

ANNUAL REPORT

2024

**WESTERN
EDGE**



ACKNOWLEDGEMENT OF COUNTRY

Western Edge acknowledges that we work and play on the unceded lands of the Kulin Nation.

We honour and pay respect to Elders past, present and emerging and recognise their continuing connection to and custodianship of land, waters and culture.

It is a great privilege to build community and tell stories on this land, home to the oldest living culture on earth. We commit to solidarity and action in the journey to reconciliation.

Always was, always will be Aboriginal land.

ABOUT

We are Western Edge Youth Arts (Western Edge), a 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".

VISION

A thriving community of next generation artists shifting the culture of art making in Australia.

This year has been extraordinarily challenging, not only for our company and the communities in Melbourne's West that we serve with such dedication but also for the arts sector generally, as we grapple with the impact of economic, social and cultural upheaval. At Western Edge, we pride ourselves on being a part of the community, which means our work is informed by and responsive to the issues and concerns of participants, families and team members. To do this work effectively, we have sought to strengthen our capacity to listen deeply, to support one another in meaningful ways and to focus on actions that create impact for young people. As resources have become stretched across our sector, we have taken the opportunity to understand the value in our approach, so that while we may not be able to deliver more, we can nourish ourselves through deep and impactful relationships and practices.

On behalf of the Board, I want to thank and congratulate all the artists, our creative team and our community for their collective efforts. Funding is important, but it does not replace the value of everyone's contribution, dedication and commitment to Western Edge. I am also proud of our shared leadership model, which extends beyond the Executive Team to include an ethos of accountability, self-determination and creative agency. Our company is led by many voices, talents and knowledge. I personally thank each person who has contributed their efforts to Western Edge and to our role as agents for change towards equity and justice. Arts organisations often operate in cycles, and as I reflect on this year's tremendous achievements in the pages of this report, I feel certain that this moment is all about relationships at the heart of practice. I'd also like to thank our funders, partners and supporters for leaning in to challenging conversations about how we can do things differently to achieve better outcomes for the communities we serve. The reciprocity of care and learning in these relationships has meant that we have been able to be adaptive and flexible, finding new pathways through creative practice. And finally, I hope that in this report we have been able to capture some of the essence of our work throughout the year, of a community of young people telling their stories, unapologetically and on their terms. Within these stories are powerful truths that we all benefit from hearing.

**VERONICA PARDO,
CHAIR**

CHAIR'S REPORT



EXECUTIVE SUMMARY



Photo by Damian Vincenzi

As I reflect on my first year as Executive Director and Co-CEO of Western Edge, I am filled with both pride and gratitude. Stepping into this role at the beginning of 2024, I was both eager and apprehensive. My appointment closely followed the 2023 Australian Indigenous Voice to Parliament referendum, and I found myself contemplating how to lead an organisation that champions young IBPOC individuals in their pursuit of self-expression, truth-telling, and social change, particularly in the wake of the referendum's divisive outcome. The effect of the "No" vote was palpable, and the resulting hurt-ripples continued to reverberate.

Nonetheless, as the year unfolded, I had the privilege of growing alongside the incredible Western Edge community. I rediscovered my deep love and connection to Melbourne's West and was continuously inspired by Western Edge's ability to create spaces where young people from

underrepresented and structurally disadvantaged communities could recognise their inherent worth and artistic potential.

We placed storytelling and truth-telling at the heart of our work, celebrating stories steeped in cultural diversity and amplifying the voices of marginalised communities across Melbourne's West.

However, 2024 was not without its challenges. We faced a difficult financial landscape marked by ongoing reductions in youth arts funding, increased competition for philanthropic revenue, and broader economic pressures. These challenges impacted our staffing, program delivery, and engagements, leading to a decrease in participant numbers. Despite these hurdles, we maintained an unwavering commitment to our mission, delivering a wildly ambitious year that was courageous, full of heart, vulnerability, creativity and resilience.

