

WESTERN  
EDGE

# ANNUAL REPORT

2022



# ABOUT.

We are Western Edge Youth Arts (Western Edge), the only theatre company in Melbourne's western suburbs ("the West") working with young and emerging artists to tell new stories on our own terms, in our own way and with our own voices.

Our work is steeped in the rich storytelling and culture making of our diverse communities in the West, and fuelled by the underrepresentation of diverse voices and lived experiences on Australian stages, screens and leadership roles in the arts industry.

We work with schools, community organisations and elders, local councils, state and federal government to dismantle the systems that have provided barriers for young people from the West to access creative and cultural infrastructure and artistic opportunities. We exist to level the playing field and are actively addressing this social injustice every day.

Our values are grounded in the resistance practice and collaborative leadership that marginalised communities live and breathe. With love and courage, we collectively reclaim our historically silenced narratives and challenge the white, inner city-centric arts sector and its conscious and unconscious biases.

Our artistic practice is our community engagement – they are not separate. For us, deeply listening to the unique differences of each person who makes up our community is as important as the final artistic outcome. We know the system is broken – we feel the impacts of its inequity every day. Our work begins from this reality.

Our work has been described as "life-changing", "genuine", "authentic" and "like being with family, like having all my people in the room". Our work has been an adaptation of *Romeo and Juliet* exploring the cross-cultural complexity of the African and Pasifika diasporas; a collaboration with young people from the West and First Nations elders in Beagle Bay, WA; an all-Samoan adaptation of the Greek tragedy *Antigone*; and a feature film exploring institutional power and privilege through the genre of satire and black comedy.

We are in the business of  
change-making and culture-shifting.



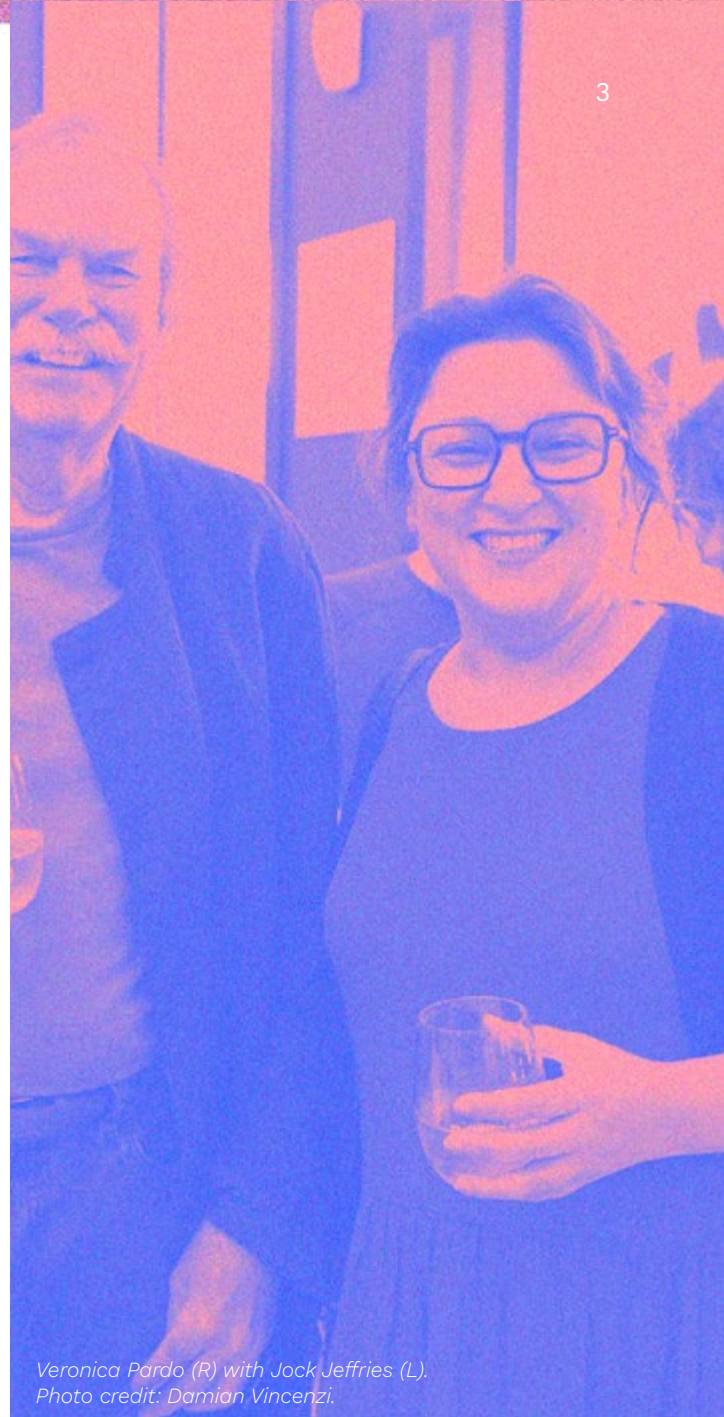
(L-R) Michael Logo, Betiel Beyin, Yaw Dadzie and Ras-Samuel Welda'abzgi. Photo credit: Damian Vincenzi.

## CHAIR'S REPORT

As the incoming Chair of Western Edge, I take great pleasure in sharing this annual report with you, our supporters and friends. Throughout these pages you will see the incredible stories of impact that our company has enabled for so many, but particularly for/with young people across the west, their families, friends and communities. The fabric of creativity and connectivity that binds us is the core strength of Western Edge, enabling us to achieve beyond our expectations, to create brilliant new work devised by our amazing community of young artists. I want to acknowledge the work of organisational leaders during what has been a challenging year, each one stepping up with compassion, dexterity and responsibility to hold our company through the illness and instability wrought by the pandemic. We have a remarkable team, whose creativity and resilience in the face of uncertainty has seen us not only survive, but thrive to produce the kinds of work that can heal us of some of our sorrows, such as the powerful and landmark work *Lele*, a compelling story of Samoan culture and community as told by young people and guided and supported by elders and community members.

I also extend my deep appreciation to outgoing Board members, in particular, our previous Chair Jock Jeffries, Deputy Chair Irena Baric, members Piper Huynh, Sherry-Rose Bih Watts, Vanessa O'Neill and Vincent Shin who have guided with such care and thoughtfulness the recent Board renewal process. Our outgoing Board members provided enormous support and good stewardship during recent years, for which we owe enormous gratitude. Joining the remaining Board Treasurer Mario Agostinoni and Secretary Kiera Moloney has been our new Deputy Chair Anushka Wijendra and Board member Liss Gabb. With myself as Chair, our newly composed Board has set itself an important task of re-imagining the role of governance in this time of change, as we seek to strongly align our work with the purpose of our company, and embed the practices of equity, justice and decolonisation in all we do. I thank all the Board members for their commitment to this journey. Thank you also to our funders and supporters, without whom this company cannot dream our ambitious and transformational desires into reality.

**Veronica Pardo** Chair



*Veronica Pardo (R) with Jock Jeffries (L).  
Photo credit: Damian Vincenzi.*



# EXECUTIVE LEADERSHIP TEAM REPORT.

2022 will be remembered as one that was enormously challenging and deeply rewarding. It was the year we emerged from 6 lockdowns spanning 2020-2021 and where Melbourne's workplaces and creative spaces started tentatively opening their doors and buzzing with activity after two years of isolation and uncertainty.

It didn't begin smoothly – Omicron wreaked havoc across the country in January and February, meaning that we had to continue working from home and postponed our first two events of the year (which had already been postponed multiple times due to the lockdowns of 2020/2021).

However, by March we felt it was safe enough to host our first live event since 2019, aptly named "Reconnected", to bring our community together to witness and celebrate the creativity and talent of seven of our emerging artists training in the Level Up Professional Development program. It was a nerve-racking evening for us as we tried to remember how to produce a live event again, but it was wonderfully affirming and heart-warming as we collectively felt that undeniable glow of positivity and strength that comes when a community gathers to listen, laugh, learn and connect.

And from there... we were back!

From March – December we presented three showcases, one film screening, one school performance at Victoria University Secondary College, one new Community Edge Ensemble work that toured Footscray, St Albans, and Wyndham, one staged reading of a new work, one premiere of a cross-company production and over 20 tailored school curriculum workshops across Melbourne.

We also moved into and fully furnished our new home base at The Substation! We engaged in new

partnerships and creative exchanges, represented Western Edge at conferences across the country, underwent an EOFY fundraising campaign to initiate our first ever donor base, trained staff and artists in trauma-informed practice and child safety, piloted a livestream discussion series and participated in programs to audit and strategise our digital vision for the future.

We employed two emerging artists to join our core team as Artistic Associates (through VicHealth's Future Resent initiative) and welcomed Reis Low into the company as Operations Coordinator, Joanna Lee as Marketing Manager and Lucy Pitt as General Manager, bringing our core team to 10.

With gratitude, we bid farewell to Board members who had stood with us during some of the most tumultuous years of the company's history and helped us weather the storm. We'd like to say a big thank you to outgoing Board members – Chair Jock Jeffries, Deputy Chair Irena Baric, Secretary Piper Huynh, Vincent Chin, Sherry Rose Bih Watts and Vanessa O'Neill who steered the company through a leadership transition and two years of a global pandemic. We are grateful for the ongoing service of Treasurer Mario Agostinoni and Kiera Moloney (newly appointed as Secretary), and welcome with open arms our new Board members, Chair Veronica Pardo, Deputy Chair Anushka Wijendra and Liss Gabb who joins as a member and our Child Safety Officer. We are delighted to have Veronica, Anushka and Liss join us and bring their combined expertise in cultural competency, racial literacy, accessibility, team management, technology and youth mental health and wellbeing into the organisation.

Amongst all the activity of 2022, our biggest trial was our new Artistic Director Leadership model. This is still a work in progress, as we are attempting to find a model that allows our Artistic Directors to work part time within the company and part time as practicing artists throughout the sector. We thank Robert Young and Stephen Nicolazzo who took on the roles of Co-Artistic Directors alongside John Marc and Chanella at different times throughout the year. Moving into 2023 it was decided that John Marc and Chanella would step into the Co-Artistic Director roles together, making up the Executive Leadership team with Penny Harpham as CEO, providing stability for the company and mentorship for our Artistic Associates and our growing team of Lead and Support Artists.

Financially, our organisation reached a milestone of just over 1 million dollars in revenue and we finished the year with a healthy surplus which continues to



bolster our reserves, which have increased by 26% since 2019. This is directly due to our increase in core staff and addition of specialist roles in Executive Director, Development Manager, Marketing Manager and Operations Coordinator, which has allowed for more delegation across the team so the artistic program and business strategy can complement each other to secure the company's financial viability.

We'd like to thank our entire community that makes the vital work of Western Edge possible – our artists, community members, staff, Board, partners, donors and champions who share our vision for a thriving community of next generation artistic and cultural leaders borne from Melbourne's West. Last year we finally were able to make art and tell stories with hundreds of young people again across Melbourne's West – the effects of which will be felt for years to come in ways we can't even imagine.

Our three key take aways from 2022?

### John Marc:

It was a year that we put our motto 'happy failure' to the test. And happily, we have learned many lessons that we are taking with us into 2023 and beyond. I'm proud to lead a company that puts experimentation and reflection at the core – it's a great way of being to model to young people as they try, fail, learn and grow.

