

**WESTERN  
EDGE**

# Annual Report 2023

# ABOUT.

We are the only theatre company for young people from marginalised communities across Naarm's (Melbourne) vast and vibrant western suburbs. We tell long-silenced Australian stories as a coalition of powerful artists, storytellers and cultural witnesses.

Artistically, we create vital, subversive theatrical performances that challenge the mainstream establishment with a decolonial creative culture and process. We prioritise care in brave artistic exploration and expression, and young people's agency and leadership. Our stories are grounded in our culturally diverse, refugee and migrant diasporas, embedded in community and carried out in local art spaces across the West.

We have cultivated community arts expertise over decades of navigating daily the disproportionate challenges entrenched in the region. Marginalisation, intergenerational and intersectional adversity is part of our everyday arts environment, exacerbated by the geographical vastness and isolation of the region and the historical sparseness of government investment.

Our artistic practice is our community engagement – they are not separate. We activate classrooms, drama rooms, school halls and gymnasiums, community hubs, meeting rooms, libraries, galleries, gardens, theatres and rehearsal rooms across Naarm's West.

We engage our young artists through school and community arts programs; we offer artistic exploration, training, employment and leadership opportunities to emerging artists; and we create supported pathways to professional work within Western Edge and wider arts industry networks. This full circle model is our practical response to the under-representation of diverse voices and lived experiences on Australian stages, screens and leadership roles at every level of the arts sector.

As Naarm becomes Australia's largest city, the West is taking its place as an ambitious region of creative and economic importance, powered by vibrant youth culture, ongoing immigration and unbeatable drive. It is our privilege and responsibility to ensure these voices are among those leading the shift in Australian arts and culture towards diverse representation and IBPOC autonomy.

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



## CHAIR'S REPORT

On behalf of the Western Edge Board, I am delighted to share this annual report with you, our supporters and friends.

The work of the organisation over the past year continues to show why ours is such a vital and relevant organisation, working with an incredible creative community to unearth important stories of our contemporary life in Melbourne's West. I would like to acknowledge the exceptional work of all team members, artists, and community members who have contributed so much to our collective achievements – each person is critical to our success and together we are a force for creative and cultural leadership that is changing the face of the arts.

I specifically want to acknowledge our outgoing CEO Penny Harpham. Penny's journey with Western Edge saw her move from positions of Lead Artist and Artistic Associate to Co-Artistic Director/CEO (with the wonderful Tariro Mavondo), and finally CEO; growing with the organisation to become its fearless and visionary champion, a true ally to the young people of our company, and a force for greater equity and justice in the arts sector. Penny advocated powerfully for devolved models of power in the arts, creating models of power-sharing that have supported the creation of many leadership roles within the company to strengthen pathways and opportunities for diverse creatives and cultural leaders of colour. She championed youth-centred practice through her words and her deeds, spreading the importance of creative and cultural agency for young people as a mechanism to address social and civic challenges in the arts and beyond, empowering young people to be the architects of their own futures.

Following Penny's departure, the Board reflected deeply on past learnings and what might be needed to challenge and change the practice of leadership in the arts and cultural sectors. Drawing from traditional knowledges and practices of our diverse communities, we asked what models of collective and conscious leadership could help us evolve through our next stage of growth and development. As a result of this process of reflection, we now embark on an exciting new journey of shared leadership, welcoming Georgina Naidu as our new Executive Director and promoting Chanella Macri and John Marc Desengano to the role of Co-Artistic Directors and Co-CEOs.

This model allows us to tap into many forms of leadership, and we are eager to see where the journey may take us. With a wealth of experience in community engaged practice, our leadership team is set to transform not only how we work, but present new ways of working with young people in the arts that will hopefully invigorate our practice far beyond the limits of Western Edge.



Board member Liss Gabb and Board Chair Veronica Pardo.  
Photo by Damian Vincenzi.

I extend my deep appreciation to our Board members, who have guided this process with such care and thoughtfulness. As a small organisation, we rely on Board members as critical contributors to the achievement of our goals. Their voluntary efforts go way beyond the usual expectations of Boards, and I am deeply grateful for all their contributions.

Thank you also to our funders and supporters, without whom this company would not be able to dream as big and bold as we do.

**Veronica Pardo**  
CHAIR

# EXECUTIVE LEADERSHIP TEAM REPORT.

It's a privilege to reflect on the achievements, creativity and growth of 2023 and an anchoring in the purpose and necessity of Western Edge's work.

As Co-Artistic Directors we led our artistic program with joy and the dexterity necessary in working within our communities and as artists in a complex and remarkable industry. We also saw the end of an era of leadership farewelling our Executive Director and CEO, Penny Harpham. With her invaluable work, legacy and spirit, we continued and continue with our decolonial artistic and organisational practices. We are proud and humbled to be taking up the baton from Penny – her impact on us, the organisation and the communities we reach is indelible. Her lessons are lasting and her fierce compassion, investment in young people's power and creativity, and commitment to the difficult, slow work will remain at the forefront of our practice. Western Edge is the thriving, welcoming, safe(r) space it is, due, in no small part, to Penny and we thank her for her artistry, leadership and friendship.

We have a great many to thank for our ability to deliver such a far-reaching and rich artistic program in 2023. The generosity of our supporters and funders cannot be understated, and we extend our deep gratitude for their recognition of and investment in the young people and communities of the West, and the social and healing power of art.

In step, we pay respect and appreciation to our artists, staff, Board and champions – whose expertise, unfailing support and commitment to growth and accountability, keeps our work, values and spirit on track.

And of course, we acknowledge the young artists, participants and communities of the West to which we belong and are guests within. It is our continuing commitment to deliver programs and provide opportunities that reflect and champion the diversity and richness of the region.



As you'll see from our programs report 2023 was a busy year: from a new Edge Ensemble in Laverton to a partnership with the Centre for Multicultural Youth; from our first international exchange at Bangkok International Performing Arts Meeting to Open Stage's Sunset Session from VicHealth's astounding Future Reset initiative; from our community fundraising campaign supporting new work in the West to Creative Victoria's Go West initiative commissioning *E lelei mea uma – All is Well* by Delsa Tuitea.

We count ourselves very fortunate to be able to walk the journey on the ground and witness all these occurrences in their minutia day-to-day, and to step back and see how they weave together to track a year of work and art at Western Edge and create larger, slower, lasting shifts in society and culture.

We look forward to another year of growth, community and theatre in the West at the helm of this remarkable organisation.

**John Marc Desengano  
& Chanella Macri**



Chanella Macri, John Marc Desengano and Georgina Naidu, 2023.  
Photo by Mandy Wu.



Sina Brown in *Lele* at Wyndham Cultural Centre, 2023. Photo by Damian Vincenzi.

744

YOUNG PEOPLE PARTICIPATED IN  
OUR PROGRAMS

52

EMERGING  
ARTISTS EMPLOYED

10

NEW CREATIVE WORK

13

PROGRAMS

1387

AUDIENCE MEMBERS AT  
OUR SHOWS AND EVENTS

147

WORKSHOP SESSIONS

\$1,2M

TURNOVER

# PROGRAMS.

## GATHER 'ROUND

### IN-SCHOOL RESIDENCIES

Western Edge continued our longstanding and rich partnership with Victoria University Secondary College, delivering a 15-week after-school 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. The show entitled, *Gather 'Round*, was spearheaded by Lead Artist Rexson Pelman and written by Artistic Associate Amarachi Logo.

The program schedule was affected by curriculum days and events within the community that saw some rehearsals cancelled. Because of these circumstances, Co-Artistic Director John Marc Desengano joined the team to assist the development and ensure that a production showcasing the talented students was performed to Victoria University Secondary College and Western Edge friends, family and communities.

We look forward to returning to Victoria University Secondary College in 2024 to engage in a new unique show told by these exciting young storytellers.

**Sessions:** 17

**Participants:** 38

**Audience:** 208

**Creative Team:** Rexson Pelman, Amarachi Logo, John Marc Desengano, Michael Logo, An Dang, Ricardo Magno, Giovanna Yate Gonzales, Hannah Murphy

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

VUSC students backstage at *Gather 'Round*, 2023. Photo by Damian Vincenzi.



John Marc with Melton South Primary School students, 2023. Photo by Damian Vincenzi.



## MELTON SOUTH PRIMARY SCHOOL REFUGEE EDUCATION SUPPORT PROGRAM

### IN-SCHOOL RESIDENCIES

Through a partnership with Centre for Multicultural Youth, we engaged in a 15-week residency at Melton South Primary School. Every Thursday afternoon, after school students from the Refugee Education Support Program in years Prep to 6 participated in drama games and activities aimed at developing confidence and creative expression. Lead Artists John Marc Desengano and Brenna Ternus carefully curated a program that provided a safer space for these students where they could play and explore without the stress of exclusion that they reported having from the day to day.

By the end of the program, these students were performing devised pieces, embodying outlandish original characters and flourishing as their wonderful cheeky selves. The school reported that this specific cohort of students were seen connecting more with other peers in their classrooms and in the playground, while also expressing pride and ownership of their unique after-school program.

**Sessions:** 15

**Participants:** 13

**Creative Team:** John Marc Desengano,  
Brenna Ternus

**Partners:** Centre for Multicultural Youth,  
Melton South Primary School

## ATLANTIS

### PAID WORKSHOP

Our first engagement with Caroline Chisholm Catholic College saw us bring a new paid workshop focusing on theatre making with year 9 drama students as they devised a unique piece inspired by the play *Atlantis*, at Malthouse Theatre.

Coincidentally, *Atlantis* happens to be written by Co-Artistic Director Chanella Macri and will be performed by Chanella, Co-Artistic Director John Marc and another actor. John Marc and Chanella assisting these year 9 students with their devised piece gave them a unique experience and access to the actors who are from their community. Seeing their workshop facilitators perform the play for them broke down the walls between the students and the actors and provides an elevated example of representation.

**Sessions:** 2

**Participants:** 41

**Creative Team:** John Marc Desengano,  
Chanella Macri

**Partners:** Caroline Chisholm Catholic  
College, Department of Education

## THERE'S NO I IN IMPROVISATION

### IN-SCHOOL WORKSHOP

Facilitated by professional improviser and Co-Artistic Director John Marc Desengano, this workshop taught the principles of improvisation as not only an artistic skill but also a way to move through the world. The year 8 students at Victoria University Secondary College, and the year 7, 9 and 11 students at Sunshine College, learnt how to listen (with their entire bodies) to their peers, fail happily, and make each other look good through a series of improv and drama games and activities. They discovered what inspires them and their peers and how to inspire each other as they worked towards becoming an ensemble.