KEY ACHIEVEMENTS IN 2024

Among the year's notable accomplishments, we presented our in-school residency at Victoria University Secondary College, culminating in a glorious and life affirming production of *Argos: An Anthology*. Additionally, our popular in-school workshops, which included improvisation, Shakespeare, and devising workshops, were in demand. Our free Community Youth Theatre program, *Edge Ensembles*, in Footscray and St Albans, also reached new heights, culminating in the heartwarming and hilarious collaboration *All That Glitters*, which had performances in both Footscray and St Albans

The Collective, made the most of their final year, concluding their three-year professional development program with a dynamic live performance and screening, at our Double Bill Extravaganza: *The Collective/Open Stage: Sonda*—our final event of 2024.

In partnership with VicHealth's Future Reset initiative, we received generous funding to create a program focused on enhancing mental well-being and fostering social connections through art, creativity and culture, led by young people. *Open Stage* and *Open Page* were born out of this initiative, developed by our Artistic Associates *Amarachi Logo* and *Tennessee Lavelle*, in extensive consultation with community. Combined, *Open Stage* and *Open Page* provided 7 events across 2024, offering connection, community celebration, great food, music, spoken word, written words, stories, honesty, mentoring, activation and conversation, for young people, and by young people.

Internationally, our Co-Artistic Directors, *John Marc Desengano* and *Chanella Macri*, alongside *Lele's Cultural Dramaturg* and Samoan Community Elder, *Faapio Macri*, attended the 13th Festival of Pacific Arts and Culture in Honolulu, Hawai'i. Their participation marked an important step in strengthening our connections to the broader Pacific Arts community.

I am thrilled to announce our First Nations Initiative, developed through 2024, in consultation with First Nations artists. We will be implementing this exciting initiative over the next three years at Western Edge.

Our team in 2024

GEORGINA NAIDU
EXECUTIVE DIRECTOR & CO-CEO

JOHN MARC DESENGANO & CHANELLA MACRI
CO-ARTISTIC DIRECTORS & CO-CEOS

REIS LOW
BUSINESS & OPERATIONS MANAGER

AISHA TRAMBAS
PROGRAMS MANAGER

JOANNA LEE
MARKETING MANAGER

KIM SUREE WILLIAMSON
DEVELOPMENT MANAGER

AMARACHI LOGO & TENNESSEE LAVELLE
ARTISTIC ASSOCIATES

RICARDO MAGNO
PRODUCTION COORDINATOR

FARDOWS ABDUL
MARKETING ASSISTANT

ORGANIZATIONAL CHANGES AND TEAM GROWTH

2024 brought significant changes to our organisational structure due to funding constraints and the need to reassess our approach to roles and workflows. We were fortunate to have expert guidance from *Jennifer Barry*, who led a thorough staff review process.

Throughout the year, we bid farewell to several Western Edge staff, including ***Lucy Pitt, Kim Suree Williamson, Joanna Lee, Amarachi Logo***, and ***Tennessee Lavelle*** and Treasurer ***Mario Agostinoni***. Each of these individuals contributed significantly to our work, and their efforts remain woven into the fabric of our ongoing impact.

LOOKING FORWARD: EMBRACING OPPORTUNITY

As we move forward, I take strength in the resilience and innovation that our team has demonstrated, and in the unwavering spirit of the young artists we serve. While 2024 was a year of challenges, it was also a year of reflection and growth. In the wake of the referendum, I have come to see the "No" vote not as a barrier, but as an invitation to continue fostering spaces for truth-telling, empowerment, and reconciliation. The "No" voters may have been scared or ill-informed, and the best antidote for this is to make space for untold stories, and for IBPOC and other marginalised young artists to be given every opportunity to speak their truth and thrive. Held in our young artists, and in their stories, is the power for change and the path to reckoning and reconciliation.

As a leader of colour and an artist, I am deeply committed to advocating for the representation and inclusion of IBPOC and other marginalised voices. The systemic inequities we face are real, but so too are the opportunities for change. Despite the fears and resistance that often accompany progress, I am buoyed by the growing recognition of the importance of true representation in the Arts. As the world continues to evolve, we remain steadfast in our commitment to empowering the next generation of artistic and cultural leaders. There is always fear and resistance with change, but we embrace, continue and celebrate. It's not focusing on what we don't have — it's knowing we deserve more.