### Chanella:

As we processed the trauma and grief of 2020/2021, there was never a better time to hold true to one of our favourite sayings: "Come As You Are". To see so many of our community show up for themselves and each other throughout the year was all we needed to know we were in the right place, that our work is vital, that young people in the West want to be heard, that communities in the West want to listen to their young people. Community is about showing up. And ours did. I'm humbled by 2022 and deeply grateful to all who made it possible.

### Penny:

I am a believer that the only way out is through, and 2022 proved that. There were challenges and embarrassing moments where I literally forgot how to do my job after so much time alone indoors learning how to pivot online, but by putting one foot in front of the other, showing up for one program, event, conversation, meal at a time, we collectively found our way through the confusion and darkness, and into a bright, more expansive future. It's here now – we can all breathe a collective breath together – and finally begin to enjoy our time in real life, connected, again.





*Lele Opening Night at the Bowery Theatre.  
Photo credit: Damian Vincenzi.*

987

YOUNG PEOPLE PARTICIPATED IN  
OUR PROGRAMS

29

EMERGING  
ARTISTS EMPLOYED

PROFESSIONAL  
ARTISTS AND  
PROJECT STAFF  
EMPLOYED

20

373

WORKSHOP  
SESSIONS

01

NEW  
PROFESSIONAL  
WORK

39%

INCREASE IN  
LOCAL, STATE AND  
FEDERAL FUNDING

20

PROGRAMS

\$1,032,079

TURNOVER

# PROGRAMS.

## THERE'S NO I IN IMPROVISATION

### PAID WORKSHOP

Facilitated by professional improviser and Co-AD, John Marc Desengano, this workshop teaches the principles of improvisation as not only an artistic skill but also a way to move through the world. The year 8 students of Victoria University Secondary College learn how to listen (with their entire bodies) to their peers, fail happily and make each other look good through a series of improv/drama games and activities. They discover what inspires them and their peers and how to inspire each other as they work towards becoming an ensemble.

**Sessions:** 7

**Participants:** 169

**Creative Team:** John Marc Desengano, Amarachi Logo

**Partners:** Victoria University Secondary College, Department of Education, Kurunjang Secondary College.

## MUCH ADO ABOUT NOTHING

### PAID WORKSHOP

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!

**Sessions:** 2

**Participants:** 170

**Creative Team:** John Marc Desengano, Alice Qin, Clarisse Bonello, Terry Yeboah, Leigh Lule, Amarachi Logo.

**Partners:** Victoria University Secondary College, Department of Education.

## MACBETH

### PAID WORKSHOP

At VUSC, we brought to life another in-syllabus workshop for the Year 10 English students. This time, we unpacked the themes and language of Shakespeare's, Macbeth. A troupe of five wonderful Western Edge actors guided the students through the Scottish tragedy using, improvisation, text-analysis, tableaux, and even a little choreographed fight sequence.

**Sessions:** 2

**Participants:** 50

**Creative Team:** John Marc Desengano, Clarisse Bonello, Richie Hallal, Kevin Hofbauer, Alice Qin.

**Partners:** Victoria University Secondary College, Department of Education.



## HOMELAND CALLING

### PAID WORKSHOP

Inspired by the book featuring works by various First Nations youth from communities all over Australia, Homeland Calling was another paid workshop created for the year 9 students at Victoria University Secondary College. Curated by our former Co-Artistic Director, Robert Young, this workshop delved deep into the texts from the book and explored the culture and complexities these young people are facing. Supported by four Western Edge artists, they ran workshops on storytelling, spoken word, rap, dance and environment.

**Sessions:** 2

**Participants:** 120

**Creative Team:** Robert Young, Damian Seddon, Aaron Stephanus, Betiel Beyin, Leigh Lule.

**Partners:** Victoria University Secondary College, Department of Education.

## LION KING

### PAID WORKSHOP

Our first workshop for the primary aged students at Ivanhoe Grammar's Plenty Campus was inspired by the Lion King. This school was to perform the famous musical later in the year, so they approached us to run a workshop to really immerse themselves in the story and music. Terry Yeboah (Western Edge artist and former Lion King performer) created and delivered this workshop alongside Kuda Mapeza, teaching the students some of the dances from the show. Students engaged in a wide array of activities including performance and improvisation to connect with their class/castmates.

**Sessions:** 6

**Participants:** 176

**Creative Team:** Terry Yeboah, Kudakwashe Mapeza.

**Partners:** Ivanhoe Grammar School, Department of Education.



*John Marc Desengano at a Victoria University Secondary College workshop. Photo credit: Brett Walker.*

## CREATE AND CONNECT

### PAID WORKSHOP

This workshop is an extension of There's No I in Impro. For the year 9 drama students of Victoria University Secondary College, we elaborate on Listening, Happy Failure and Make Each Other Look Good through a series of improv games and activities. This workshop focuses more closely on the whole class working together and learning how we can elevate each ensemble member so that the entire ensemble is "looking/feeling good".

**Sessions:** 2

**Participants:** 74

**Creative Team:** John Marc Desengano, Sina Brown, Chala Mohamed.

**Partners:** Victoria University Secondary College, Department of Education.

## STANISLAVSKY

### PAID WORKSHOP

Our first engagement with Kurunjang Secondary College in Melton saw us devise a new paid workshop focussing on the theories and teachings of Constantin Stanislavsky. Their year 9 Drama students engaged in games and activities exploring the Magic If, Given Circumstances and Super Objectives. We then applied these techniques to scripts they were working on in their classes.

**Sessions:** 1

**Participants:** 20

**Creative Team:** John Marc Desengano, Michael Logo.

**Partners:** Kurunjang Secondary College, Department of Education.

## EDGE ENSEMBLES

### COMMUNITY YOUTH THEATRE

Our Edge Ensembles, formerly known as the Community Edge Ensembles, were finally back after the global event that rocked 2020 and 2021. We returned to Wyndham, Footscray and St. Albans and opened the doors to the young people of the community so they would have the space to tell the stories they wanted to tell. This year we promoted a handful of our Western Edge community members and support artists into lead artist positions in the program. As young people who have come through this program, they know it better than anyone and are able to pass on their valuable knowledge to the rest of the community.

From the rooms of our Edge Ensembles came the culmination of their artistic endeavours! Distortion was the end result of 15 weeks of devising, negotiation, collaboration, exploration and adoration. Each Edge Ensemble wrote their own little show in their own little community. Then, through 3 group rehearsals and some magical weaving from our lead artists and incredible designers, we brought these three shows together to create Distortion. A tale about power and greed and the consequences that come with it. We travelled through time, we saw families broken, we even battled dragons and witches. Distortion was every bit as epic as it sounds.

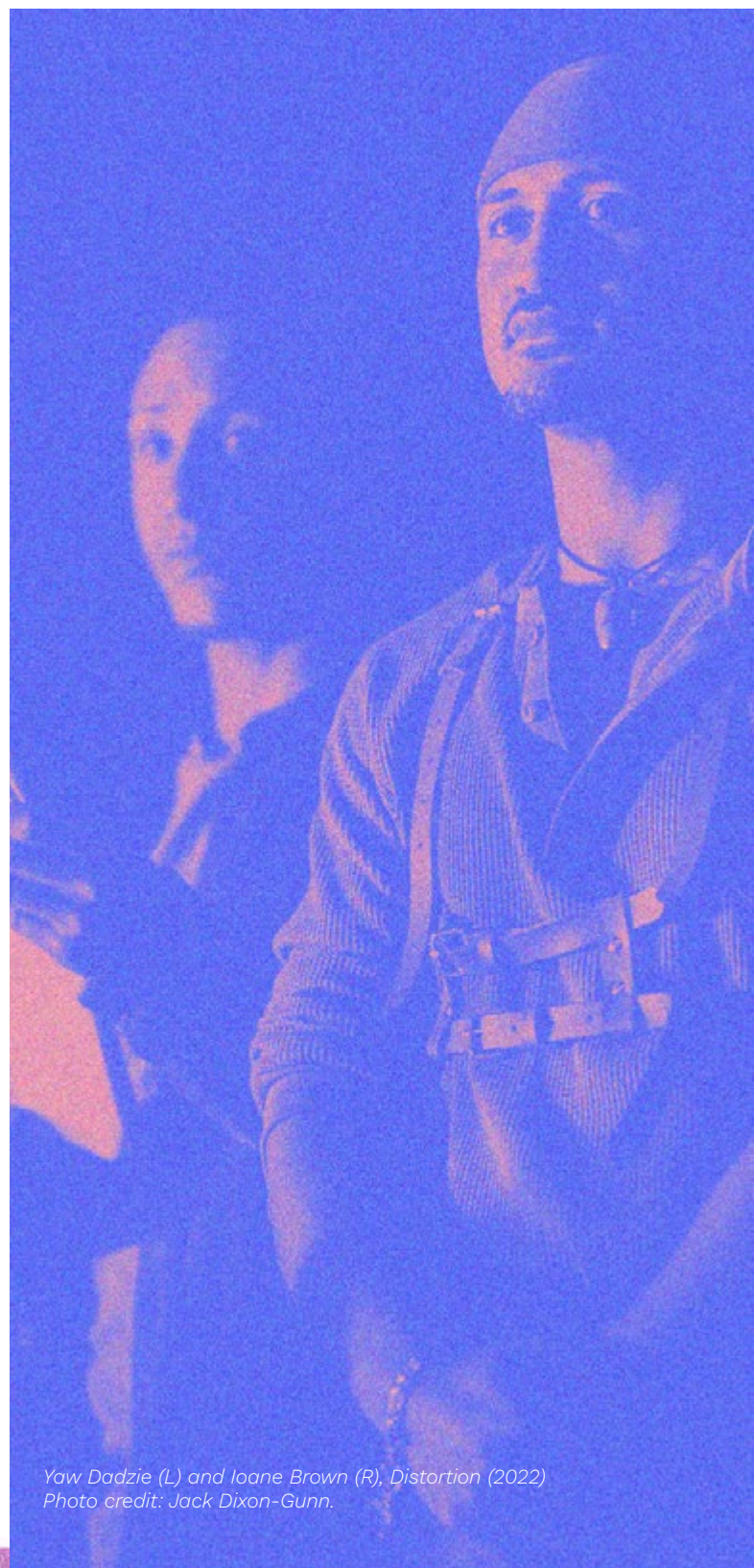
**Sessions:** 54

**Audience:** 323

**Participants:** 32

**Creative Team:** Betiel Beyin, Yaw Dadzie, Damian Seddon, Natalie Lucic, Leigh Lule, Kiril Stamenkov, Clarisse Bonello, Rexson Pelman, Amarachi Logo, Michael Logo, Kudakwashe Mapeza, Patience Pyne, Jasmine Duff, Jason Lehane, Dan Nixon, Nathan Burmeister, Harry Dowling.

**Partners:** VicHealth, Maribyrnong City Council, Wyndham City Council, Brimbank City Council, The Bowery Theatre, Footscray Community Arts, Wyndham Cultural Centre, The Substation.



Yaw Dadzie (L) and Ioane Brown (R), *Distortion* (2022)  
Photo credit: Jack Dixon-Gunn.