**Sessions:** 11

**Participants:** 313

**Creative Team:** John Marc Desengano, Ricardo Magno, An Dang, Kiril Stamenkov, Fay Abdul

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

## ROMEO & JULIET

### IN-SCHOOL WORKSHOP

To assist the year 10 English students at Victoria University Secondary College with their assessments, we brought the world's most famous love story *Romeo and Juliet* to life through an in-syllabus workshop. We unpacked the themes, characters and the text of *Romeo and Juliet* with the students as our professional actors brought select scenes to life. This engagement with the text provided a different entry point and learning experience for the students and an opportunity to see live performance as they explored Shakespeare's star-crossed lovers.

**Sessions:** 6

**Participants:** 166

**Creative Team:** John Marc Desengano, Michael Logo, Clarisse Bonello, Rashidi Edward, Joana Pires

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

Rashidi Edward with Braybrook College student, 2023. Photo by Damian Vincenzi.



## MACBETH

### IN-SCHOOL WORKSHOP

At Victoria University Secondary College, we brought to life another in-syllabus workshop for the Year 9 English and Literature 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 short choreographed fight sequence.

**Sessions:** 1

**Participants:** 64

**Creative Team:** John Marc Desengano, Michael Logo, Clarisse Bonello, Rashidi Edward, Joana Pires

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

## CREATE AND CONNECT

### IN-SCHOOL WORKSHOP

This workshop was an extension of There's No I in Impro. For the year 9 drama students at Victoria University Secondary College, we elaborated on the themes of listening, happy failure and making each other look good through a series of improv games and activities. Throughout the workshop, the students focused more closely on the whole class working together and learning how they can elevate each ensemble member so that the entire ensemble "looked and felt good."

**Sessions:** 2

**Participants:** 37

**Creative Team:** John Marc Desengano, An Dang, Kiril Stamenkov

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

John Marc and Rashidi with Braybrook College students, 2023. Photo by Damian Vincenzi.



## OPEN STAGE

### PROFESSIONAL DEVELOPMENT

As part of the Future Reset program from VicHealth, we presented the first Open Stage event at The Substation. Led by Artistic Associate Tennessee Lavelle, they banded together a team of four young creatives as curators of the event.

*Open Stage: Sunset Session* blended music, poetry, storytelling, and food, and a safe(r) space for our community to come together to celebrate creative expression. Curated by Damon, Akwal, Achela and Zoë - the night included performances from Akwal Magek, Zero, Nomad222, HOPE, Strictly DT and Kudakwashe.

This night launched the Open Stage series that will see four more events programmed in 2024 in various locations across

the western suburbs. Each upcoming event will be curated by one of the four young creatives, showcasing their individual artistic expression, involving performances from many young artists across different disciplines.

**Performances:** 1

**Attendees:** 102

**Creative Team:** Tennessee Lavelle, Damon Paraha, Akwal Magek, Achela Chok, Zoë Sydney, Hope Alatipi, Kudakwashe Mapeza, Decial Douglas

**Partners:** VicHealth, The Substation, ON3 Studio

## THE COLLECTIVE

### PROFESSIONAL DEVELOPMENT

The Collective is Western Edge's professional ensemble-in-training, made up of talented emerging actors from Melbourne's West. All members of The Collective have previously come through Western Edge programs such as the Edge Ensembles or one of our schools program. The program offers an alternative training pathway for careers in theatre and acting industries, additional to Melbourne's inner city-centric arts institutions and training opportunities.

In 2023, training of The Collective built on the skills established in 2022, with a crucial focus on ensemble building and individualised instruction based on each Collective member's acting interests and points of need. We welcomed actor, director and Artistic Director of VIMH, Julian Dibley-Hall, as Co-Lead Artist with the Western Edge Artistic Directors, who worked closely with him to design and deliver this unique, bespoke program. The Collective continue to strengthen as an ensemble of like-minded peers that support each other through the program and no doubt, into their industry and personal journeys.

In 2023, The Collective took to the screen with exceptional style. With a team of industry professionals led by Level Up alum, Ras-Samuel Welda'abzgi, they filmed professional showreels to premiere in 2024. This was the culmination of a carefully designed unit of work that focused on practical experience on set and acting for screen technique.

Their final year of training as The Collective is in 2024.

**Participants:** 8

**Sessions:** 53

**Creative Team:** Fay Abdul, Chala Mohamed, Sina Brown, An Dang, Ioane Brown, Milana Markovic-Matovic, Kiril Stamenkov, Elijah Logo, Julian Dibley-Hall, Blessing Mokgohloa, Ras-Samuel Welda'abzgi

**Partners:** The Ian Potter Foundation

Elijah Logo and Michael Logo in *Le/le*, 2023.  
Photo by Damian Vincenzi.



## LELE

## PROFESSIONAL DEVELOPMENT

After a successful inaugural season at The Bowery Theatre in 2022, *Lele* was remounted at Wyndham Cultural Centre. *Lele* (formerly *Lele, Butterfly*) was originally conceived in 2018 from our Footscray Edge Ensemble, and has since been adapted and developed by Chanella Macri, Rexson Pelman and Michael Logo. This adaptation of Sophocles' *Antigone* 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.

Having the rare opportunity of being able to revisit a work that means so much to our artists and present it to community again is a valuable privilege. *Lele's* reach to a different audience and different part of the West brought in audience members nationally and internationally, and supported strong Pasifika and migrant diaspora connection and sharing.

We look forward to developing the next phase of this work in 2024 that engages deeply with the social responsibility and opportunities that arise from such a vital and timely artistic exploration.

**Performances:** 2

**Audience:** 548

**Creative Team:** Chanella Macri, Rexson Pelman, Michael Logo, Ioane Brown, Sina Brown, Elijah Logo, Saga Fesolai, Rex Letoa-Paget, Reis Low, Filipe Filihia, Jasmine Duff, Grace Vanilau, Ite Mauga, Sagagauatasi, James Mafiti

**Partners:** Wyndham Cultural Centre, Department of Families Fairness and Housing for the Arts, the Ian Potter Foundation

Delsa Tuitea on stage for her play *E lelei mea uma – All is Well*, 2023. Photo by Damian Vincenzi.



## NEW VOICES FOR THE WEST

## PROFESSIONAL DEVELOPMENT

New Voices for the West was Western Edge's very first writing commission for a young person from Melbourne's West. After an EOI and application process, Delsa Tuitea was selected as the playwright who would be awarded the commission, as well as six months to write, develop and perform a staged reading of her play.

Throughout the six months, Delsa had access to support from Western Edge and assigned dramaturg, Bernadette Fam.

The commission culminated in a public reading of Delsa's play *E lelei mea uma – All is Well* at The Bowery Theatre in St Albans with a full cast of 12 Samoan-speaking performers. It was a privilege to champion a new story from a young playwright from Melbourne's West and witness her remarkable writing jump off the page with a cast who understand and speak the language, and can also relate and talk to the cultural experiences being explored in the play.

We're very excited about this new work and are determined to platform more new stories from the incredible young artists of Melbourne's West.

**Public Reading:** 1

**Audience:** 49

**Creative Team:** Amarachi Logo, Chanella Macri, Delsa Tuitea, Bernadette Fam, Asalemo Tofete, Lavinia Enosa, Elijah Logo, Christian Gilbert, Rose Martinez, Grace Vanilau, Sikivi Tafea, Sina Brown, Akenese Tofete, Rexson Pelman, Ioane Brown, Iaeli Work, Gina Tafea

**Partners:** Creative Victoria, The Bowery Theatre

## WESTERN EDGE X POLYGLOT WELLBEING EXCHANGE

### PROFESSIONAL DEVELOPMENT

Two exciting organisations in the youth arts sector had an opportunity to come together to share their experiences and strategies in wellbeing for their staff and artists.

Throughout two days of play and discussion, staff and ensemble members of Western Edge and Polyglot engaged in activities and discussions that highlighted struggles that our team members encounter when working in our sector, and shared strategies to relieve some of the stresses.

An afternoon was facilitated by The Arts Wellbeing Collective, and a day was spent with staff from both organisations taking a train to Upper Ferntree Gully where we spent time in nature (and met some wild echidnas) to exchange stories, food and strategies.

**Sessions:** 2

**Attendees:** 19

**Creative Team:** John Marc Desengano, Cat Sewell, Kath Fyffe, Lucy Pitt, Rainbow Sweeney, Emily Tomlins, Aisha Trambas, Reis Low, Lexie Wood, Amarachi Logo, Ioane Brown, Fay Abdul, Ricardo Magno, An Dang, Zak Pidd, Afsaneh Torabi, Betiel Beyin, Briony Farrell

**Partners:** Newsboys Foundation, Polyglot Theatre, The Ian Potter Foundation



Western Edge and Rawcus artists. Photo by Rawcus.

## RAWCUS X WESTERN EDGE CREATIVE DEVELOPMENT AND PUBLIC WORKSHOP

### PROFESSIONAL DEVELOPMENT

After a wonderful creative exchange in 2022, the artists from both Rawcus and Western Edge expressed a desire to continue connecting and working together.

Throughout four development days, our artists swapped stories, shared practice, explored themes that excited us and questioned how we truly get to know someone. These explorations led to examining the meanings of connection, kinship and camaraderie through dance, movement and improvisation.

We then took our process to the public with an open workshop at Footscray Community Arts. We walked the participants through activities that we used and devised in our development and shared the learnings and admiration that

these two organisations developed for one another throughout the creative exchange and development sessions.

**Participants:** 27

**Sessions:** 4 Sessions + 1 Workshop

**Creative Team:** John Marc Desengano, Katrina Cornwell, Morgan Aldrich, Kudakwashe Mapeza, Rachel Edwards, Leigh Lule, Josh Lynzaat, Elijah Logo, Prue Stevenson, Rashidi Edward, Paul Matley, Clarisse Bonello, Sarah Iman

**Partners:** Rawcus, Women's Circus, Footscray Community Arts, Besen Family Foundation, Maribyrnong City Council

## BANGKOK INTERNATIONAL PERFORMING ARTS MEETING

### INTERNATIONAL ENGAGEMENT

Western Edge embarked on our first major international engagement activities in 2023. To strengthen our practice, it is essential that we learn from and partner with artists and organisations who sit outside of the predominantly white Western European and American arts world, which has historically silenced and erased our stories and artistic practices. International engagement for us is a political act in redrawing the lines of the geopolitical map within which we operate, and elevating our young people, artists and leaders in a global arts network.