CONCLUSION

I would like to express my deepest gratitude to our core staff, lead and support artists, Board, partners, and donors for their unwavering support and dedication to our vision. Together, we will continue to nurture and elevate the voices of young artists in Melbourne's West, building a community that celebrates diversity, creativity, and the power of storytelling.

Thank you for your continued trust as we work toward a more inclusive and just future for the next generation of artists.

A portrait of Georgina Naidu, a woman with dark curly hair, wearing a black top and large hoop earrings. The portrait is set against a purple background and has a thick orange border.

GEORGINA NAIDU
EXEC. DIRECTOR, CEO

\$1,012,658
TURNOVER

780
**AUDIENCES IN
OUR EVENTS**

659
**YOUNG PEOPLE PARTICIPATED
IN OUR PROGRAMS**

107
**WORKSHOP
SESSIONS**

51
**EMERGING
ARTISTS
EMPLOYED**

10
PROGRAMS

2
NEW WORKS

IN-SCHOOL RESIDENCY AGOS: AN ANTHOLOGY

Western Edge's and Victoria University Secondary College's longstanding and meaningful partnership continued to develop in 2024 as we delivered a 15-week after-school program for students from Years 7-12 from both their Deer Park and Cairnlea campuses. Students came together each Friday afternoon for 90 minutes to eat, connect, play and co-devise an original theatre production in response to this year's provocation "Influence". It featured scenes, songs and poems created by the students.

This year's production, titled Agos: An Anthology, was led by Lead Artist and Co-Artistic Director John Marc Desengano and written by fellow Support Artist Betiel Begin, supported by Support Artists Ricardo Magno and former VUSC student Edith Quoibia. We look forward to returning to Victoria University Secondary College in 2025 to create a new original production made by these exciting young creatives.



CREATIVE TEAM

JOHN MARC DESENGANO, BETIEL BEYIN, RICARDO MAGNO, EDITH-PEACE QUOIBIA, GIOVANNA YATE GONZALES, HANNAH MURPHY, REXSON PELMAN

PARTNERS

VICTORIA UNIVERSITY SECONDARY COLLEGE, DEPARTMENT OF EDUCATION

55 PARTICIPANTS | **19** SESSIONS
3 PERFORMANCES | **220** AUDIENCES

Photo by Damian Vincenzi



CREATIVE TEAM

JOHN MARC DESENGANO, ELIJAH LOGO, RICARDO MAGNO

PARTNERS

VICTORIA UNIVERSITY SECONDARY COLLEGE, MELTON SECONDARY COLLEGE, TARNEIT RISE PRIMARY SCHOOL, DEPARTMENT OF EDUCATION

242 PARTICIPANTS | **7** SESSIONS

IN-SCHOOL WORKSHOP

THERE'S NO I IN IMPROVISATION

Created and facilitated by professional actor, 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 Melton Secondary College, as well as graduating Grade 6 students from Tarneit Rise Primary School learnt the importance of how to listen (with their entire bodies), failing happily, and making each other look good through a series of improv 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.

Photo by Emerald McGill

PROGRAMS

IN-SCHOOL WORKSHOP ROMEO AND JULIET

We returned to Victoria University Secondary College to assist the Year 10 English students with their Romeo and Juliet assessments. Through this incursion, we brought to life the world's most famous love story as we unpacked the themes, characters, language and text of Romeo and Juliet. Professional actors performed scenes and monologues from the text and guided the students through performances and improvisations of their own. This 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.