## BRAYBROOK EDGE

### COMMUNITY YOUTH THEATRE

Western Edge was welcomed into the Braybrook Community Hub to engage the young people of the area in some rap and writing workshops. Led by rapper, musician and Western Edge artist, OneSixth we activated the space and opened the doors to community who were interested in expressing themselves and learning about this exciting artform. Supporting OneSixth was his brother, Willy and hip hop dancer, Damian. Unfortunately, due to other rap workshops happening around the west, the effects of Covid and with Omicron running rampant, we struggled to bring in any participants. However, OneSixth was dedicated to activating the space weekly to make sure that community was welcomed if they were to turn up.

**Sessions:** 8

**Participants:** 0

**Creative Team:** Aaron Stephanus, Damian Seddon, William Stephanus.

**Partners:** Maribyrnong City Council.

## TIME'S TICKIN': A FORGOTTEN EUPHORIA

### IN-SCHOOL RESIDENCY

Western Edge continued our longstanding and rich partnership with Victoria University Secondary College, delivering an 8-week afterschool program for students from years 7 – 12. Students came together each Friday afternoon to connect, have fun and devise an original theatre show speaking to their unique artistic interests and experiences. Initially we planned for a 15-week program however due to administrative delays had to adapt to an 8-week structure which was done so masterfully and graciously by our team of facilitators, spearheaded by Lead Artist, Rexson Pelman and supported by John Marc Desengano and Penny Harpham.

The show, entitled Time's Tickin', was an exploration of TikTok culture and its interplay with young people's lives, interactions and relationships. It was at once a joyous celebration of youth, an audience-interactive dance party, and an unapologetic socio-political commentary on the role of social media in this generation. The program culminated in week 8 with a two-night presentation of Time's Tickin' to Victoria University Secondary College and Western Edge friends, family and communities. We look forward to returning to Victoria University Secondary College in 2023 for our standard-length program and a fantastic new show from its students.

**Sessions:** 9

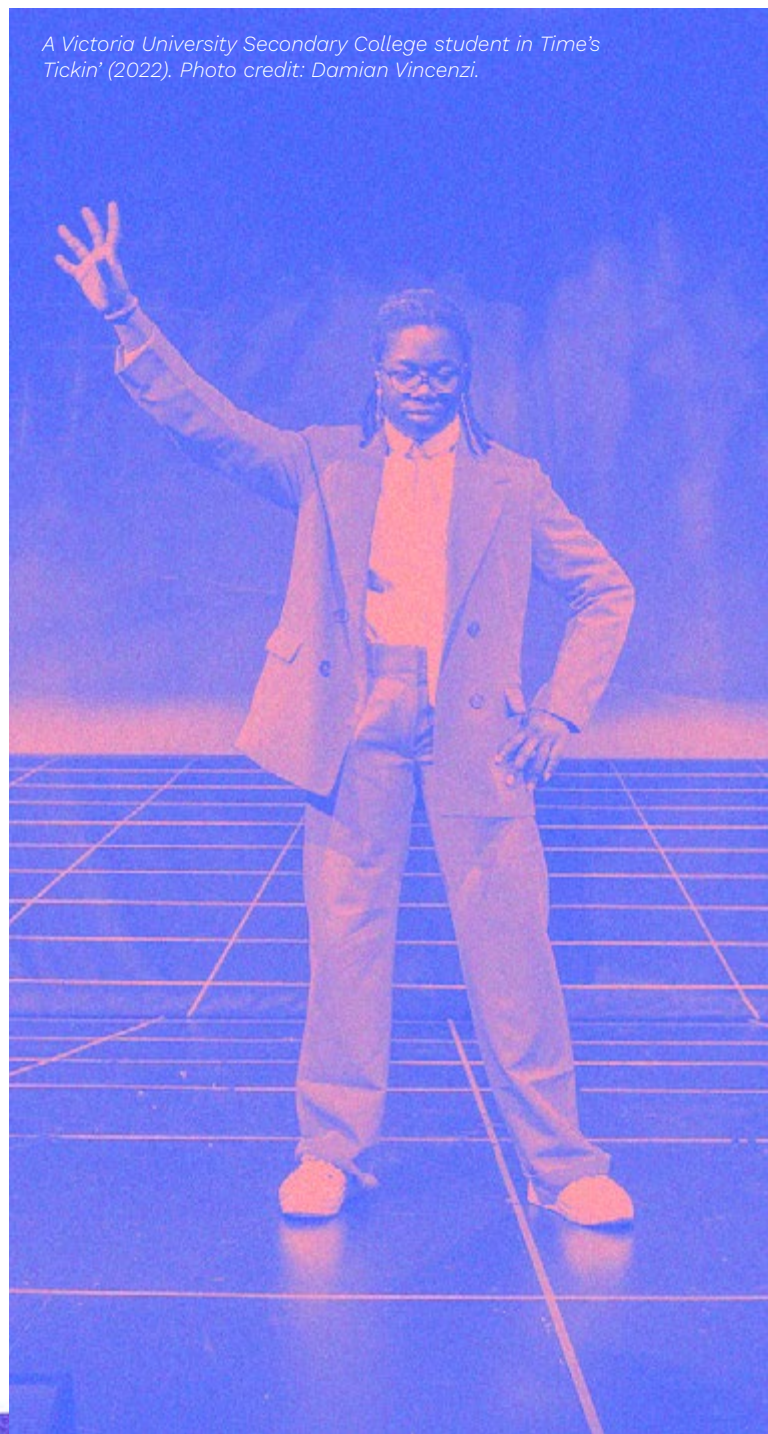
**Audience:** 165

**Participants:** 32

**Creative Team:** Rexson Pelman, Amarachi Logo, Kudakwashe Mapeza, Michael Logo, Patience Pyne, Rashidi Edward

**Partners:** Victoria University Secondary College, Department of Education.

*A Victoria University Secondary College student in Time's Tickin' (2022). Photo credit: Damian Vincenzi.*



## RECONNECTED

### PROFESSIONAL DEVELOPMENT

After two years of lockdowns and delivering programs over Zoom, we finally had the opportunity to invite and reconnect with our community. This was the first public facing event since 2019 and an emotional one as we welcomed our beloved Western Edge family back to the Bowery Theatre where we took each other in (safely) and were introduced to our new Collective in Training ensemble members. They announced their arrival onto the scene by performing a short, devised piece in the style of popular reality tv show, Survivor. A truly hilarious piece that explored the notion that the entertainment industry is competitive and pits us against each other. That there truly is power in community over competition.

**Performances:** 1

**Audience:** 75

**Creative Team:** John Marc Desengano, Patience Pyne, Fay Abdul, Chala Mohamed, Sina Brown, Waol Akot, Ateay Welda'abzgi.

**Partners:** Ian Potter Foundation, Brimbank City Council.

## NOW THIS

### PROFESSIONAL DEVELOPMENT

Western Edge took over The Malthouse's Beckett Theatre and foyer, and we filled it with energy and community. We unleashed the Sub30 Collective as they exploded on the stage presenting a memorable showcase unlike anything seen before. Directed by Executive Director Penny Harpham, with acting coaching from Sancia Robinson, each Sub30 member presented monologues and scenes that showcased their extraordinary talent, some of which were original pieces written by them. After they received their standing ovations, we celebrated in the foyer with a DJ and of course, plenty of food. The audience was filled with industry professionals, agents and casting directors who were all chomping at the bit to talk to and sign our incredible ensemble members.

**Performances:** 1

**Audience:** 184

**Creative Team:** Sancia Robinson, Penny Harpham, Yaw Dadzie, Leigh Lule, Amarachi Logo, Ras-Samuel Welda'abzgi, Betiel Beyin, Michael Logo, Dan Nixon.

**Partners:** Malthouse Theatre, Australia Council for the Arts, Ian Potter Foundation.

*Ras-Samuel Welda'abzgi, Now This (2022). Photo credit: Damian Vincenzi*





## LELE

### PROFESSIONAL PRODUCTION

Western Edge launched its first cross-generational, professional production, Lele. Lele is an exciting re-adaptation of Lele, Butterfly – a 2018 Western Edge production from Footscray Edge, who adapted Sophocles' Antigone. Lele is part Samoan siva, part drill rap concert, part love letter to the motherland and all parts a fierce reckoning of tradition, identity and our reality as immigrants in Australia. Co-led and developed by Chanella Macri, Rexson Pelman and Michael Logo, Lele presented its season at The Bowery theatre in St Albans. Despite castmates dealing with Covid, pregnancies and last minute re-castings, Lele was carried out with care, compassion, generosity and never swayed from being for others, an offering to our Pasifika community. It was received graciously by audiences and will remount in 2023.

**Performances:** 4

**Audience:** 482

**Creative Team:** Chanella Macri, Rexson Pelman, Michael Logo, Ioane Brown, Sina Brown, Elijah Logo, Giordano Macri, Stephen Nicolazzo, Reis Low, Filipe Filihia, Jasmine Duff, Grace Valinau, Ite Mauga, Juan-Camilo Riano-Rodriguez.

**Partners:** The Bowery Theatre, Neighbourhood Festival, Footscray Community Arts.

*Sina Brown, Lele (2022). Photo credit: Damian Vincenzi.*

## THE RETREAT PREMIERE

### PROFESSIONAL DEVELOPMENT

The Retreat finally had its premiere screening on June 10th at Wyndham Cultural Centre. It was incredible to see the creative outcome of the Sub30's hard work in 2020 where they devised and wrote an entire play on Zoom, then filmed it as a theatre/film hybrid at the Substation in December 2020.

This production addresses questions, How do you know if you've got 'it'? And who gets to decide? Following the week of five young artists, desperate to break into the business of showbiz after they sign up to the Great Denzel Stallone's 'Artist Retreat' with hopes of becoming his champion and sky-rocketing their careers... yet something sinister seems to be lurking...

Friends, family and community filled the seats at Wyndham Cultural Centre with popcorn aplenty to watch these crazy characters grace the big screen. We followed the film with a Q&A and, of course, food for our community.

**Presentations:** 1

**Audience:** 106

**Creative Team:** Yaw Dadzie, Leigh Lule, Amarachi Logo, Ras-Samuel Welda'abzgi, Betiel Beyin, Michael Logo, Harry Charnock, Rexson Pelman, Kishnel Chand, Mariam Koslay, Lydia Tesema.

**Partners:** Wyndham City Council, Department of Infrastructure, Transport, Regions and the Arts.

## COLLECTIVE IN TRAINING

### PROFESSIONAL DEVELOPMENT

Our new Collective in Training were introduced to the public at Reconnected. From there they began their professional training in acting with some of the industry's leading practitioners. Sessions and workshops were led by Blessing Mokgohloa, Lily Fish, Lisa Dallinger, Carly Sheppard and Kamarra Bell-Wykes. The Collective's training in 2022 culminated in a small showing of scenes and monologues at The Substation, directed by Stephen Nicolazzo.

The Collective started with original members; Fay Abdul, Chala Mohamed, Patience Pyne, Waol Akot, Sina Brown, Kiril Stamenkov and Ateay Welda'Abzgi. Unfortunately Waol, Patience and Ateay decided to step away from the program as they have other pursuits, which we fondly support them on.

We then welcomed to the Collective; An Dang, Milana Markovic-Matovic and Ioane Brown.

The Collective will continue their training in 2023.