Western Edge presented at the Bangkok International Performing Arts Meeting (BIPAM) for the first time on the topic of "Championing the Voices of Young Artists". This regional performing arts conference with a focus on art across Asia is a platform for regional and international exchange by artists, practitioners, and academics, with a central location in Southeast Asia. Bangkok also has a dynamic performing arts scene with nearly 100 different emerging and established performing art troupes.

Attending the conference was a valuable experience in understanding our global position, and to develop an understanding of the cultural context and arts landscape of the Southeast Asian region.

We developed an ongoing relationship with Teater Ekamatra, a dynamic theatre organisation based in Singapore that focuses on creating works with ethnic minorities.



#### Presentations: 1

**Creative Team:** Penny Harpham, John Marc Desengano, Kim Suree Williamson

**Partners:** Department of Foreign Affairs and Trade, Bangkok International Performing Arts Meeting

## SDEA'S THEATRE ARTS CONFERENCE

### INTERNATIONAL ENGAGEMENT

Following on from BIPAM, Co-Artistic Director John Marc Desengano flew to Singapore to present with Teater Ekamatra's General Manager, Khairina Khalid, at the Singaporean Drama Educator Association's Theatre Arts Conference.

We presented on the topic of embodied practice in marginalised communities, and critically reflected on our practice as two leading performing arts organisations from Australia and Singapore with a shared passion for centering diverse young artists, ethnic minorities, and marginalised communities through community-engaged art.

Both our organisations use art as a tool for social transformation, to resist hegemonic narratives and cultural

violence, and develop new models of lateral collaboration, in order to navigate complex multicultural environments.

We plan to continue our connection with Teater Ekamatra.

#### Presentations: 1

**Creative Team:** John Marc Desengano, Khairina Khalid

**Partners:** Teater Ekamatra, Singapore Drama Educators Association



## EDGE ENSEMBLES

### COMMUNITY YOUTH THEATRE

We trialled a new approach to this year's Edge Ensembles program. It had the same heart and soul of bringing young people from community together to create a show that is uniquely theirs, but this year we made the big decision to separate the Edges by age group. This meant that we created two shows this year!

Wyndham and St Albans Edges were dedicated to young people between the ages of 13 and 17. Footscray and the new Laverton Edge accommodated young people between the ages of 18 and 30. Dividing the Edges by age group allowed for each ensemble to explore themes and stories that were specific to their current lived experience without having to censor themselves because of younger people in the room. This separation of ages was well received by participants, however we made sure that there were opportunities for intergenerational learning and community building, with group rehearsals carried out throughout the 15 weeks.

The Under 18s at Wyndham and St Albans collaborated to present *Escape*. Part true crime podcast, part escape room – the participants devised a truly memorable show! *Escape* toured to the Wyndham Cultural Centre and The Bowery Theatre.

The Over 18s program at Footscray and Laverton devised a farcical reimaging of *The Wizard of Oz* and *Little Red Riding Hood* titled *The Boss of Bakersfield*, which toured to Woods Street Arts Space and Footscray Community Arts. Both of these shows were the result of an exploration of this year's theme: misdirection.

**Sessions:** 64

**Audience:** 350-400

**Participants:** 36

**Creative Team:** Betiel Beyin, Yaw Dadzie, Leigh Lule, Kiril Stamenkov, Claisse Bonello, Michael Logo, Sina Brown, Elijah Logo, Ricardo Magno, Dax Carnay, Milana Markovic-Matovic, Rex Letoa-Paget, Joe Lui, Taylor Amakia Tiauli, Celina Mack

**Partners:** VicHealth, Maribyrnong City Council, Wyndham City Council and Wyndham Cultural Centre, Brimbank City Council and The Bowery Theatre, Hobsons Bay City Council and Woods Street Arts Space, Westgate Neighbourhood Fund, Newsboys Foundation, The Hugh D. T. Williamson Foundation, Footscray Community Arts, The Substation



Audience members at *Open Stage: Sunset Session*, 2023. Photo by ON3 Studio.

# KEY PERFORMANCE INDICATORS.

## OVERVIEW

2023 was the fourth year of our five-year strategic plan. We 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.

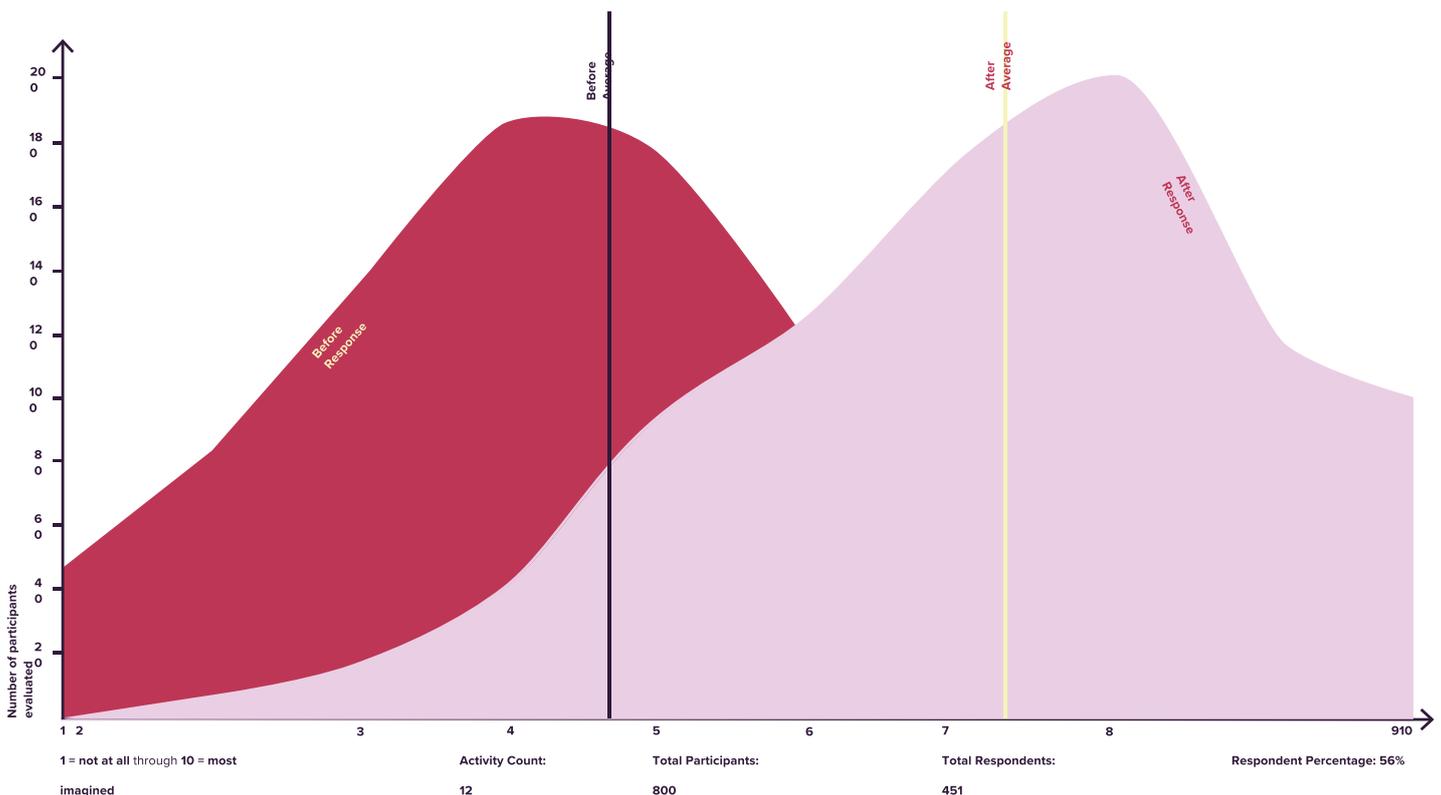
### KEY OBJECTIVES:

#### 1.a Social Connectedness Enhanced

**Contributing activities: Create and Connect, There's No I In Improvisation, Edge Ensembles, Open Stage**

When asked to rate their sense of social connectedness before and after attending our programs, participants reported an increase of 2.64 on a 10 -point scale.

“After high school I was hugely disconnected to other people outside my immediate friends and family. During and after the program I feel much more connected to the people in the program and the wider arts community through social media. This has helped me connect and interact with arts spaces and arts in general more. Even if I am not directly socialising with other people who were in the program, I feel I still connected to them anyway.”