CREATIVE TEAM

JOHN MARC DESENGANO,
CLARISSE BONELLO, BROOKE
LEE, MICHAEL LOGO, RASHIDI
EDWARD

PARTNERS

VICTORIA UNIVERSITY
SECONDARY COLLEGE,
DEPARTMENT OF EDUCATION

150 PARTICIPANTS

3 SESSIONS

CREATIVE TEAM

JOHN MARC DESENGANO, CLARISSE BONELLO,
BROOKE LEE, MICHAEL LOGO, RASHIDI EDWARD

PARTNERS

VICTORIA UNIVERSITY SECONDARY COLLEGE,
DEPARTMENT OF EDUCATION

74 PARTICIPANTS | **1** SESSION

IN-SCHOOL WORKSHOP MACBETH

Alongside the Romeo & Juliet workshops, we delivered a Macbeth workshop for Victoria University Secondary College's Year 9 English and Literature students. The talented, professional actors helped navigate the themes, characters and language of Shakespeare's Scottish tragedy incorporating improvisation, text-analysis, tableaux, and ending in a choreographed (and safe), group fight sequence.

IN-SCHOOL WORKSHOP CREATE AND CONNECT

This popular workshop extends the lessons learnt in There's No I in Improv and focuses on building a sense of ensemble within a cohort. The Year 9 Drama students at Victoria University Secondary College engaged in drama and improvisation activities intended to get the whole class working together and being aware of each other. Using the principles of Listening, Happy Failure and Make Each Other Look Good, the students enhanced the bond between them and their classmates.

CREATIVE TEAM

JOHN MARC DESENGANO,
ELIJAH LOGO

PARTNERS

VICTORIA UNIVERSITY SECONDARY
COLLEGE, DEPARTMENT OF
EDUCATION

23 PARTICIPANTS | **1** SESSION

Photo by Emerald McGill

IN-SCHOOL WORKSHOP WHO NO KNO GO KNO

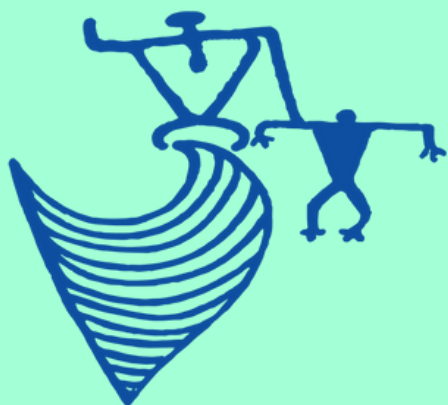
We return to Caroline Chisholm Catholic College in Braybrook to work with their Year 9 drama students to devise original works inspired by Malthouse's Suitcase Series commissioned work, *Who No Kno Go Kno* (written by Western Edge icon, Kudakwashe Mapeza). John Marc assisted two classes with their devised pieces in the lead up to the classes presenting their work in front of other schools and the artists on the Beckett Theatre stage. After which, the participants watched the professional production of *Who No Kno Go Kno*, followed by a Q&A with the actors.

PARTNERS

CAROLINE CHISHOLM CATHOLIC COLLEGE,
DEPARTMENT OF EDUCATION

74 PARTICIPANTS | 3 SESSIONS

Photo by Damian Vincenzi



HO'OULU LĀHUI
Regenerating Oceania
13th Festival of Pacific Arts & Culture
Hawai'i 2024

CREATIVE TEAM

CHANELLA MACRI, JOHN MARC
DESENGANO, FAAPIO MACRI

PARTNERS

CREATIVE AUSTRALIA

INTERNATIONAL ENGAGEMENT FESTPAC

In June, Western Edge's Co-Artistic Directors, accompanied by Lele's Cultural Dramaturg and Samoan Community Elder, Faapio Macri, had the incredible privilege of attending the 13th Festival of Pacific Arts and Culture (FestPAC) in Honolulu, Hawai'i.

The week-long festival was filled with programs, performances, seminars and workshops from the 28 member nations of The Pacific Community. We took the opportunity to connect with artists, storytellers, academics, community leaders and elders, arts organisations, and young people, as we engaged in deep conversation and knowledge sharing.

We've learnt that language and community, across the Pacific Islands, are similar, connected and integral to their storytelling. Engaging in a deeper understanding of the cultural contexts of Pacific Island Nations gives us more of an understanding of the lived experience of young artists navigating their way through a Westernised Australia.