#### Sessions:

**Participants:** 10

**Creative Team:** Fay Abdul, Chala Mohamed, Sina Brown, An Dang, Ioane Brown, Milana Markovic-Matovic, Blessing Mokgohloa, Kamarra Bell-Wykes, Sunanda Sachatrakul, Lily Fish, Carly Sheppard, Lisa Dallinger, Stephen Nicolazzo.

**Partners:** Ian Potter Foundation, The Kimberley Foundation.

## SUB30

### PROFESSIONAL DEVELOPMENT

Technically the Sub30 have finished their training as part of our Level Up program; however, they are now leaders and artists within our rooms and communities. As they take over the industry and fill it with incredible talent and art, they remain dedicated to passing on their knowledge and practice to the young people in our community. Leigh, Betiel and Yaw all became lead artists for our Edge Ensemble program. Amarachi became the writer and support artist for our Victoria University Secondary College In-School Residency. While Michael and Ras-Samuel record TV shows and movies respectively, they continue to be support artists or fly the Western Edge flag in all their endeavours.

As the Sub30 were the original participants of the Level Up program, they now work with us in consultation to pass on their experiences and make the most effective program for the Collective in Training.

**Sessions:** 12

**Participants:** 6

**Creative Team:** Yaw Dadzie, Leigh Lule, Amarachi Logo, Ras-Samuel Welda'abzgi, Betiel Beyin, Michael Logo, Sancia Robinson

**Partners:** Ian Potter Foundation.



(L-R) Leigh Lule, Michael Logo and Yaw Dadzie, *Now This* (2022).  
Photo credit: Damian Vincenzi.



## SOCIAL CREATIVES HANG

### PROFESSIONAL DEVELOPMENT

Formerly known as the Salon Series, the Social Creatives Hang (headed by Amarachi) was a place for creatives from the West to gather and talk all things art. Whether it's something they're working on, something they're musing or something they've seen and want to unpack.

We provide the catering and creatives from our community are welcomed into our office to sit and chat, all without the pressures of an outcome. Four Social Creatives Hangs were scheduled throughout the second half of 2022; however, scheduling and commitments got in the way leading to sessions being rescheduled, with one cancelled.

**Sessions:** 3

**Participants:** 30

**Creative Team:** Amarachi Logo.

**Partners:** Ian Potter Foundation, The Substation.



*(L-R) Rashidi Edward, John Marc Desengano, Leigh Lule at the Western Edge x RAWCUS creative exchange. Photo credit: RAWCUS and Pia Johnson.*

## WESTERN EDGE X RAWCUS

### CREATIVE LAB

In July, Western Edge and RAWCUS, joined together to form a two-part organisational and creative exchange.

Through an organisational exchange staff, board members and ensemble members from both organisations met in the Western Edge office to offer information and advice on how each organisation functions.

Western Edge offered advice on how to provide a safe, welcoming and accessible organisation for young POC artists and audiences. RAWCUS offered advice on how to provide a safe, welcoming and accessible organisation for disabled artists and audiences. This was a chance to ask questions and unpack challenges that each company faces within the theatre industry and community.

We also engaged in a creative exchange where ensemble members from both organisations came together to share our practices and connect as artists.

This creative exchange has led to a development between the two organisations in 2023 with the hopes of working towards a show. Or another excuse to come together.

**Sessions:** 2

**Creative Team:** Yaw Dadzie, Leigh Lule, Betiel Beyin, Clarisse Bonello, Kudakwashe Mapeza, Rashidi Edward, John Marc Desengano, Chanella Macri, Katrina Cornwell, Morgan Rose, Harriet Devlin, Mike McEvoy, Rachel Edward, Louise Riisik, Joshua Lynzaat, Clem Baade, Michael Buxton, Kerryn Poke, Paul Matley, Ryan New, Prue Stevenson, Nilgun Guven, Dan Koop, Jacque Robinson, Kate Sulan, Penny Harpham.

**Partners:** RAWCUS, Besen Family Foundation.

## WESTERN EDGE X POLYGLOT

### CREATIVE LAB

Two exciting organisations in the youth arts sector came together to share their practice and knowledge and most importantly, their sense of play.

Throughout three days of play and discussion, ensemble members of Western Edge and Polyglot created, experimented, discovered and explored as each organisation shared experiences and knowledge.

As a result of this exchange, several Western Edge artists have since worked with Polyglot on projects and performances, and Polyglot artists are regularly featured in our rooms and programs.

An iteration of this exchange was then formed into a public workshop and presented at the Future Reset Youth Summit in October.

**Sessions:** 3

**Creative Team:** Penny Harpham, Yaw Dadzie, Amarachi Logo, Aaron Stephanus, Sarah Onn, Rashidi Edward, Kudakwashe Mapeza, Betiel Beyin, Patience Pyne, Leigh Lule, Sue Giles, Emily Tomlins, Zak Pidd, Nick Barlow, Afy Torabi, Trina Gaskell, Sylvie Meltzer.

**Partners:** Polyglot Theatre.



*Amarachi Logo, Akaraka play reading (2022).  
Photo credit: Damian Vincenzi.*

## AKARAKA

### CREATIVE DEVELOPMENT

After years of drafts, Artistic Associate and Sub30 member, Amarachi Logo undertook an international creative development of her play, Akaraka, supported by the Australia Council for the Arts International Engagement Fund. Amarachi worked with Arojah Royal Theatre in Nigeria, as well as international artists across the Nigerian diaspora such as Mazbou Q and Ebube Uba to develop the play and deliver a public reading. This was Western Edge's first ever staged public play reading and was attended by over 40 audience members including donors, artistic leaders from major companies including Melbourne Theatre Company, Malthouse Theatre, and Darebin Arts Speakeasy. The Akaraka play reading was directed by Stephen Nicolazzo and featured cast members Leigh Lule, Sina Brown, Chanella Macri, Yaw Dadzie, Elijah Logo, Makwaya Masudi, John Marc Desengano, Betiel Beyin, Sibonginkosi Madzima, Faromenon Musodza, Stephen Nicolazzo, Tennessee Lavelle.

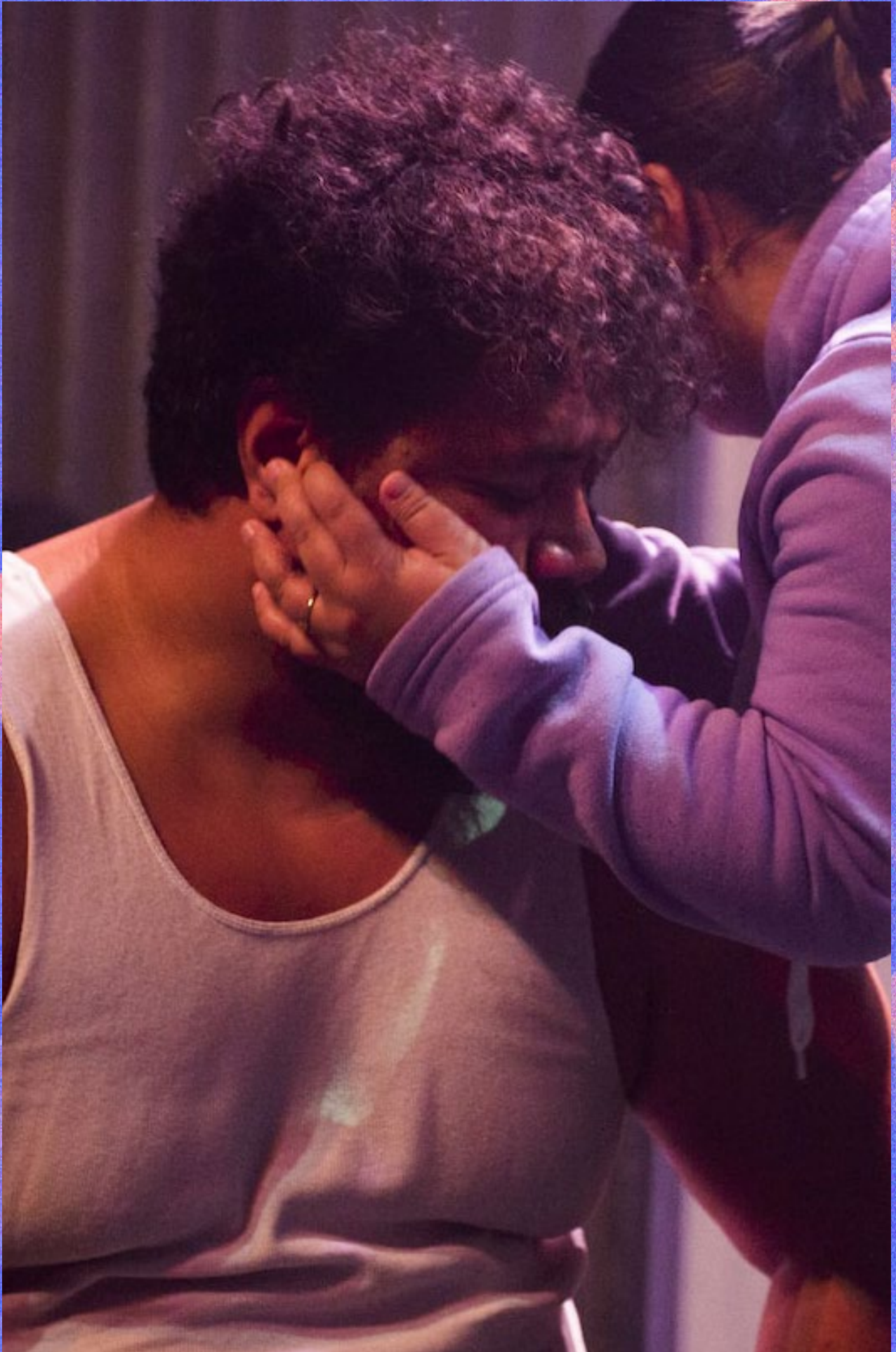
**Performances:** 1

**Audience:** 42

**Creative Team:** Amarachi Logo, Arojah Royal Theatre, Ebube Ube, Mazbou Q, Leigh Lule, Sina Brown, Chanella Macri, Yaw Dadzie, Elijah Logo, Makwaya Masudi, John Marc Desengano, Betiel Beyin, Sibonginkosi Madzima, Faromenon Musodza, Stephen Nicolazzo, Tennessee Lavelle.

**Partners:** Australia Council for the Arts, Arojah Royal Theatre, The Substation.





*Michael Logo (L) and Sina Brown (R), Lele (2022).  
Photo credit: Damian Vincenzi.*



# KEY PERFORMANCE INDICATORS.

## OVERVIEW

2022 was the third 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 content 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 2022, this was particularly important as the COVID-19 pandemic disrupted our communities, and young people continued to experience feelings of isolation.