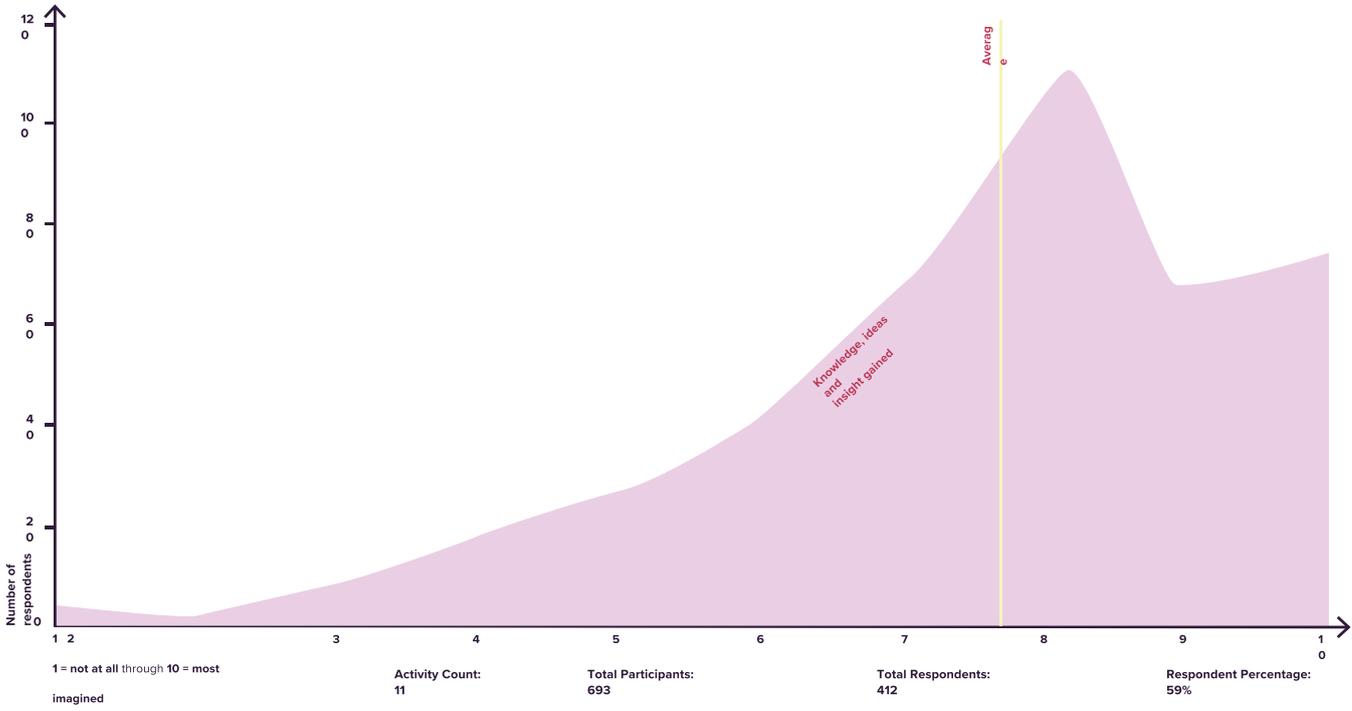


**1.b Knowledge, Ideas and Insight Gained**

**Contributing activities:** There’s No I in Improvisation, Macbeth Workshop, Romeo and Juliet Workshop, Create and Connect Workshop, Atlantis Workshop, New Voices for the West.

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

“I added on to my knowledge that making others feel happy is a good thing.”

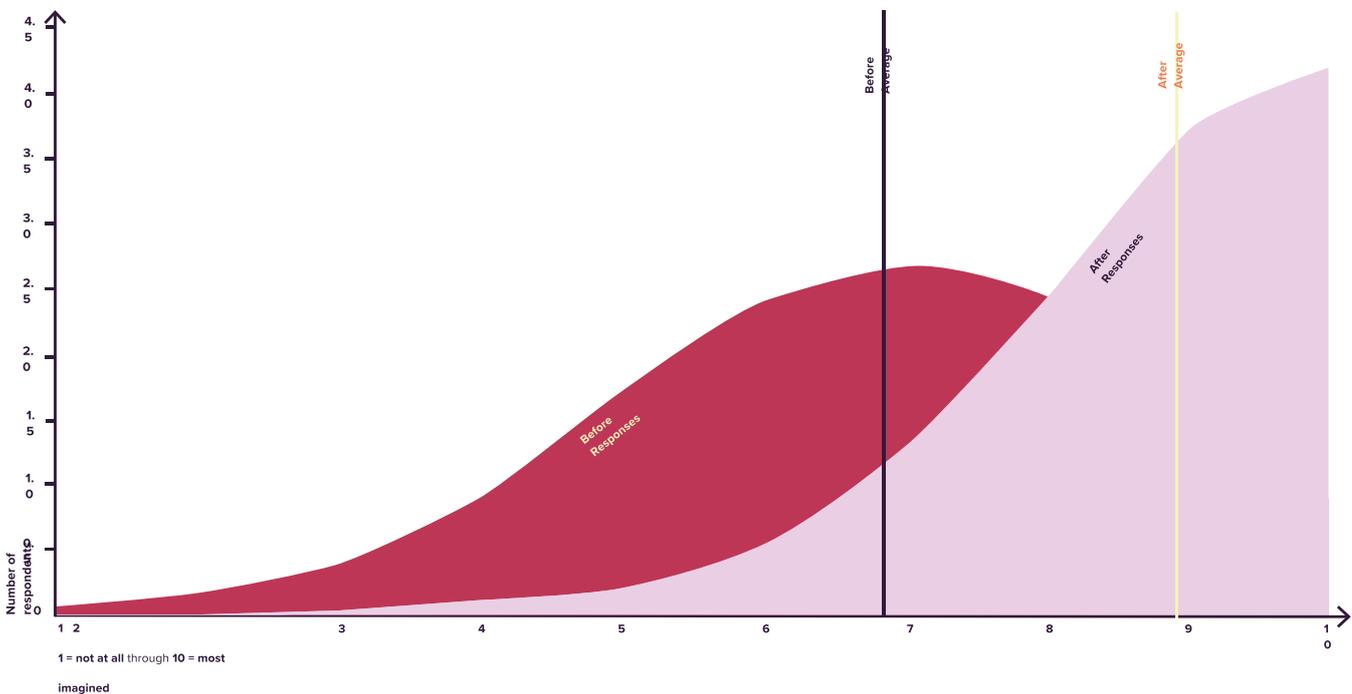


**1.c Sense of Safety and Security Increased**

**Contributing activities:** Centre for Multicultural Youth and Melton South Primary School Refugee Education Support Program.

When asked to rate their sense of safety and security before and after attending our programs, participants reported an increase of 1.87 on a 10 point scale.

“Recounts from the staff at Melton South Primary School told us that the participants began to share their experiences, knowledge and activities with peers outside of the program. We were told that the students felt more confident and comfortable to open up and speak in various classroom and playground settings.”

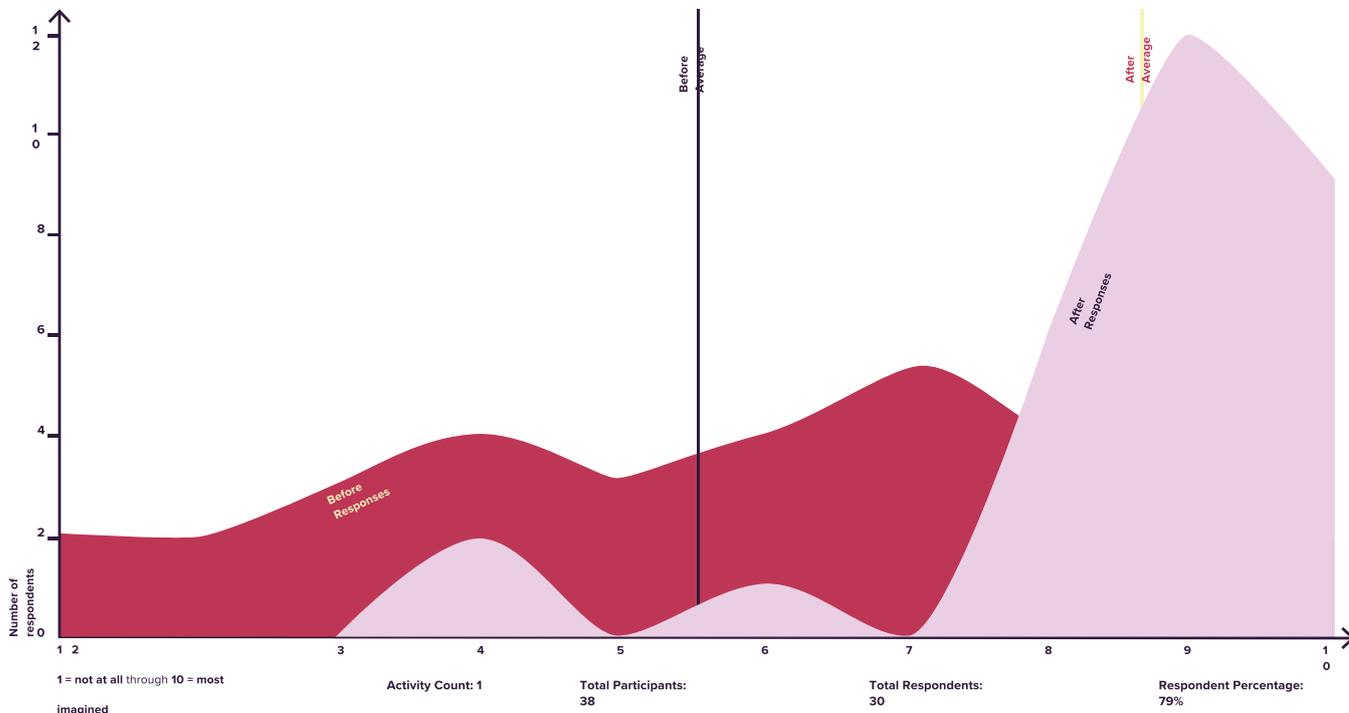


### 1.d Social Differences Bridged

**Contributing activities: Victoria University 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 3.14 on a 10 -point scale.

“I feel much more connected to the year levels outside of my own after production whereas previously I didn’t bother caring or knowing people outside my year.”