COMMUNITY YOUTH THEATRE EDGE ENSEMBLES

This year's Edge Ensembles had the same heart and ambition that we expect from Western Edge's iconic community youth theatre program, however, significant changes were made.

We went back to our traditional model of three ensembles across Wyndham, St. Albans and Footscray, saying thank you and farewell (for now) to our Laverton Edge.

Wyndham and St. Albans remained our Edge's for young people between 13-17 years old, with Footscray becoming our sole over 18s Edge.

In 2024, we decided to return to the model of uniting all the ensembles together to create one epic show that tours to all LGAs.

However, the beloved Wyndham Cultural Centre was undergoing some renovations so we only toured to The Bowerly Theatre in St. Albans and Bluestone Church Arts Space in Footscray. We can't wait to return to the revamped Wyndham Cultural Centre in 2025.

This year we brought the workings of all three ensembles together to present *All That Glitters*, a triptych of three stories steeped in fantasy, inspired by this year's theme: Influence.

Community gathered to celebrate the original storytelling of young artists from Melbourne's West and stayed to indulge in the catering from WokKing in Cairnlea.

CREATIVE TEAM

CHANELLA MACRI, SLONE SUDIRO, MILANA MARKOVIC-MATOVIC, RAS-SAMUEL, RICARDO MAGNO, KIRIL STAMENKOV, LEIGH LULE, BETIEL BEYIN, NATASHA MOHAMED, FARDOWS ABDUL, ARIELLE ROBERTS, JOE PARADISE LUI, STEPHANIE LEE

PARTNERS

BRIMBANK CITY COUNCIL, ST. ALBANS COMMUNITY CENTRE AND THE BOWERY THEATRE, MARIBYRNONG CITY COUNCIL, PHOENIX YOUTH CENTRE AND BLUESTONE CHURCH ARTS SPACE, WYNDHAM CITY COUNCIL AND OLD SHIRE OFFICES WERRIBEE, NEWSBOYS FOUNDATION, THE HUGH D. T. WILLIAMSON FOUNDATION

52 PARTICIPANTS | **62** SESSIONS
2 PERFORMANCES | **190** AUDIENCES



PROFESSIONAL DEVELOPMENT OPEN STAGE



CREATIVE TEAM

TENNESSEE LAVELLE, AMARACHI LOGO, RICARDO MAGNO, AISHA TRAMBAS, GEORGINA NAIDU, ON3 STUDIO, DAMON PARAHA, AKWAL MAGEK, ZOË SYDNEY, ACHELA CHOK, TÈBIR, HOPE ALATIPI, V!NA, KAYODE OLAIGBE, NAVERA ARI, RHODA MAKUR, KUDAKWASHE, MYRON MOSS, JAG YIEN THIANG, MR. MISTY-EYED, FLORIAN WILD, BETSY MAE, MORONICA, EDITH-PEACE, ARCHIE ABSINTHE, MOXIE DELIGHT, DJ JAANEMUN, AYANTTU GENEMO, WAJ CHOK, CHANELLA MACRI, JOHN MARC DESENGANO, JULIAN DIBLEY-HALL, THE COLLECTIVE

PARTNERS

VICHEALTH, ON3 STUDIOS, THE SUBSTATION, WYNDHAM CULTURAL CENTRE, THE LINE, MAMMA CHEN'S

36 PARTICIPANTS | 4 EVENTS
370 AUDIENCES

After the launch of the Open Stage: Sunset Session pilot event in December 2023, the program led by four emerging creative curators was well underway. There were four Open Stage events altogether in 2024 to celebrate creative expression through blends of music, poetry, storytelling, and food, with the production support of On3 Studios.

Nomad222 presented Open Stage: Muses at the Wyndham Cultural Centre Annex in April with guest performers Tèbir, Hope and V!na.

Akwal Magek brought The Line in Footscray to life in June with Open Stage: Radical Presence featuring artists Navera Ari, Rhoda Makur, Kudakwashe, Myron Moss, Jag, and V!na, as well as various participants in an open mic session.