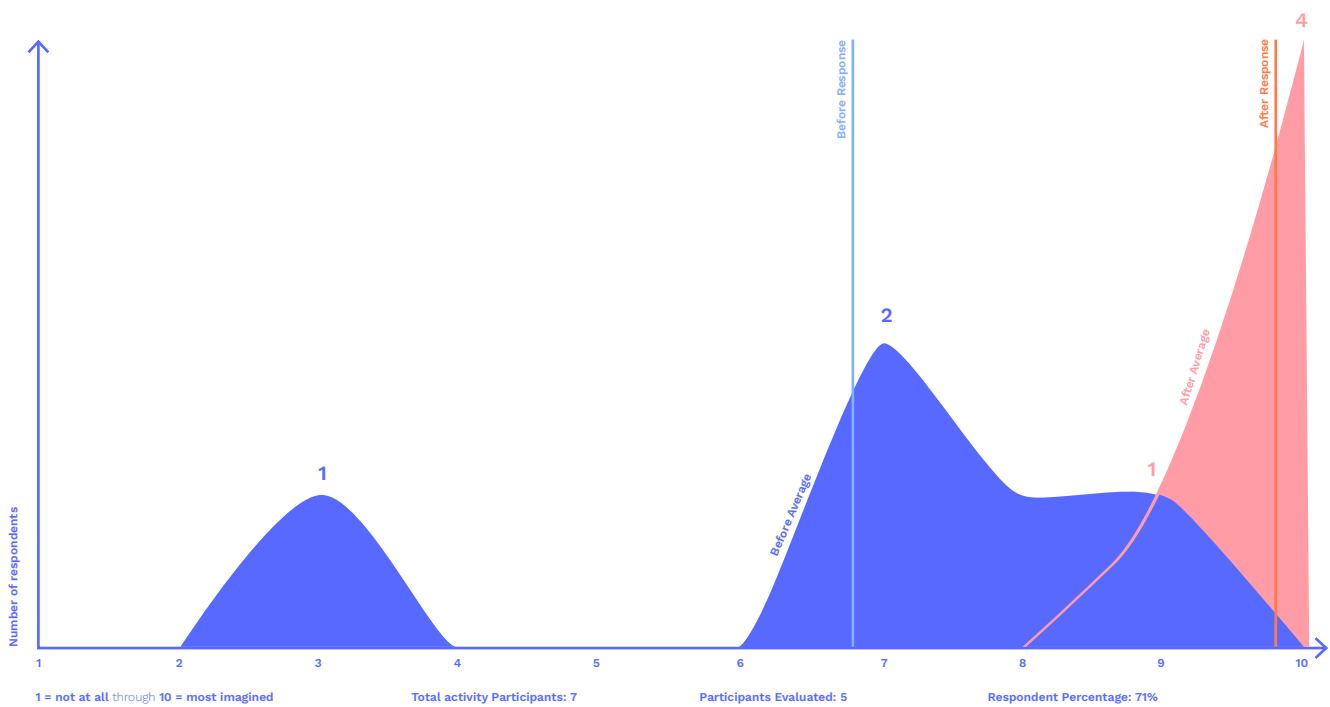
### Key objectives:

#### 1.a Wellbeing (physical and/or mental) improved Contributing activities: Reconnected Performance

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 3.0 on a 10-point scale.

#### Key feedback:

Key Feedback: “The performance helped me to explore who I am and made me overcome my on-stage nervousness and connect with the audience. The rehearsal process was awesome because I learnt how to read the scripts and connect with the other actors.”





Edge Ensemble participants, *Distortion* (2022).  
Photo credit: Brenna Ternus.

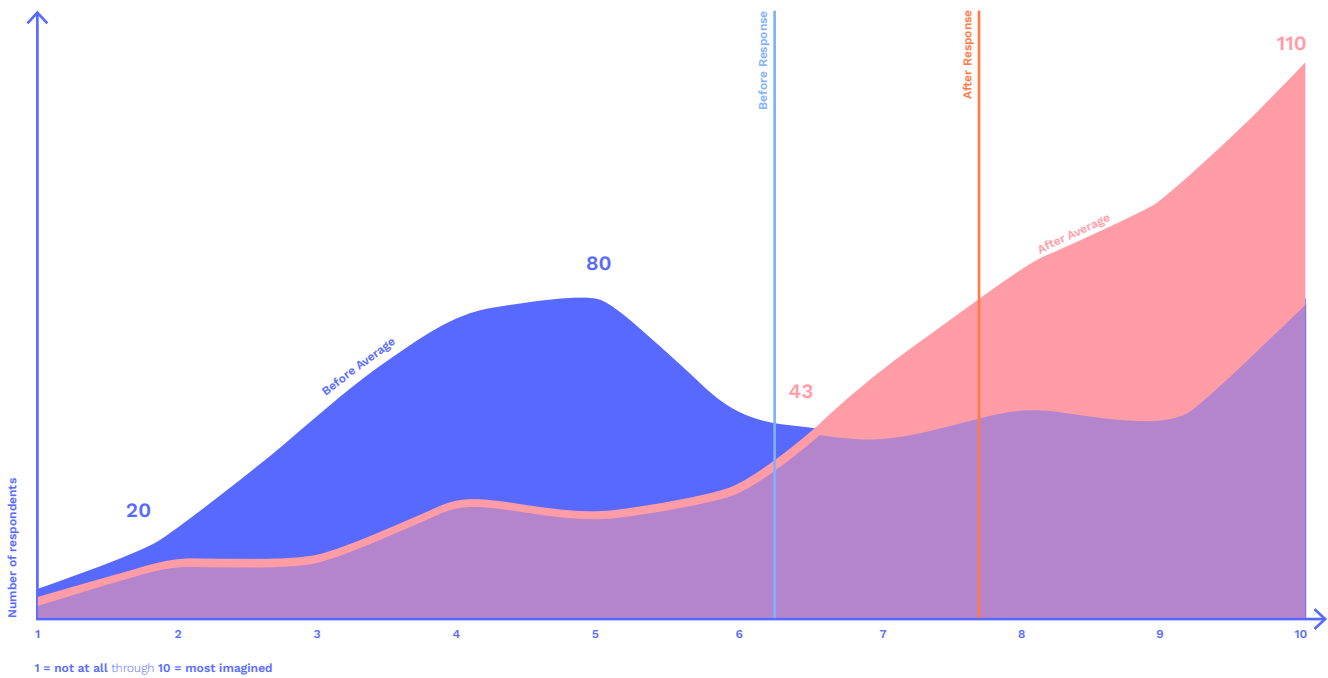
### 1.b Social connectedness enhanced

**Contributing activities:** Footscray Edge, Wyndham Edge, St Albans Edge, Braybrook Edge, Homeland Calling, There's no I in Improvisation Workshop, Stanislavsky Workshop, Lion King Workshop, Macbeth Workshop, Much Ado About Nothing Workshop, Create and Connect Workshop.

When asked to rate their sense of social connectedness before and after attending our programs, participants reported an increase of 1.7 on a 10-point scale.

### Key feedback:

“After doing the workshop I felt more connected to the ensemble and the community as I gained friends.”





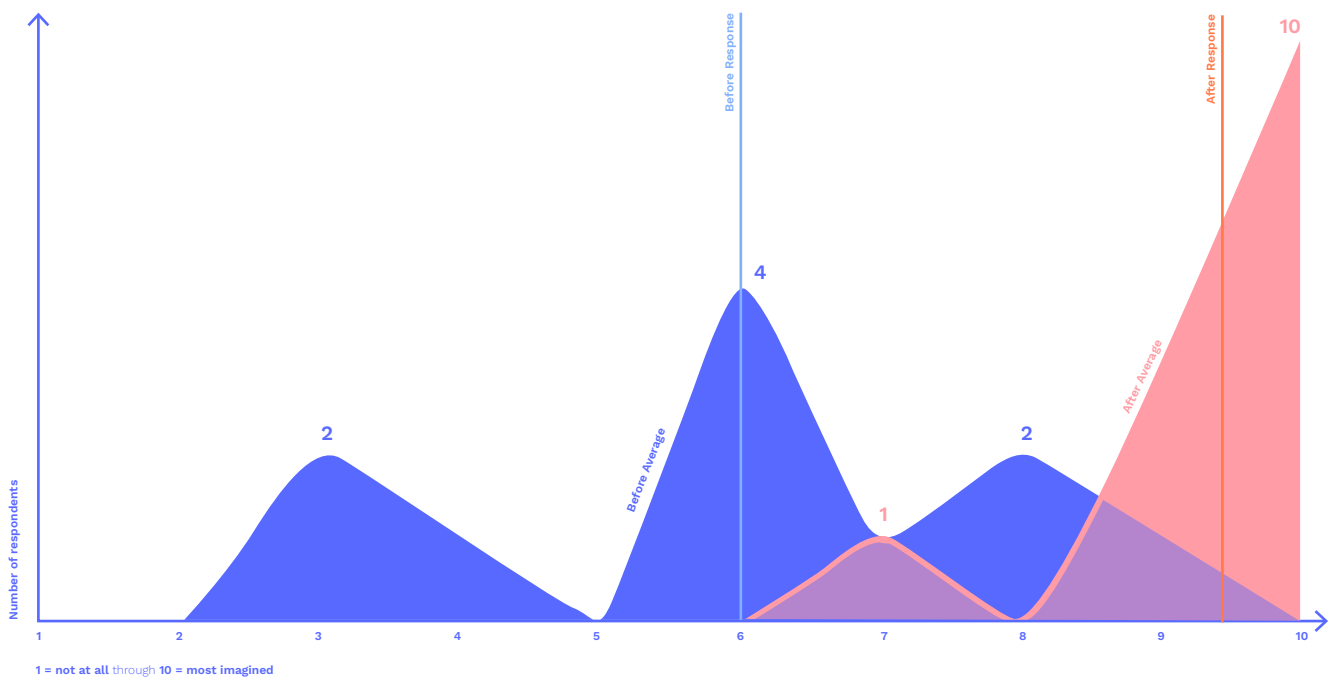


**1.c Social differences bridged**  
**Times Tickin' Victoria University Secondary College In School Residency.**

When asked to rate their sense of social differences being bridged before and after attending our programs, participants reported an increase of 3.45 on a 10-point scale.

**Key feedback:**

“Before I started with Western Edge in the production program I wasn’t as sure about listening to others but then the program finished and it has changed the way I feel about others and their stories.”



## 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, facilitating spaces where they can showcase their culture, practice and talent with pride. 2022 was our first year back in IRL creative spaces, delivering programs and

productions. After two years of engaging with a different kind of creative expression that was more digital and solitary, young people were ready to be back in our rooms devising, collaborating and celebrating together.