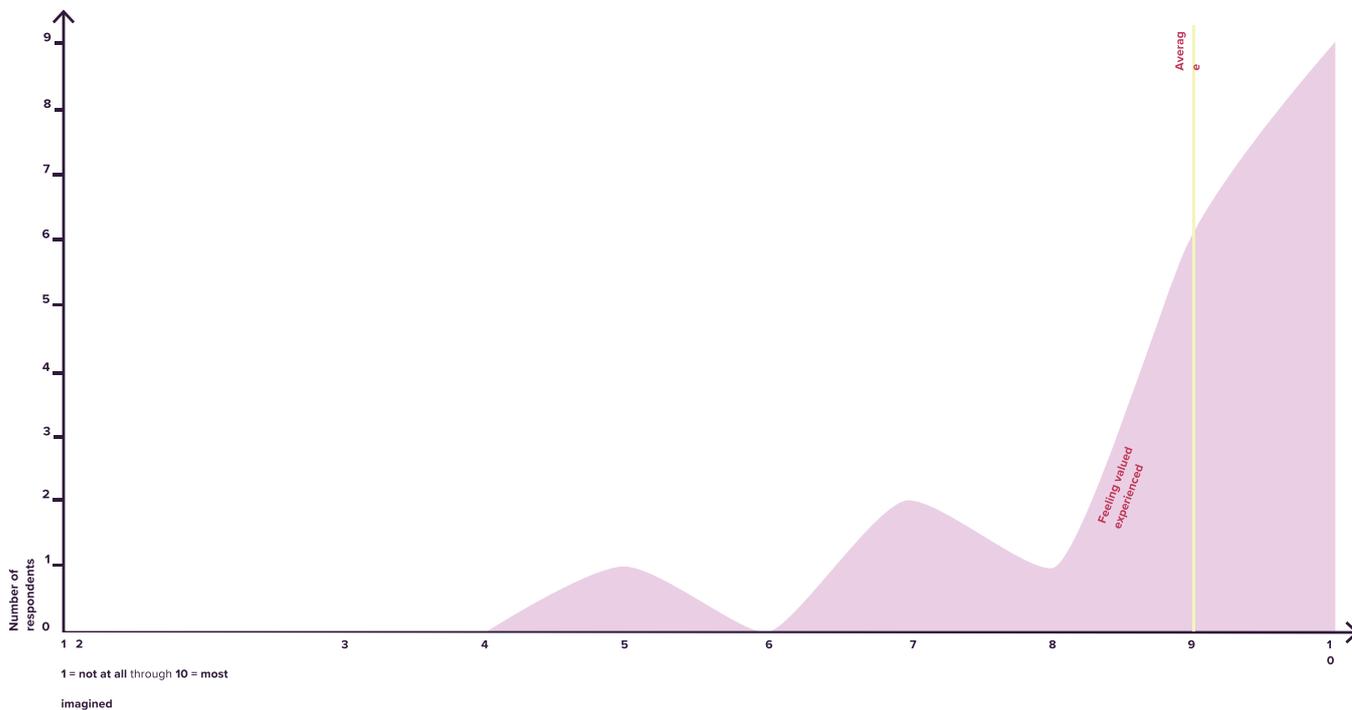


### 1.e Feeling Valued

**Contributing activities: Atlantis Workshop, Romeo and Juliet Workshop**

Participants reported that their sense of creativity being stimulated at 9 out of 10, due to attending a Western Edge program.

“The people from the workshop paid attention to me and made me feel recognised. They helped me see my strengths and how I could improve.”



## 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 facilitate spaces where they can showcase their culture, practice and talent with pride.

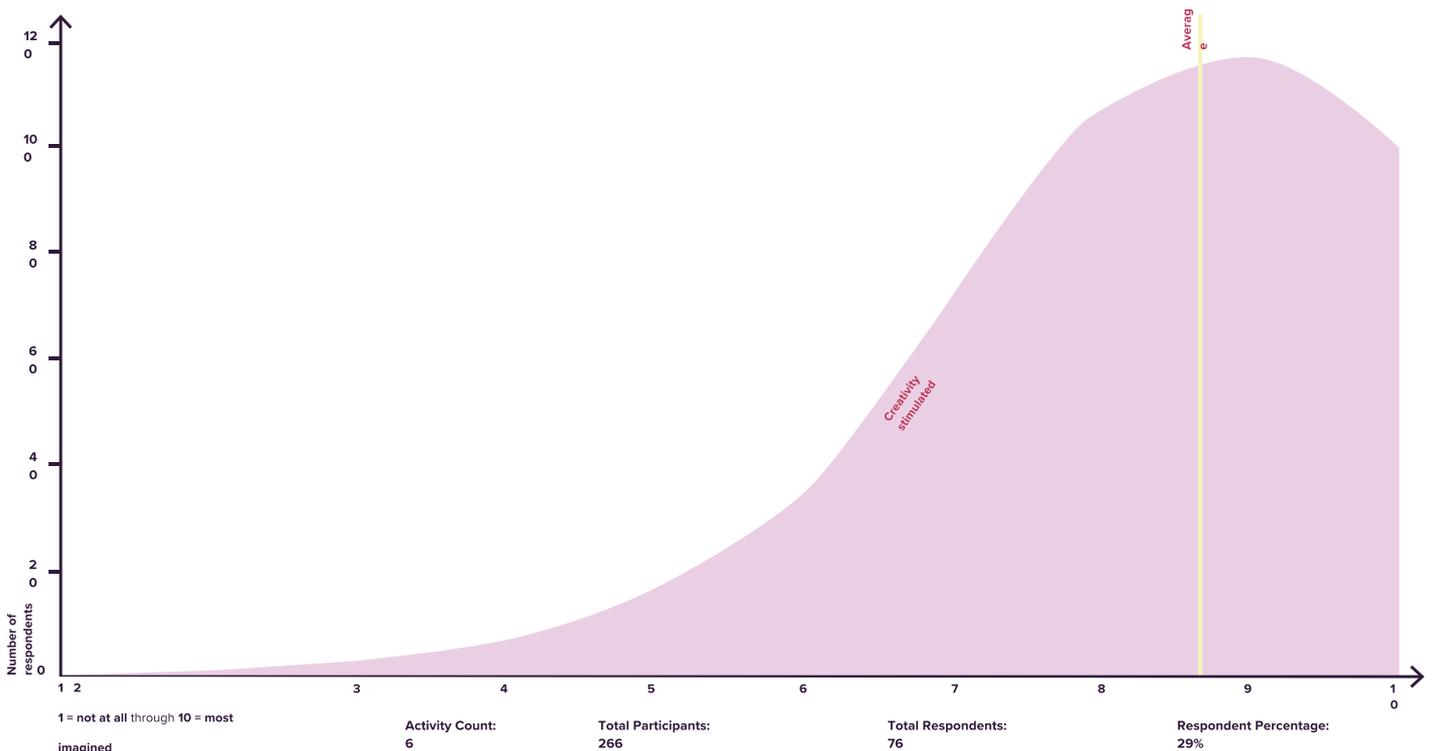
### KEY OBJECTIVES:

#### 2.a Creatively Stimulated

**Contributing activities:** Edge Ensembles, Melton South Primary School Refugee Education Support Program, Open Stage.

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

“There were many writing and theatre games that warmed us up for making up characters and writing plot and story for our show. Combined with improv exercises and discussions on things like set and costume, there were ample opportunities for play, and I was almost always creatively nourished.”



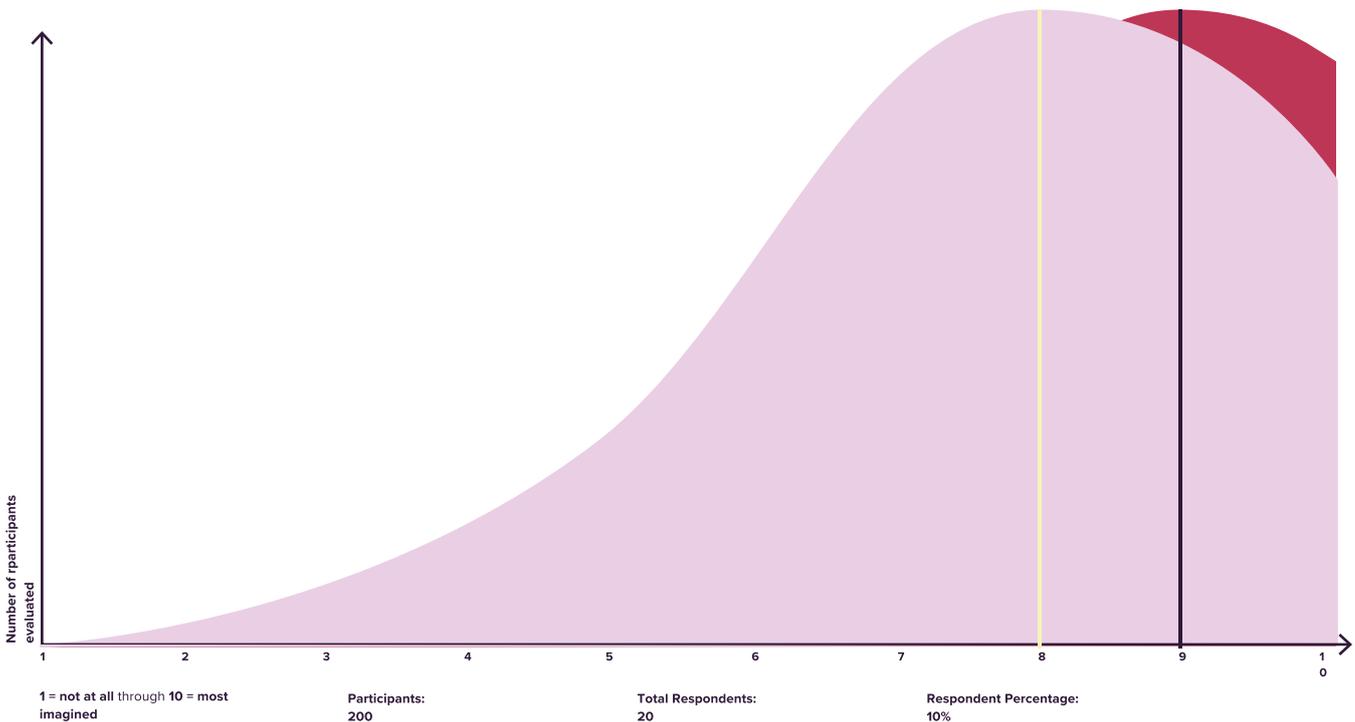


Edge Ensembles participants at rehearsals, 2023. Photo by Damian Vincenzi.

**2.b Sense of Belonging to Shared Cultural Heritage Deepened**  
**Contributing activities: Lele 2023**

When asked to rate their sense of belonging to shared cultural heritage being deepened before and after attending our programs, participants reported an increase of 1.0 on a 10 point scale.

“I feel more belonging after being in a space with other Samoan people so generously sharing their stories and values. Whereas before this space, I hadn’t had a sense of belonging in a cultural space in such an open way, outside of a close circle.”