At the iconic Mamma Chen's in Footscray in August, Zoë Sydney activated the space with Open Stage: Together, an intergenerational queer party with acts from Zero, Bailey, Florian Wild, Betsy Mae, Moronica, Edith Peace, Archie Absinthe, and Moxie Delight.

Rounding out a year of epic gatherings was Open Stage: Sonder curated by Chella Chok. We returned to The Substation to end the year with guest performances from Waj Chok, Akwal Magek, Ayanttu Genemo, Tèbir, with a special showcase from our Level Up ensemble The Collective.

The Open Stage series was developed by Artistic Associates, Tennessee Lavelle and Amarachi Logo through community consultancy & co-devised practices.

PROFESSIONAL DEVELOPMENT OPEN PAGE

Generously supported by VicHealth as part of the Future Reset program, Open Page was conceived by Artistic Associate, Amarachi Logo. Through community consultancy and co-design practices, Amarachi identified a desire from young people to engage in creative writing development programs with a low-key, stress-free, learning environment.

Our first Open Page workshop was led by former Western Edge Artistic Director, poet, director and performer, Tariro Mavondo. Her workshop, Power and Poetry, was held at Phoenix Youth Centre in Footscray.

Drawing from experience in improvisation, non-verbal and forum theatre, Bao Ngouansavanh presented Off the Cuff in St. Albans where participants worked organically and collaboratively, diving into a writing process that doesn't start from staring at a blank page.

Finally we finished the series in Tarneit with award-winning author Alice Pung. Alice guided participants through the basics of autobiographical writing to unlock stories from within, across various styles and genres.

CREATIVE TEAM

AMARACHI LOGO, TENNESSEE LAVELLE, RICARDO MAGNO, AISHA TRAMBAS, GEORGINA NAIDU, TARIRO MAVONDO, BAO NGOUANSAVANH, ALICE PUNG

PARTNERS

VICHEALTH, PHOENIX YOUTH CENTRE, ST. ALBANS COMMUNITY CENTRE, TARNEIT COMMUNITY LEARNING CENTRE

40 PARTICIPANTS | **3** SESSIONS



PROFESSIONAL DEVELOPMENT COLLECTIVE

This was the final year of our three-year professional ensemble in training program, made up of talented emerging actors dedicated to developing their craft. The program offers a free and alternative training pathway for careers in theatre and acting industries.

2024 continued the progression of skill built in 2022 and 2023. Western Edge's Artistic Directors together with Julian Dibley-Hall, Artistic Director of VIMH, remained the Co-Lead Artists of the The Collective to provide consistency and familiarity as they approached their public showcase at the end of the year.

Throughout the year they attended multiple performances around Naarm, had a masterclass with Western Edge's Executive Director and Head of Acting at the VCA, Georgina Naidu, and attended an exclusive casting workshop with Peta and Lauren from Studio-P Creative.

The three years of learning culminated in a public showcase of a chosen monologue and a screening of their showreels they filmed in 2023 with Ras-Samuel. This event was combined with Western Edge's final Open Stage event held at The Substation in November, surrounded and celebrated by our wonderful community.

The majority of The Collective ensemble are still active community members and support artists for Western Edge. Nevertheless, we thank them and wish them all the best for their blossoming acting careers.



CREATIVE TEAM

FARDOWS ABDUL, CHALA MOHAMED, SINA BROWN, AN DANG, IOANE BROWN, MILANA MARKOVIC-MATOVIC, KIRIL STAMENKOV, ELIJAH LOGO, CHANELLA MACRI, JOHN MARC DESENGANO, JULIAN DIBLEY-HALL, GEORGINA NAIDU, BLESSING MOKGOHLOA, RAS-SAMUEL WELDA'ABZGI, KARINA SORELLI, DAVID CHAN, MONICA KABISSIOS, UTKARSH ANAND, SEAN LEWIS, DARBY MAXWELL HEAYSMAN, COREY CLEMENT, GLENN PARKER, FARIS FAKHRELDIN ISHAG, STEVEN JENKINS, YUSRA ABDULALIM, JEAN-BEAU VILLAGONZALO