### Key objectives:

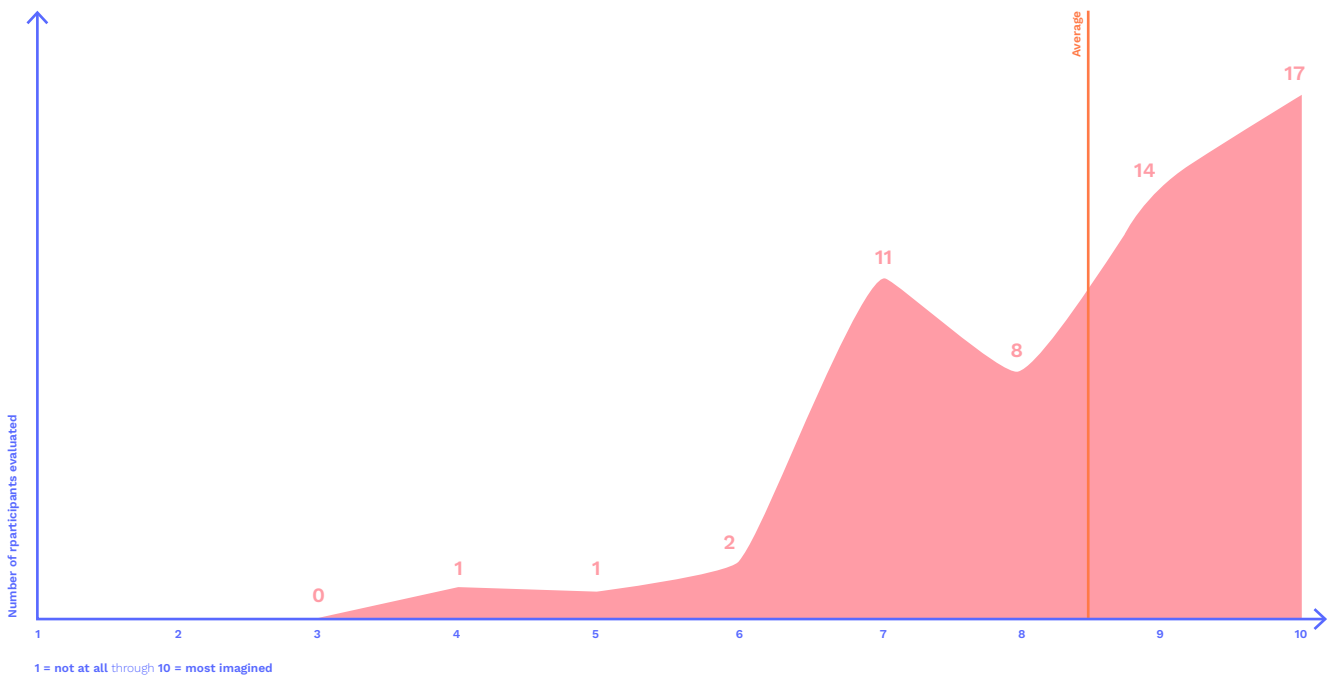
#### 2.a Creatively Stimulated

**Contributing activities:** Now This, Footscray Edge, Wyndham Edge, St Albans Edge.

Participants reported their sense of creativity being stimulated at 8.4 out of 10, due to attending a Western Edge program.

#### Key feedback:

“Being apart of this provided the opportunity to be closer to professional environments. This program help bridge the gap between being an emerging artist and a professional.”





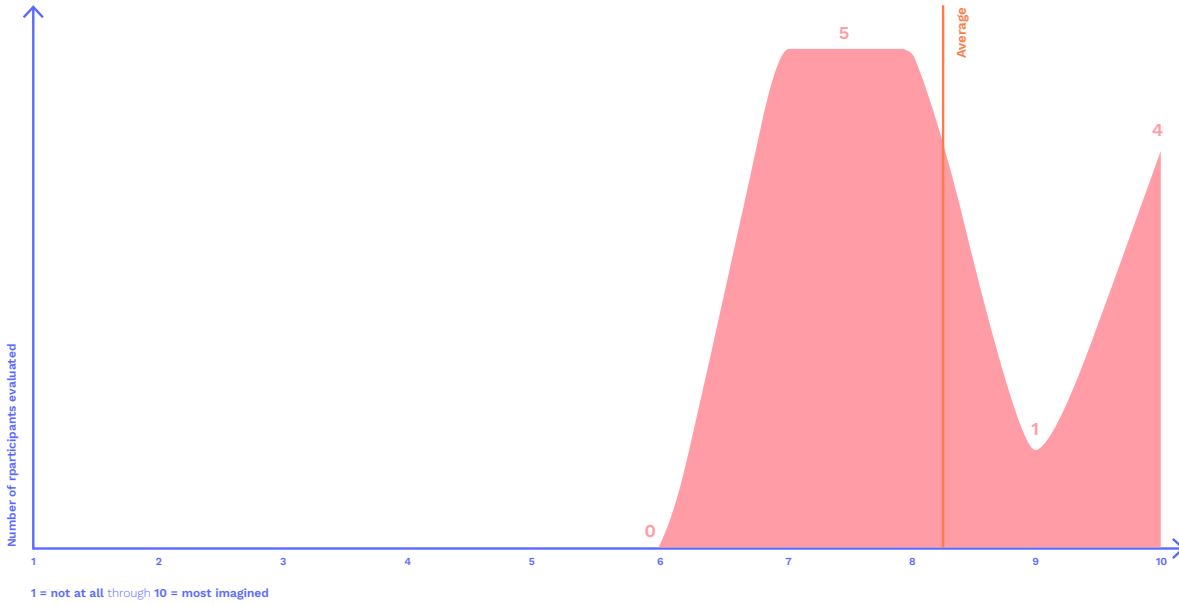
**2.b Aesthetics enrichment experienced**

**Contributing activities: Collective in Training, Sub30**

Participants reported their sense of experiencing aesthetic enrichment at 8.1, due to attending a Western Edge program.

**Key feedback:**

“This experience provided me with the opportunity to work in a different way, as I felt like I was pushed, but supported while being so, to reach new heights. Although daunting at times, I was able to understand my particular worth in this program. I felt this program allowed us to really focus on our own personal development, while still collaborating.”



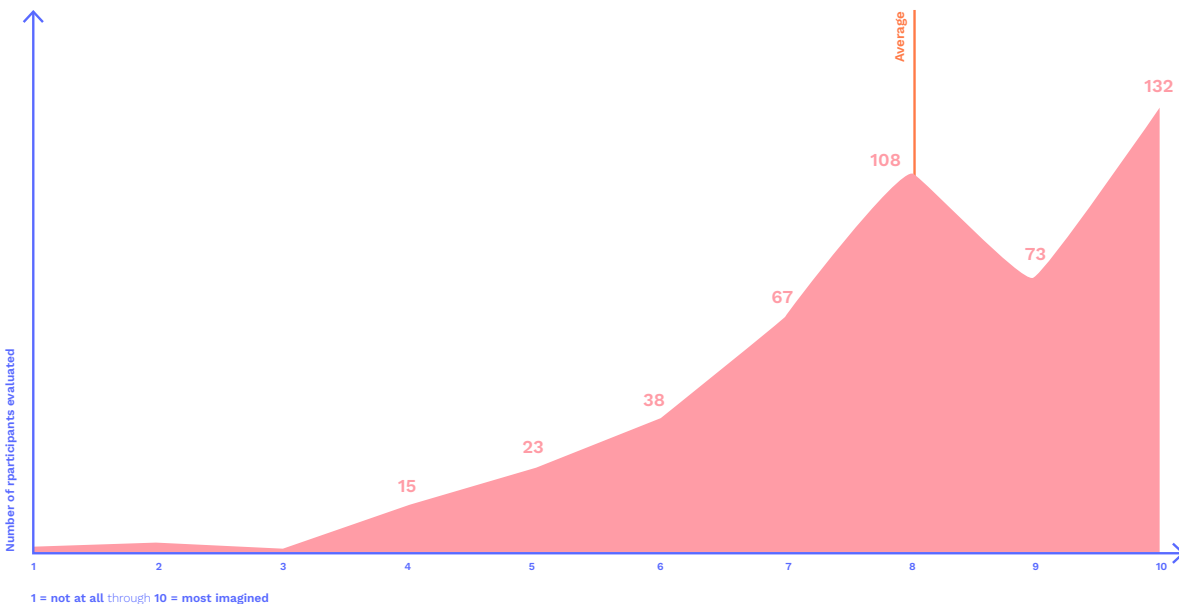
**2.c Knowledge, ideas, and insight gained**

**Contributing activity: Reconnected, Braybrook Edge, Homeland Calling, No I in Improvisation, Stanislavsky Workshop, Macbeth Workshop, Much Ado About Nothing Workshop, Create and Connect Workshop**

Participants reported their sense of creativity being stimulated at 8.1 out of 10, due to attending a Western Edge program.

**Key feedback:**

“I learned a lot about myself and how I like to learn, I learned about self doubt and imposter syndrome. but mostly I learned many skills and techniques about acting and how to integrate them into my life.”



## GOAL 3. YOUNG PEOPLE ARE SKILLED AND INFLUENTIAL CREATIVE AND CULTURAL LEADERS

Our professional development programs ensure young artists in the West can develop their practice and leaderships skills, while generating radical new works of art of a professional standard. 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. After

the pandemic decimated the arts industry over the last two years, we have seen an industry and societal shift towards 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:

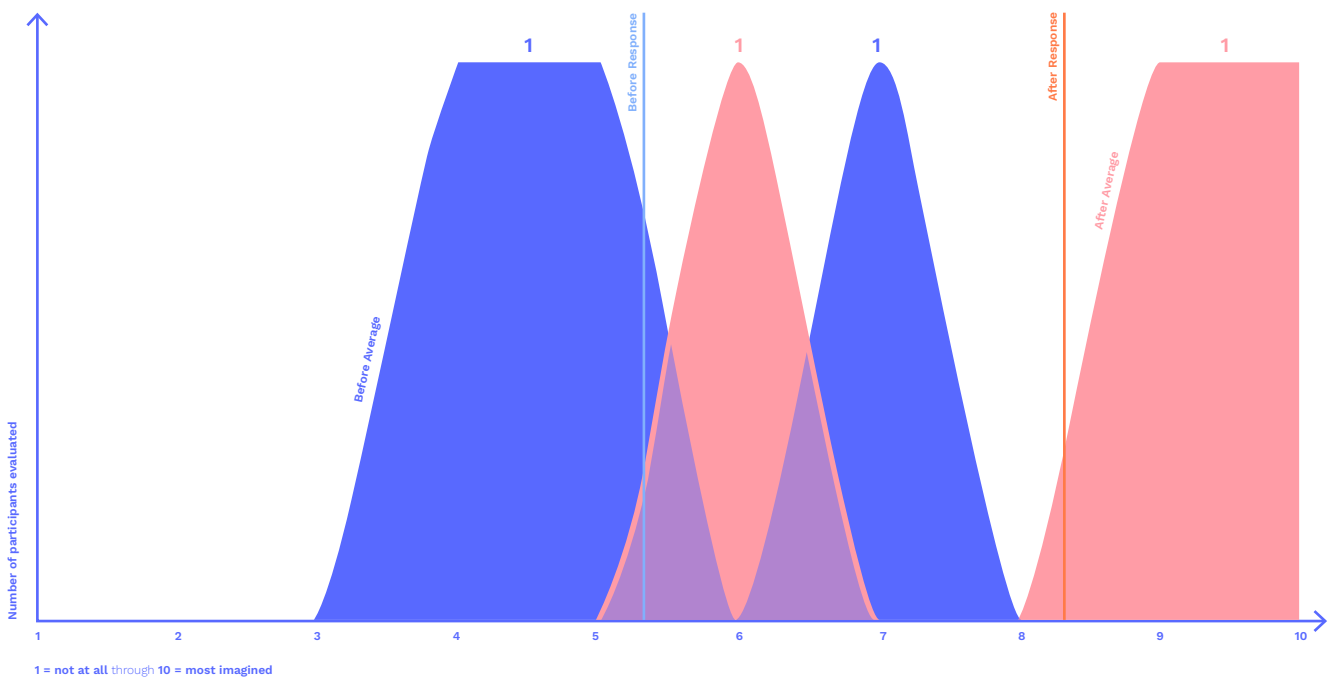
#### 3.a Access to beneficial networks increased

**Contributing activities:** Collective in Training, Now This

When asked to rate their sense of their access to beneficial networks before and after attending our programs, participants reported an increase of 3.0 on a 10-point scale.