## 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.

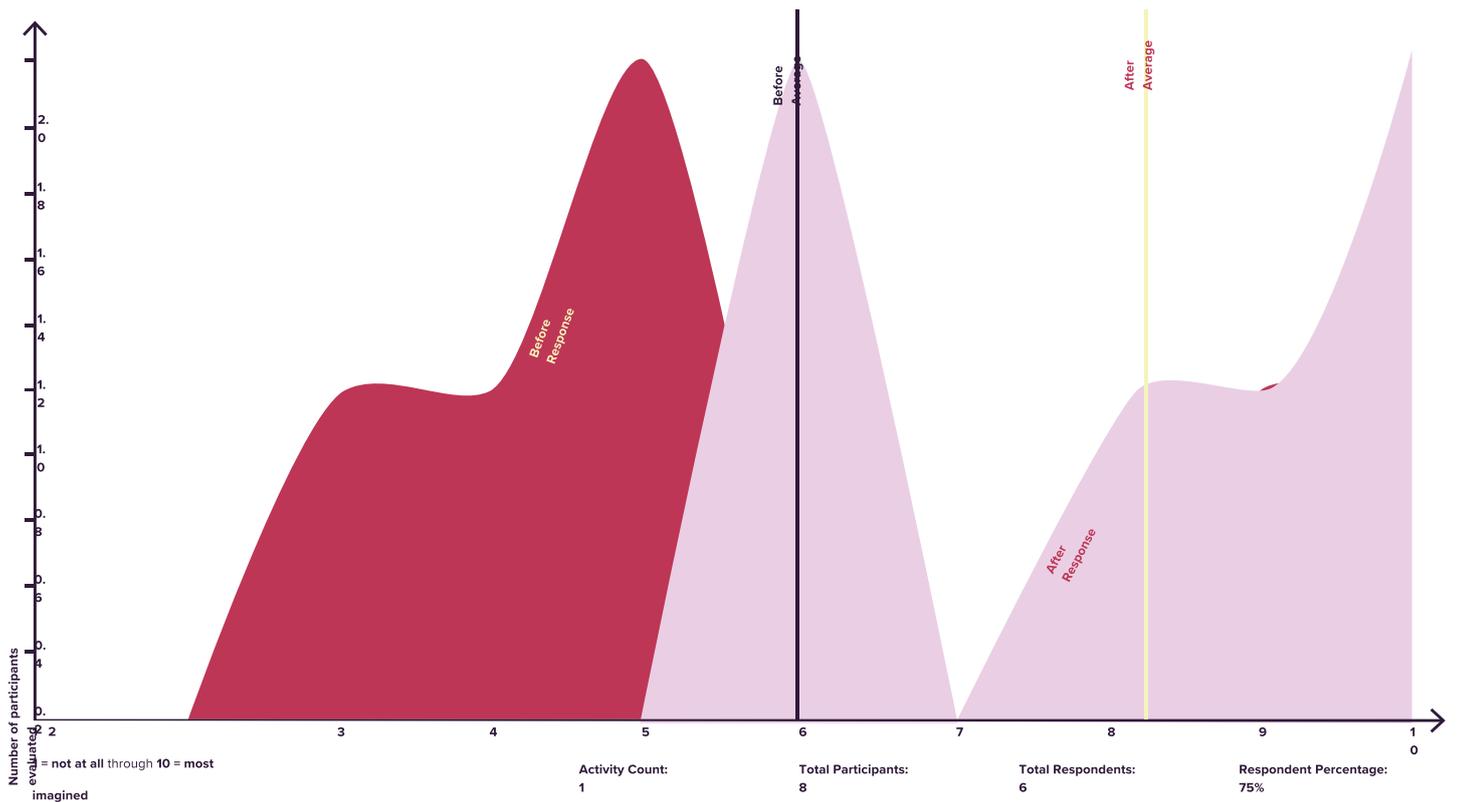
After the Covid pandemic decimated the arts industry, we have seen an industry and societal shift towards mutual aid, united advocacy, and truly representative sector leadership. With wellbeing and community at the heart of our practice, our participants are well-positioned to contribute to this radical shift in the arts in Australia.

### KEY OBJECTIVES:

#### 3.a Professional Practice Capability Increased Contributing activities: Collective 2023

When asked to rate their sense of their professional practice capabilities before and after attending our programs, participants reported an increase of 2.17 on a 10-point scale.

“The combined wisdom from multiple leaders/mentors of the program, each an experienced professional in the industry in their own right, made for a broad extent of knowledge shared with us, from technical (script analysis, movement based scene improv) to social (how to behave with people on projects) and some personal (how to go about choosing the right project)…”

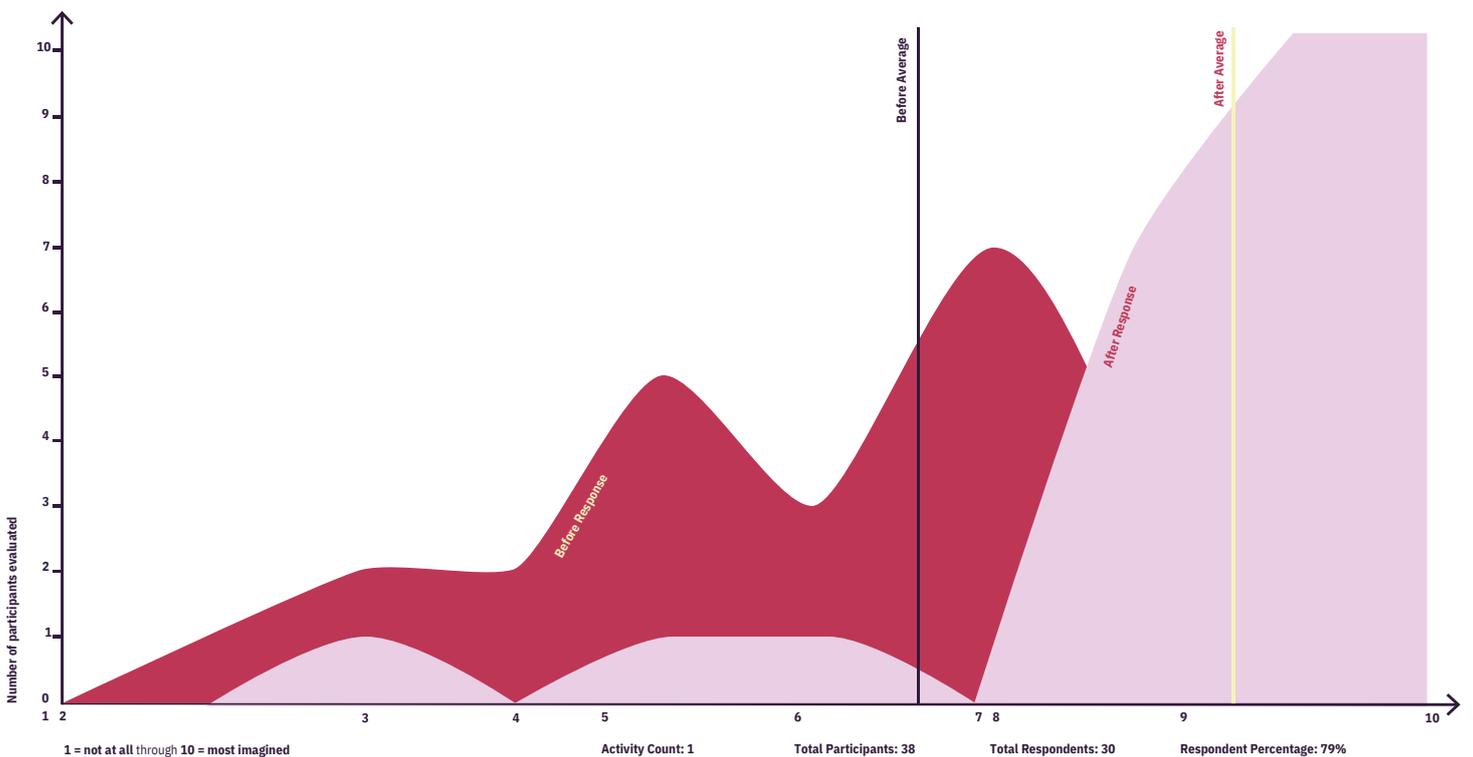




**3.b Agency and Voice Enabled**  
**Contributing activities: Lele 2023**

When asked to rate feeling whether their agency and voice was enabled before and after attending our programs, participants reported an increase of 2.0 on a 10 -point scale.

“I found a part of my voice I lost a little while ago. While I’m not the most confident gagana Samoa speaker, this challenged me to step up. While I really only did that in the privacy of my home (LOL) it helped take away some of the shame I feel around not feeling able to, and sort of meet myself where I’m at and be okay with it. So, thank you for allowing me that space.”





Edge Ensembles participants backstage, 2023. Photo by Damian Vincenzi.

# PARTNERS AND SUPPORTERS.

## GOVERNMENT

Brimbank City Council  
 Creative Australia  
 Creative Victoria  
 Department of Education  
 Department of Foreign Affairs and Trade  
 Department of Families, Fairness and Housing  
 Hobsons Bay City Council  
 Maribyrnong City Council  
 VicHealth  
 West Gate Neighbourhood Fund  
 Wyndham City Council

## PROGRAM PARTNERS

Arts Wellbeing Collective  
 Arts West Alliance  
 Bell Shakespeare  
 Braybrook College  
 Caroline Chisholm Catholic College  
 Centre for Multicultural Youth  
 Ekamatra Theatre  
 Footscray Community Arts  
 Melton South Primary School  
 ON3 Studio  
 Polyglot Theatre  
 Rawcus  
 St Albans Community Centre  
 Sunshine College  
 Teater Ekamatra  
 The Bowery Theatre  
 The Substation  
 Victoria University  
 Victoria University Secondary College  
 Woods Street Arts Space  
 Wyndham Cultural Centre

## FOUNDATIONS AND TRUSTS

Equity Trustees on behalf of The Cuming Bequest  
 Newsboys Foundation  
 The Besen Family Foundation  
 The Hugh D. T. Williamson Foundation  
 The Ian Potter Foundation



*Lele* cast members, 2023. Photo by Damian Vincenzi.



Staff and artists at Penny Harpham's farewell, 2023. Photos by Mandy Wu.

