsboys Foundation	\$20,000	
Arts Access	\$2,750	
Wyndham City Council	\$7,500	
	\$345,998	\$154,000
5. Trade and Other Payables		
Trade Payables	\$52,483	\$17,611
Payroll Accrual	\$14,601	\$18,369
Accruals	\$3,649	\$1,800
GST Payable	-\$872	\$4,966
	\$69,861	\$42,746

	2021	2	2020
6. Cash Flow information			
Reconciliation of cash and cash equivalents at the end of the year:			
Cash on hand		\$678,130	\$385,056
		<u>\$678,130</u>	<u>\$385,056</u>
Reconciliation of operating surplus for the year to net cash flow from operations			
Operating Result		\$84,413	\$107,381
Non-cash flows in operating result:			
Depreciation		\$3,118	\$1,262
Changes in assets and liabilities:			
(Increase)/Decrease in Trade and Other Receivables		-\$11,751	\$3,201
(Increase)/Decrease in Other Assets		\$1,683	-\$44
Increase/(Decrease) in Trade and Other Payables		\$26,902	\$18,899
Increase/(Decrease) in Provisions		-\$3,289	\$507
Increase/(Decrease) in Income Received in Advance		\$191,998	\$80,232
Cash flows from operating activities		<u>\$293,074</u>	<u>\$211,438</u>

7. Grants and subsidies received

Federal

Australia Council for the Arts	\$3,340
Australia Council Triennial	\$168,000
Department of Infrastructure and Transport and Regions	\$73,955
Total	\$245,295

State

DVC Project Funding	\$493
Creative Victoria	\$80,000
Creative Victoria (Project)	\$41,392
Victorian Department of Education	\$47,190
Victorian Department of Health & Human Services	\$0
Victorian Department of Premier and Cabinet	\$40,336
Victorian Department of Jobs, Precincts and Regions	\$43,400
Total	\$252,811

Local

City of Moreland	\$0
City of Maribyrnong	\$40,000
Wyndham City Council	\$0
Brimbank City Council	\$15,000
Total	\$55,000

Philanthropic Trusts

Besen Family Foundation	\$15,000
Helen MacPherson Smith Trust	\$0
Wyndham Community Foundation	\$0
Lord Mayors Charitable Fund	\$0
Sydney Myer Foundation	\$30,000
The Kimberley Foundation	\$0
The Newsboys Foundation	\$0
Total	\$45,000

8. Auditor's Remuneration

Remuneration of the auditor paid and payable;

Audit Fee	\$3,300	\$3,000
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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 2021 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

Date: 27 April 2022



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 2021, comprising the statement of financial position and statement of changes in equity as at 31 December 2021, 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 all material respects, 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 2021 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 2021, 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
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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.

NFPAS

KESWICK SA 5035



Nicholas Matsis CPA

Registered Company Auditor No 77466

Dated: 27 April 2022



Western Edge is based at The Substation
1 Market Street, Newport
VIC 3015

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Info@westernedge.org.au

www.westernedge.org.au

Western Edge 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: Sam Amar, Brett Walker
and Meredith O'Shea

Design: Synkd