#### Key feedback:

“The collective in training has given me access to artists that can help develop me into a better actor that I wouldn’t normally connect with on my own”.



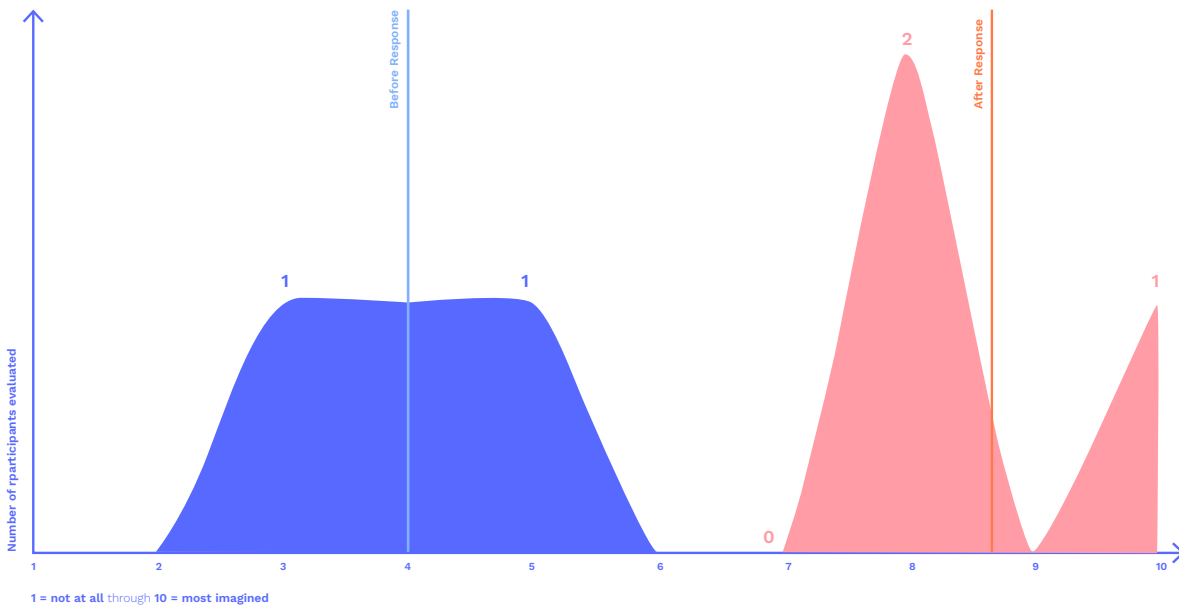


**3.b Professional practice capability increased**  
**Contributing activities: Sub30**

When asked to rate their sense of their professional practice capabilities before and after attending our programs, participants reported an increase of 3.7 on a 10-point scale.

**Key feedback:**

“Throughout the years, I’ve been fortunate enough to be in the presence of many established and well-respected artists who have each contributed to how I currently carry out my practice. These include; my time management skills, has dramatically improved. Being a part of an ensemble that relies on you to show up on time and do the work has greatly impacted how I conduct my everyday life outside of Sub30.”

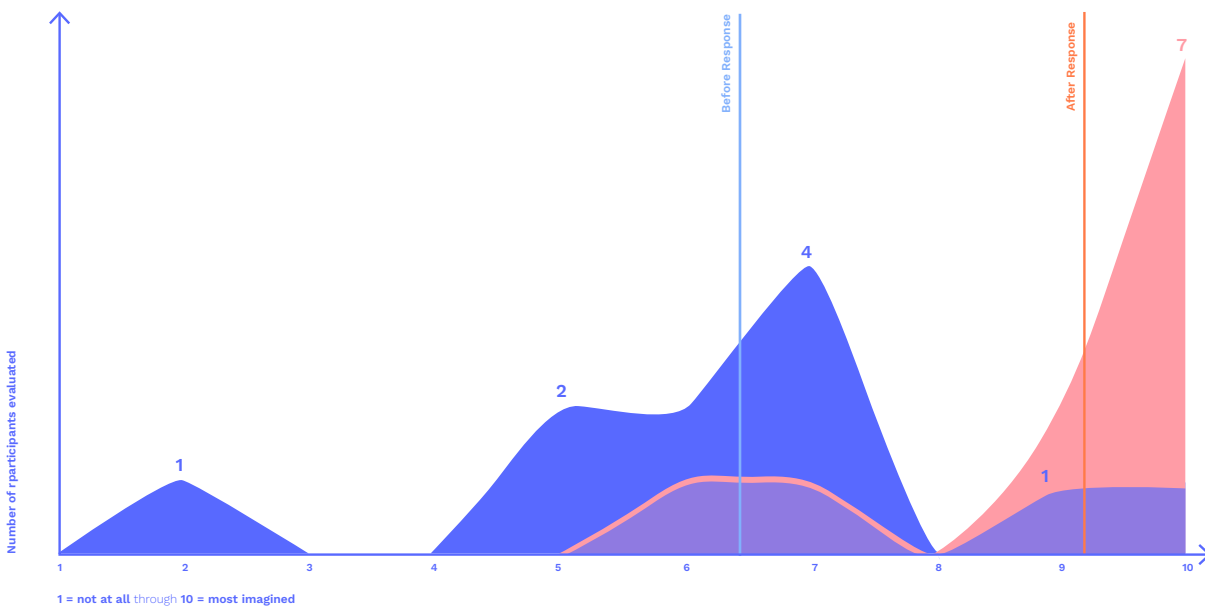


**3.c Diversity of cultural expression appreciated**  
**Contributing activities: Victoria University Secondary College In School Residency**

When asked to rate their sense of appreciating diversity of cultural expression before and after attending our programs, participants reported an increase of 2.7 on a 10-point scale.

**Key feedback:**

“Not an exaggeration, I genuinely didn’t care much for how others behave. After this production I’ve come to acknowledge others and how they are.”







Sub30 Collective, Now This (2022).  
Photo credit: Damian Vincenzi.



# PARTNERS AND SUPPORTERS

## GOVERNMENT

Australia Council for the Arts  
 Brimbank City Council  
 Creative Victoria  
 Department of Education and Training  
 Department of Infrastructure, Transport, Regions and the Arts  
 Department of Jobs, Precincts and Regions  
 Department of Premier and Cabinet  
 Maribyrnong City Council  
 VicHealth  
 Wyndham City Council

## FOUNDATION AND TRUSTS

Besen Family Foundation  
 The Cuming Bequest  
 The Ian Potter Foundation  
 The Kimberley Foundation  
 Newsboys Foundation  
 Social Ventures Partners

## PROGRAMS PARTNERS

Arojah Royal Theatre  
 Arts West Alliance  
 Bell Shakespeare  
 Bravehearts  
 Braybrook Community Hub  
 Footscray Community Arts  
 Ivanhoe Grammar School  
 Kurunjang Secondary College  
 Malthouse Theatre  
 Neighbourhood Festival  
 Newport Library  
 On3  
 Polyglot Theatre  
 Rawcus  
 St Albans Community Arts Centre  
 The Bowery Theatre  
 The Substation  
 Victoria University  
 Victoria University Secondary College  
 Wi Al-Li  
 Wyndham Cultural Centre





# 2022 WE Team

## BOARD

Jock Jeffries, Chair (Outgoing)  
 Veronica Pardo, Chair  
 Irena Baric, Deputy (Outgoing)  
 Anushka Wijendra, Deputy Chair  
 Mario Agostinoni, Treasurer  
 Tania Cañas (Outgoing)  
 Sherry-Rose Bih Watts (Outgoing)  
 Piper Huynh, Secretary (Outgoing)  
 Kiera Moloney, Secretary  
 Vanessa O'Neill (Outgoing)  
 Vincent Shin (Outgoing)  
 Liss Gabb

## STAFF

Robert Young, Co-Artistic Director (until March)  
 John Marc Desengano, Co-Artistic Director  
 Chanella Macri, Co-Artistic Director (From March)  
 Stephen Nicolazzo, Co-Artistic Director (From March)  
 Penny Harpham, CEO/Executive Director  
 Lucy Pitt, General Manager  
 Kim Suree Williamson, Development Manager  
 Caitlin Stanway, Marketing Manager (until April)  
 Joanna Lee, Marketing Manager (from April)  
 Amarachi Logo, Artistic Associate (from May)  
 Tennessee Lavelle, Artistic Associate (from June)  
 Juan-Camilo Riano Rodriguez, PhD Student

## LEAD ARTISTS

Aaron Stephanus (OneSixth)  
 Rexson Pelman  
 Betiel Beyin  
 Clarisse Bonello  
 Natalie Lucic  
 Yaw Dadzie  
 Leigh Lule  
 Terry Yeboah

## SUPPORT ARTISTS

Amarachi Logo  
 An Dang  
 Chala Mohamed  
 Damian Seddon  
 Elijah Logo  
 Fay Abdul  
 Giordano Macri  
 Ioane Brown  
 Kevin Hofbauer  
 Kiril Stamenkov  
 Kudakwashe Mapeza  
 Michael Logo  
 Milana Markovic-Matovic  
 Patience Pyne  
 Rashidi Edward  
 Ras-Samuel Welda'abzgi  
 Saga Fesolai  
 Sarah Iman  
 Sina Brown  
 William Stephanus





*Yaw Dadzie, Akaraka play reading (2022).  
Photo credit: Damian Vincenzi.*

## GUEST ARTISTS

Alice Qin  
Blessing Mokgohloa  
Brittney Henderson  
Carly Shepperd  
Ebube Uba  
Faromenon Musodza  
Lily Fish  
Lisa Dallinger  
Makwaya Masudi  
Mazbou Q  
Sancia Robinson  
Sibonginkosi Madzima

## PRODUCTION ARTISTS AND DESIGNERS

Dan Nixon, Sound Designer  
Filipe Filihia, Set & Costume Designer  
Giovanna Yate-Gonzales, Lighting Designer  
Harry Dowling, Production & Stage Manager  
Jasmine Duff, Lighting Designer  
Jason Lehane, Lighting Consultant  
Kishnel Chand, DJ  
Nathan Burmeister, Set & Costume Designer  
Savanna Wegman, Set & Costume Designer  
Stephanie Lee, Production Manager

## KEY CONTRACTORS

Damian Vincenzi, Photographer  
Brett Walker, Photographer  
Emerald McGill, Videographer  
Shaan Lim, John Paxinos & Associates, Bookkeepers  
Summayyah Sadiq Ojibara, Wellbeing

## SUB30 COLLECTIVE

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

## COLLECTIVE IN TRAINING

An Dang  
Ateay Welda'abzgi  
Chala Mohamed  
Fay Abdul  
Kiril Stamenkov  
Milana Markovic-Matovic  
Patience Pyne  
Sina Ale Brown  
Waol Akot



# FINANCIAL REPORT.

## 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)  
 Joind as member: 31/05/2016  
 Elected as Chair: 13/01/2019  
 Term ended: 29/06/2022

Veronica Pardo (Chair)  
 Joined as member: 29/06/2022  
 Elected as Chair: 29/06/2022

Irena Baric (Vice Chair)  
 Joind as member: 10/04/2017  
 Elected as Vice Chair: 13/04/2019  
 Term ended: 09/06/2022

Anushka Wijendra (Vice Chair)  
 Joind as member: 29/06/2022  
 Elected as Vice Chair: 29/06/2022

Mario Agostinoni (Treasurer)  
 Joined as Treasurer: 21/10/2020

Vincent Shin  
 Joined as member: 16/04/2018  
 Term ended: 29/06/2022

Vanessa O'Niel  
 Joined as member: 16/04/2018  
 Term ended: 29/06/2022

Sherry-Rose Bih Watts  
 Joined as member: 13/04/2019  
 Term ended: 29/06/2022

Kiera Moloney (Secretary)  
 Joined as member: 02/09/2020  
 Elected as Secretary: 29/06/2022

Piper Huynh  
 Joined as member: 17/12/2019  
 Term ended: 16/02/2022

Liss Gabb  
 Joined as member: 29/06/2022

### Principal Activities

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

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

### Significant Changes

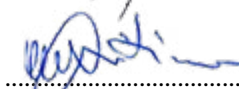
No significant change in the nature of these activities occurred during the year.