# 2023 WE TEAM

## BOARD

Veronica Pardo, **Chair**  
 Anushka Wijendra, **Deputy Chair**  
 Mario Agostinoni, **Treasurer**  
 Kiera Moloney, **Secretary**  
 Liss Gabb **Board Member**

## LEAD ARTISTS

Brenna Ternus  
 Clarisse Bonello  
 Dax Carnay  
 Julian Dibley-Hall  
 Ricardo Magno  
 Rexson Pelman

## STAFF

Penny Harpham, **CEO/Executive Director**  
 John Marc Desengano, **Co-Artistic Director**  
 Chanella Macri, **Co-Artistic Director**  
 Lucy Pitt, **General Manager**  
 Kim Suree Williamson, **Development Manager**  
 Joanna Lee, **Marketing Manager**  
 Aisha Trambas, **Creative Producer**  
 Reis Low, **Operations Coordinator**  
 Amarachi Logo, **Artistic Associate**  
 Tennessee Lavelle, **Artistic Associate**  
 Juan Camilo Riano Rodriguez, **PhD Student**

## SUPPORT ARTISTS

Akwai Magek  
 Achela Chok  
 Amarachi Logo  
 An Dang  
 Betiel Beyin  
 Chala Mohamed  
 Damon Paraha  
 Elijah Logo  
 Fay Abdul  
 Ioane Brown  
 Joana Pires  
 Kiril Stamenkov  
 Kudakwashe Mapeza  
 Leigh Lule  
 Michael Logo  
 Milana Markovic-Matovic  
 Rashidi Edward  
 Rex Letoa-Paget  
 Ras-Samuel Welda'abzgi  
 Saga Fesolai  
 Sarah Iman  
 Sina Brown  
 Yaw Dadzie  
 Zoë Sydney

Staff and artists, 2023. Damian Vincenzi.





## GUEST ARTISTS

Akenese Tofete  
Asalemo Tofete  
Bernadette Fam  
Blessing Mokgohloa  
Christian Gilbert  
Decial Douglas  
Delsa Tuitea  
Gina Tafea  
Grace Vanilau  
Hope Alatipi  
laeli Work  
Kate Sulan  
Rose Martinez  
Sikivi Tafea

## SPECIAL THANKS

Jaeden Williams and Biik Bunjil

## PRODUCTION ARTISTS AND DESIGNERS

Filipe Filihia, **Set & Costume**  
Giovanna Yate Gonzales, **Lighting**  
Jasmine Duff, **Lighting**  
Savanna Wegman, **Set & Costume**  
Stephanie Lee, **Production Manager**  
Corey Clement, **Gaffer**  
Darby Maxwell Heaysman **1st Assistant Camera**  
David Chan, **Director of Photography**  
Faris Fakhreidin Ishag, **Grip**  
Glenn Parker, **Gaffer**  
Hannah Murphy, **Set & Costume**  
Jean-Beau Villagonzalo, **BTS Photographer**  
Joe Lui, **Lighting & Sound**  
Karina Sorelli, **1st Assistant Director**  
Lavinia Enosa, **Production Assistant**  
Monica Kabissios, **Production Designer**  
Stephen Jenkins, **Best Boy**  
Taylor Amakia Tiauli, **Set & Costume**  
Utkarsh Anand, **Sound Recordist**  
Yusra Abdulalim, **Makeup Artist**

## KEY CONTRACTORS

Alex Duong, **Graphic Designer**  
Brett Walker, **Videographer**  
Damian Vincenzi, **Photographer**  
Emerald McGill, **Videographer**  
Mandy Wu, **Photographer**  
Shaan Lim, John Paxinos & Associates, **Bookkeepers**  
Summayyah Sadiq Ojibara, **Wellbeing**

## THE COLLECTIVE

An Dang  
Chala Mohamed  
Fay Abdul  
Kiril Stamenkov  
Milana Markovic-Matovic  
Sina Ale Brown  
Ioane Ale Brown  
Elijah Logo

# FINANCIAL REPORT.

## COMMITTEE'S REPORT

Your Committee members present this report of Western Edge Youth Arts Inc.(Association), for the financial year ended 31 December 2023.

### Committee Members

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

<b>Names</b>	<b>Position</b>
Veronica Pardo	Chairperson (Elected on 29/06/2022)
Anushka Wijendra	Deputy Chairperson (Elected on 29/06/2022)
Mario Agostinoni	Treasurer (Elected on 12/05/2021)
Kiera Moloney	Secretary (Elected on 29/06/2022)
Liss Gabb	Board Member (Elected on 29/06/2022)

### Principal Activity

The principal activities of the Association for the year ended 31 December 2023 were to promote and develop arts education and theatre practice with young people.

### Significant changes

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

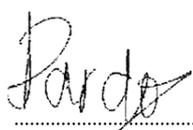
### Operating result

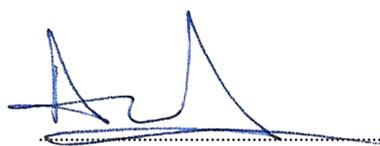
The net deficit incurred for the year is \$2,679 (2022 net surplus: \$82,445).

### Events during the Year and subsequent events

No other matters have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or state of affairs in future financial years.

Signed in accordance with a resolution of the Committee:

  
 .....  
**Veronica Pardo**  
 Chair

  
 .....  
**Anushka Wijendra**  
 Deputy Chair

30/4/2024  
 .....  
 Date

## Western Edge Youth Arts Inc.

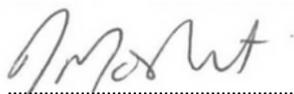
### Auditor's Independence Declaration Under Section 60-40 Of The Australian Charities And Not-For-Profits Commission Act 2012 To The Committee Members Of Western Edge Youth Arts Inc.

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 2023 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

30 April 2024

.....  
**Date**

# Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2023

Income from ordinary activities	Note	2023 \$	2022 \$
<b>Earned Income</b>			
Participants/Workshop Fees	3	635	346
Federal Government Grants	3	258,865	313,069
State Government Grants	3	457,682	319,276
Local Government Grants		151,616	136,964
Project Delivery Fee		44,368	71,691
<b>Total Earned Income</b>		<b>913,167</b>	<b>841,375</b>
<b>Corporate and Private Giving</b>			
Philanthropic Trusts	3	192,750	159,420
Donations and Fundraising		67,951	27,845
<b>Total Corporate and Private Giving Income</b>		<b>260,701</b>	<b>187,236</b>
<b>Other Revenue</b>			
Interest Income			455
Sundry Income		2,327	
<b>Total Other Revenue</b>		<b>16,906</b>	<b>3,468</b>
<b>Total Revenue and Other Income</b>		<b>1,190,740</b>	<b>1,032,079</b>
<b>Expenditure</b>			
Wages, Fees, and Allowances		935,965	759,291
Production and Program Operating		112,958	57,446
Marketing and Promotion		52,004	30,427
Administration and Infrastructure		80,577	88,019
Fundraising Costs		12,089	14,451
<b>Total Income</b>		<b>1,193,593</b>	<b>949,634</b>
<b>Net Surplus/(Deficit) for the year</b>		<b>(2,819)</b>	<b>82,445</b>
<b>Total Comprehensive Income/(Loss) for the year</b>		<b>(2,819)</b>	<b>84,445</b>

# Statement of Financial Position

For the year ended 31 December 2023

	Note	2023 \$	2022 \$
<b>Current Assets</b>			
Cash and Cash Equivalents	5	831,635	704,542
Trade and other receivables	6	6,796	29,456
Prepayments		4,815	4,027
<b>Total Current Assets</b>		<b>843,246</b>	<b>738,025</b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	7	6,160	-
Right-of-use Assets	8	18,181	-
Deposits Paid		-	578
<b>Total Non-Current Assets</b>		<b>23,341</b>	<b>578</b>
<b>Total Assets</b>		<b>738,603</b>	<b>738,603</b>
<b>Current Liabilities</b>			
Trade and other payables	9	77,691	84,721
Provisions	10	39,138	50,143
Grants Received in advance	14	380,804	251,305
Lease Liability	11	9,091	-
<b>Total Current Liabilities</b>		<b>506,724</b>	<b>386,169</b>
<b>Non-Current Liabilities</b>			
Provisions	10	9,864	7,706
Lease Liability	11	9,091	-
<b>Total Non-Current Liabilities</b>		<b>18,955</b>	<b>7,706</b>
<b>Total Liabilities</b>		<b>525,679</b>	<b>393,875</b>
<b>Net Assets</b>		<b>341,909</b>	<b>344,728</b>
<b>Accumulated Funds</b>		<b>341,909</b>	<b>344,728</b>

The accompanying notes form part of these financial statements.

## Statement of Changes in Equity

For the year ended 31 December 2023

	<b>Accumulated Funds</b>
	<b>\$</b>
<b>Balance at 1 January 2022</b>	262,283
Net Surplus for a Year	82,445
Other Comprehensive Income	-
<b>Balance as at 31 December 2022</b>	<b>344,728</b>
<b>Balance at 1 January 2023</b>	344,728
Net Decifit for a Year	(2,819)
Other Comprehensive Income	-
<b>Balance as at 31 December 2023</b>	<b>341,909</b>

## Statement of Cash Flows

For the year ended 31 December 2023

<b>Cash Flows from Operating Activities</b>	<b>Note</b>	<b>2023</b>	<b>2022</b>
		<b>\$</b>	<b>\$</b>
Receipts from operations		1,340,606	919,825
Interest received		2,327	455
Payments to suppliers and employees		(1,207,970)	(897,081)
<b>Net Cash inflow from operating activities</b>	12	<b>134,963</b>	<b>23,199</b>
<b>Cash Flows from Investing Activities</b>			
Purchase of Property, Plant and Equipment		(7,870)	-
<b>Net Cash inflow from operating activities</b>		<b>(7,870)</b>	<b>-</b>
<b>Net Increase in Cash and Cash Equivalents</b>		<b>127,093</b>	23,199
Cash and Cash Equivalents at the beginning of the Year		704,542	681,343
Cash and Cash Equivalents at the end of the Year		<b>831,635</b>	704,542

The accompanying notes form part of these financial statements.

# Notes to financial statements

For the year ended 31 December 2023

## 1. Corporate Information

The financial statements of Western Edge Youth Arts Inc. (Association), for the year ended 31 December 2023 were authorised for issue in accordance with a resolution of the Committee Members on 25 April 2024.

## 2. Statement of Significant accounting policies

### a. Basis of Preparation

The Committee Members have prepared the financial report on the basis that Western Edge Youth Arts Inc (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 in accordance with the Australian Charities and Not-for-profits Commission Act 2012.

These financial statements are presented in Australian dollars(\$), and have been prepared in accordance with the recognition and measurement criteria of 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

**AASB 1060** General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (paragraphs 189-192 and 197-203).

These financial statements do not conform with International Financial Reporting Standards as issued by the International Accounting Standards Board (IASB).

The financial report has been prepared on an accruals basis and is based on historical costs. The Association is a not for profit, for the purposes of preparing these financial statements.

The following significant accounting policies, which are consistent with the previous period unless

otherwise stated, have been adopted in the preparation of this financial report.

### b. 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. Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

#### Revenue

Certain grants are recognised over time, if the performance obligations are sufficiently specific. The recognition of the revenue usually coincides with when the expenses are incurred to fulfil these performance obligations.

### c. Income Tax

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

### d. Revenue Recognition

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

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.

### Grant Revenue

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.

### Donations

Donations are recognised as revenue when the Association becomes entitled to receive the income. Where the donor has prescribed within an enforceable agreement, sufficiently specific future performance obligations, the revenue is recognised once these requirements have been met.

### Interest Income

Interest income is recognised on an accruals basis using the effective interest method.

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

### e. Employee Entitlements

Short-term Employee Benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within 12 months after the end of the period in which the employees render the related service.

Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

The Company's liability for long service leave is included in other long-term benefits if they are not expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. It is measured at the present value of the expected future payments to be made to employees. The expected future payments

incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

### Defined Contribution Plans

The Company provides post-employment benefits through defined contribution plans. The amount charged to the statement of comprehensive income in respect of superannuation represents the fixed contributions made or payable by the company to the superannuation funds of employees. The Company has no legal or constructive obligations to pay contributions in addition to its fixed contributions.

### f. Goods & 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. 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.

Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows. Receivables and payables in the assets and liabilities statements are shown inclusive of GST.

### g. Cash and cash equivalents

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less where the investment is convertible to known amounts of cash and is subject to insignificant risk of changes in value. For the purposes of the statement of cash flow, cash and cash equivalents consist of cash and cash equivalents as defined above, plus term deposits with maturity dates of less than 12 months from balance date net of any outstanding bank overdrafts.

### h. Trade & Other Receivables

Trade and other receivables are normally settled within 30 days and are carried at amounts due. The collectability of debts is assessed at balance date and specific provision is made for any doubtful accounts.

### **i. Plant & Equipment**

Plant and equipment are carried at its cost less any accumulated depreciation and any impairment losses.

#### Depreciation

The depreciable amount of all fixed assets is depreciated on a straight line basis over the assets useful life to Association commencing from the time the asset is held ready for use.

### **j. Leases**

For leases that contains a lease in accordance with AASB 16 Leases, the Association recognises a right-of-use asset and a lease liability on the statement of financial position, at the commencement of the lease. The right-of-use asset is measured at cost, which consists of the initial measurement of the lease liability, any initial direct costs incurred by the Association, an estimate of any costs to dismantle and remove the asset at the end of the lease, and any lease payments made in advance of the lease commencement date, net of any incentives received.

The Association depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The Association also assesses the right-of-use asset for impairment when such indicators exist.

At the commencement date, the Association measures the lease liability at the present value of the lease payments unpaid at that date, discounted using the interest rate implicit in the lease if that rate is readily available, or the Association's incremental borrowing rate. Lease payments included in the measurement of the lease liability are made up of fixed payments.

Subsequent to initial measurement, the liability is reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit or loss if the right-of-use asset is already reduced to zero.

The Association has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight-line basis over the lease term.

# Notes to financial statements

For the year ended 31 December 2023

<b>3. Grants Received in Advance</b>	<b>2023</b> \$	<b>2022</b> \$
<b>Federal</b>		
Australia Council for the Arts	-	30,669
Creative Australian (formerly Australia Council for the Arts) (Multi-Year Funding)	250,584	242,400
Department of Infrastructure, Transport, Regions and Arts	-	40,000
Department of Foreign Affairs and Trade	8,281	-
	<b>258,865</b>	<b>313,069</b>
<b>State</b>		
Victorian Department of Families, Fairness and Housing	13,999	-
Victorian Department of Education - Annual	61,661	60,525
Victorian Department of Premier and Cabinet	-	7,998
Victorian Department of Education - Project	7,273	-
Creative Victoria Multi Year	150,000	150,000
Creative Victoria Project	100,000	-
Vic Health	124,750	100,753
	<b>457,682</b>	<b>319,276</b>
<b>Local</b>		
Maribyrnong City Council	41,616	50,800
Wyndham City Council	75,000	47,500
Brimbank City Council	10,000	38,665
Hobsons Bay City Council	25,000	-
	<b>151,616</b>	<b>136,965</b>
<b>Philanthropic Trusts</b>		
Lord Mayors Charitable Fund	-	150,000
Besen Family Foundation	-	15,000
Ian Potter Foundation	77,000	65,000
Newsboys Foundation	32,750	20,000
Arts Assist	-	2,750
Kimberley Foundation	-	8,500
Social Ventures Partnerships	-	33,170
Westgate Neighborhood Fund	40,000	-
Equity Trustees	3,000	-
Hugh D.T. Williamson Foundation	40,000	-
	<b>192,750</b>	<b>159,420</b>
<b>Total Grants and Subsidies Received</b>	<b>1,060,914</b>	<b>928,729</b>

The accompanying notes form part of these financial statements.

# Notes to the Financial Statements

For the year ended 31 December 2023

<b>4. Expenditure</b>	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
Included in total expenditure is:		
Salaries and Wages	935,965	759,291
Auditors' Remuneration Paid and Payable		
Audit Fees	4,850	4,350
Acquittal Audit Fees	1,500	-
Fees for the preparation of the Financial Statements	2,050	-
<b>Total</b>	<b>8,400</b>	<b>4,350</b>
<b>5. Cash and Cash Equivalents</b>		
Cash at Bank	830,185	704,542
Cash on Hand	1,450	0
<b>Total</b>	<b>704,542</b>	<b>704,542</b>
<b>6. Trade and Other Receivables</b>		
Trade Receivables	6,796	29,456
<b>7. Property, Plant and Equipment</b>		
Computer Equipment		
At Cost	29,008	23,442
Accumulated Depreciation	(25,066)	(23,442)
	3,942	-
Project Equipment		
At Cost	4,545	4,545
Accumulated Depreciation	(4,545)	(4,545)
	-	-
Furniture and Fittings		
At Cost	2,576	272
Accumulated Depreciation	(358)	(272)
	2,218	-
<b>Total Property, Plant &amp; Equipment</b>	<b>6,160</b>	<b>-</b>

The accompanying notes form part of these financial statements.

<b>8. Right-Of-Use Assets</b>	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>Land &amp; Buildings</b>		
Recognised at Discounted Cost	18,181	-
<b>9. Trade and Other Payables</b>		
Trade Payables	73,546	50,643
Payroll Accrual	1,084	23,875
Other Payables	3,062	10,203
<b>Total</b>	<b>77,691</b>	<b>84,721</b>
<b>10. Provisions</b>		
<b>Current</b>		
Annual Leave Provision	39,138	23,877
Parental Leave Provision	-	14,554
Long Service Leave Provision	-	11,712
<b>Total</b>	<b>39,138</b>	<b>50,143</b>
<b>Non-Current</b>		
Long Service Leave Provision	6,864	4,706
Long Service Leave Provision - Casual	3,000	3,000
<b>Total</b>	<b>9,864</b>	<b>7,706</b>
<b>11. Lease Liability</b>		
Lease Liability - Current Portion	9,091	-
Lease Liability - Non Current Portion	9,091	-
<b>12. Cash Flow Information</b>		
Reconciliation of cash and cash equivalents at the end of the year:		
Operating Result	(2,819)	82,445
Non-cash Flows in Operating Result:		
Depreciation	1,710	4,973
Changes in Assets & Liabilities:		
(Increase)/Decrease in Trade and Other Receivables	22,660	(17,106)
(Increase)/Decrease in Other Assets	(210)	(4,000)
Increase/(Decrease) in Trade and Other Payables	(7,029)	14,860
Increase/(Decrease) in Provisions	(8,847)	36,720
Increase/(Decrease) in Income Received in Advance	129,499	(94,693)
<b>Cash flows from Operating Activities</b>	<b>134,963</b>	<b>23,199</b>

The accompanying notes form part of these financial statements.

# Notes to financial statements

For the year ended 31 December 2023

## 13. Related Party Transactions

The Association's related parties are its key management personnel.

The key management of the Association consists of the Executive Director/CEO, Artistic Directors/Co-CEOs, General Manager and the Committee Members.

The Committee Members act in a honorary capacity and receive no compensation for their services in relation to their capacity as Directors.

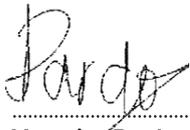
The Executive Director/CEO, Artistic Directors/Co-CEOs and General Manager receive salaries for employment services provided to the Association.

<b>4. Grants Received in Advance</b>	B/F 2022 \$	Received 2023 \$	Used 2023 \$	C/F 2024 \$
Creative Australia (Formerly Australia Council)	128,172	246,048	250,584	123,636
Ian Potter Foundation	10,000	-	2,000	8,000
Maribyrnong City Council	41,616	40,000	41,616	40,000
Brimbank City Council	-	10,000	-	10,000
Newsboys Foundation	15,000	25,000	40,000	-
VicHealth	43,918	280,000	124,750	199,168
DFFH	12,599	1,400	13,999	-
<b>Total Grants Recieved in Advance</b>	<b>251,305</b>	<b>602,448</b>	<b>472,949</b>	<b>380,804</b>

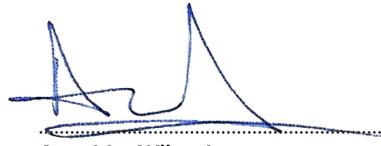
In the opinion of the Committee of Western Edge Youth Arts Inc. (Association):

- i) the attached financial statements and notes thereto give a true and fair view of the Association's financial position as at 31 December 2023 and of its performance for the financial year ended on that date;
- ii) 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 Regulations 2022 and other mandatory professional reporting requirements; and
- iii) there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Board of Management made pursuant to section 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulations 2022.



**Veronica Pardo**  
Chair



**Anushka Wijendra**  
Deputy Chair

30/4/2024

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 2023, comprising the statement of financial position and statement of changes in equity as at 31 December 2023, statement of profit or loss and other 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 2023 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards to the extent described in Note 2, and Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022.

### **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 2023, 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 2 to the financial statements,



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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



.....  
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.

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

Ph +61 3 86584052  
[info@westernedge.org.au](mailto:info@westernedge.org.au)  
[www.westernedge.org.au](http://www.westernedge.org.au)

ABN 72 251 184 593  
Incorporated Association A0047794C

Designed by Alex Duong,  
Photo by Damian Vincenzi.