### Operating Result

The profit for the year ended 31 December 2022 amounted to \$82,445.

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

  
 .....  
 Veronica Pardo

  
 .....  
 Mario Agostinoni

5TH APRIL 2023  
 .....  
 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 2022, 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.

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.

  
.....  
Veronica Pardo

  
.....  
Mario Agostinoni

5TH APRIL 2023  
.....  
Date



# Statement of Comprehensive Income

For the year ended 31 December 2022

<b>Income from ordinary activities</b>	2022 \$	2021 \$
<b>Earned Income</b>		
Participants/Workshop Fees	346	0
Project Delivery Fees	71,691	23,665
Federal Grants	313,069	245,295
State Grant	319,276	252,811
Local Grants	136,964	55,000
<b>Corporate and Private Giving</b>		
Philanthropic Trusts (7)	159,420	45,000
Donations and Fundraising	27,845	11,419
<b>Other Revenue</b>		
Interest Income	455	17
Sundry Income	3,013	0
<b>Total Income</b>	<b>1,032,079</b>	<b>613,207</b>

<b>Expenses from ordinary activities</b>	2022 \$	2021 \$
Wages, Fees, and Allowances	759,291	431,101
Production and Program Operating	57,446	4,939
Marketing and Promotion	30,427	23,050
Administration and Infrastructure	88,019	83,517
Fundraising Costs	14,451	6,187
<b>Total Income</b>	<b>949,634</b>	<b>584,794</b>
<b>Net Surplus for the year</b>	<b>82,445</b>	<b>84,413</b>

The accompanying notes form part of these financial statements.

# Statement of Financial Position

For the year ended 31 December 2022

	2022 \$	2021 \$
<b>Current Assets</b>		
Cash and Cash Equipvalents	704,542	681,343
Trade and other receivables	29,456	12,350
Prepayments	4,027	27
<b>Total Current Assets</b>	<b>738,025</b>	<b>693,720</b>
<b>Non-Current Assets</b>		
Property Plant and Equipment (2)	-	4,973
Deposits Paid	578	578
<b>Total Non-Current Assets</b>	<b>578</b>	<b>5,551</b>
<b>Total Assets</b>	<b>738,603</b>	<b>699,271</b>
<b>Current Liabilities</b>		
Provisions (3)	50,143	13,423
Grants Received in advance (4)	251,305	345,998
Trade and other payables (5)	84,721	69,861
<b>Total Current Liabilities</b>	<b>386,169</b>	<b>429,282</b>
<b>Non-Current Liabilities</b>		
Provisions (3)	7,706	7,706
<b>Total Non-Current Liabilities</b>	<b>7,706</b>	<b>7,706</b>
<b>Total Liabilities</b>	<b>393,875</b>	<b>436,988</b>
<b>Net Assets</b>	<b>344,728</b>	<b>262,283</b>
<b>Equity</b>		
Retained Profits	344,728	262,283
<b>Total Equity</b>	<b>344,728</b>	<b>262,283</b>

The accompanying notes form part of these financial statements.



## Statement of Changes in Equity

For the year ended 31 December 2022

<b>Retained earnings</b>	2022 \$	2021 \$
<b>Balance at 1 January</b>	262,283	177,870
Surplus attributable to entity	82,445	84,413
<b>Balance as at 31 Dec</b>	<b>344,728</b>	<b>262,283</b>

## Statement of Cash Flows

For the year ended 31 December 2022

<b>Cash Flows from Operating Activities</b>	2022 \$	2021 \$
Receipts from operations	919,825	813,437
Interest received	455	17
Payments to suppliers and employees	(897,081)	(517,167)
<b>Net Cash inflow from operating activities (6)</b>	<b>23,199</b>	<b>296,287</b>
<b>Cash Flows from Investing Activities</b>		
Purchase of Property, Plant and Equipment	0	0
<b>Net Cash inflow from operating activities</b>	<b>0</b>	<b>0</b>
<b>Net Increase in Cash held</b>	23,199	296,287
Cash and Cash Equivalents as 1 January	681,343	385,056
<b>Cash and Cash Equivalents as at 31 December (6)</b>	<b>704,542</b>	<b>681,343</b>

The accompanying notes form part of these financial statements.

# NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2022

## 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 Flow

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.

### 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 be association.

### 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).

#### **h. Interest Revenue**

Interest is recognised using the effective interest method.

#### **i. 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.

#### **j. 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.

#### **k. Coronavirus Pandemic**

A Coronavirus pandemic was declared in early 2020 which entailed lock downs and stay at home conditions.

Most of the Arts Industry was subsequently closed and organisations relying on Box Office revenue are severely affected. The Board and Executive immediately reviewed the impact. WEYA relies on external funding to deliver 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.

# Notes to the Financial Statements

For the year ended 31 December 2022

<b>2. Property Plant and Equipment</b>	2022 \$	2021 \$
<b>Office Equipment</b>		
At cost	23,442	23,442
Accumulated depreciation	23,442	20,384
<b>Carrying Amount</b>	<b>0</b>	<b>3,058</b>
<b>Project Equipment</b>		
At cost	4,545	4,545
Accumulated depreciation	4,545	2,630
<b>Carrying Amount</b>	<b>0</b>	<b>1,915</b>
<b>Total Property Plant &amp; Equipment</b>	<b>0</b>	<b>4,973</b>
<b>3. Provisions</b>		
<b>Current</b>		
Provision for Annual Leave	23,877	13,423
Provision for Parental Leave	14,554	0
Provision for Long Service Leave	11,712	0
<b>Carrying Amount</b>	<b>50,143</b>	<b>13,423</b>
<b>Non-Current</b>		
Provision for Long Service Leave	4,706	4,706
Provision for Long Service Leave Casual	3,000	3,000
<b>Carrying Amount</b>	<b>7,706</b>	<b>7,706</b>
<b>Total Provisions</b>	<b>57,849</b>	<b>21,129</b>

<b>4. Grants Received in Advance</b>	B/F 2021 \$	Received 2022 \$	Used 2021 \$	C/F 2023 \$
Australia Council	121,200	181,772	181,800	128,172
Ian Potter Foundation	75,000	-	65,000	10,000
Department of ITR&A	40,000	-	40,000	-
Maribyrnong City Council	50,800	41,616	50,800	41,616
DPC	7,998	-	7,998	-
Kimberley Foundation	8,500	-	8,500	-
Brimbank City Council	12,250	-	12,250	-
Newsboys Foundation	20,000	15,000	20,000	15,000
Arts Access	2,750	-	2,750	-
Wyndham City Council	7,500	20,000	27,500	-
Vic Health	-	43,918	-	43,918
DFFH	-	12,599	-	12,599
<b>Total Grants Recieved in Advance</b>	<b>345,998</b>	<b>321,905</b>	<b>416,598</b>	<b>251,305</b>



# Notes to the Financial Statements

For the year ended 31 December 2022

<b>5. Trade and Other Payables</b>	2022 \$	2021 \$
Trade Payables	18,676	52,483
Payroll Accrual	13,795	14,601
Accruals	34,079	3,649
GST Payable	18,171	-872
<b>Carrying Amount</b>	<b>344,728</b>	<b>344,728</b>
<b>6. Cash Flow Information</b>	2022 \$	2021 \$
Reconciliation of cash and cash equivalents at the end of the year:		
Cash on hand	704,542	704,542
	<b>704,542</b>	<b>704,542</b>
Reconciliation of operating surplus for the year to net cash flow from operations		
Operating Result	82,445	82,413
Non-cash flows in operating result:		
Depreciation	4,973	3,118
Changes in assets and liabilities:		
(Increase)/Decrease in Trade and Other Receivables	(17,106)	(11,751)
(Increase)/Decrease in Other Assets	(4,000)	1,683
(Increase)/Decrease in Trade and Other Payables	14,860	27,115
(Increase)/Decrease in Provisions	36,720	(289)
(Increase)/Decrease in Income Received in Advance	(94,693)	191,998
<b>Cash flows from operating activities</b>	<b>23,199</b>	<b>296,287</b>

The accompanying notes form part of these financial statements.

# Notes to the Financial Statements

For the year ended 31 December 2022

<b>7. Grants and subsidies received</b>	2022 \$	2021 \$
<b>Federal</b>		
Australia Council for the Arts	30,669	3,340
Australia Council Triennial	242,400	168,000
Department of Infrastructure, Transport, Regions and Arts	40,000	73,955
<b>Total</b>	<b>313,069</b>	<b>245,295</b>
<b>State</b>		
DVC Project Funding	0	493
Creative Victoria Multi Year	150,000	80,000
Creative Victoria (Project)	0	41,392
Victorian Department of Education	60,525	47,190
VIC Health	100,753	0
Victorian Department of Premier and Cabinet	7,998	40,336
Victorian Department of Jobs, Precincts and Regions	0	43,400
<b>Total</b>	<b>319,276</b>	<b>252,811</b>
<b>Local</b>		
Maribyrnong City Council	50,800	40,000
Wyndham City Council	47,500	0
Brimbank City Council	38,664	15,000
<b>Total</b>	<b>136,964</b>	<b>55,000</b>
<b>Philanthropic Trusts</b>		
Besen Family Foundation	15,000	15,000
Ian Potter Foundation	65,000	0
Arts Assist	2,750	0
Lord Mayors Charitable Fund	15,000	0
Sidney Myer Foundation	0	30,000
The Kimberley Foundation	8,500	0
Newsboys Foundation	20,000	0
Social Venture Partners	33,170	0
<b>Total</b>	<b>159,420</b>	<b>45,000</b>
<b>8. Auditors Remuneration</b>		
<b>Remuneration of the auditor paid and payable;</b>		
Audit Fee	4,350	3,300



## 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 2022 there have been:

- i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Notfor-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



.....  
**Ian Mostert CPA**

Registered Company Auditor No 539768

**8 May 2023**

.....  
**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 2022, comprising the statement of financial position and statement of changes in equity as at 31 December 2022, 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-forprofits Commission Act 2012, including:

- giving a true and fair view of the registered entity's financial position as at 31 December 2022 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 2022, 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.

### 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.



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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



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**Ian Mostert CPA**

**Dated: 8 May 2023**

**Registered Company Auditor No 539768**

**WESTERN  
EDGE**

Western Edge Youth Arts acknowledges that we work and play on the unceded lands of the Kulin Nations. We pay our respects to Elders past, present and emerging. Always was, always will be Aboriginal land.