PARTNERS

THE IAN POTTER FOUNDATION, STUDIO-P CREATIVE, THE SUBSTATION

7 PARTICIPANTS | **26** SESSIONS
84 AUDIENCES | **1** EVENT

PARTNERS AND SUPPORTERS

GOVERNMENT

Brimbank City Council
Creative Australia
Creative Victoria
Department of Education
Maribyrnong City Council
VicHealth
Wyndham City Council

FOUNDATIONS AND TRUSTS

Betty Amsden Foundation
Newsboys Foundation
The Hugh D.T. Williamson Foundation
The Ian Potter Foundation

PROGRAM PARTNERS

Bell Shakespeare
Bluestone Church Arts Space
Caroline Chisholm Catholic College
Juan Camilo Riano Rodriguez
Mamma Chen's
Melton Secondary College
Newport Library
On3 Studio
Phoenix Youth Centre
St Albans Community Centre
Studio-P Creative
Tarneit Rise Primary School
The Bowery Theatre
The Line
The Substation
Victoria University
Victoria University Secondary College
Wyndham Cultural Centre

SUPPORTING ORGANISATIONS

ActNow Theatre
Amplify Alliance Australia (fka Jobs Australia)
Arts West Alliance
ASSITEJ
Live Performance Award (LPA)
Outer Urban Projects
Polyglot Theatre
Rawcus
Red Stitch Actor's Theatre
St Martins Youth Arts Centre
Theatre Network Australia (TNA)



WESTERN EDGE TEAM 2024

LEAD ARTISTS

Betiel Beyin
Brooke Lee
Clarisse Bonello
Julian Dibley-Hall
Leigh Lule
Michael Logo
Rashidi Edward
Ricardo Magno
Slone Sudiro

SUPPORT ARTISTS

An Dang
Edith-Peace Quoibia
Elijah Logo
Fardows Abdul
Kiril Stamenkov
Milana Markovic-Matovic
Natasha Mohamed
Ras-Samuel Welda'abzgi

GUEST ARTISTS

Blessing Mokgohloa
Tariro Mavondo
Bao Ngouansavanh
Alice Pung
Tèbir
Hope Alatiپی
V!na
Kayode Olaigbe
Navera Ari
Rhoda Makur
Kudakwashe

Myron Moss
Jag Yien Thiang
Mr Misty-Eyed
Florian Wild
Betsy Mae
Moronica
Edith-Peace Quoibia
Archie Absinthe
Moxie Delight
Ayanttu Genemo
Waj Chok

THE COLLECTIVE

An Dang
Chala Mohamed
Fardows Abdul
Kiril Stamenkov
Milana Markovic Matovic
Sina Ale Brown
Ioane Ale Brown

OPEN STAGE CURATORS

Achela Chok
Akwal Magek
Damon Paraha
Zoë Sydney

PRODUCTION ARTISTS AND DESIGNERS

Arielle Roberts, **Set & Costume Designer**
Giovanna Yate Gonzales, **Lighting Designer**
Hannah Murphy, **Set & Costume Designer**
Joe Paradise Lui, **Lighting & Sound Designer**
Rexson Pelman, **Sound Designer**
Stephanie Lee, **Production & Stage Manager**
DJ Jaanemun, **DJ**
Corey Clement, **Gaffer**
Darby Maxwell Heaysman, **1st Assistant Camera**
David Chan, **Director of Photography & Colourist**
Faris Fakhreldin Ishag, **Grip**
Glenn Parker, **Gaffer**
Jean-Beau Villagonzalo, **BTS Photographer**
Karina Sorelli, **1st Assistant Director**
Monica Kabissios, **Production Designer**
Sean Lewis, **Editor**
Stephen Jenkins, **Best Boy**
Utkarsh Anand, **Sound Recordist & Designer**
Yusra Abdulalim, **Makeup Artist**

STAFF

Georgina Naidu, **Executive Director, Co-CEO**
John Marc Desengano, **Co-Artistic Director, Co-CEO**
Chanella Macri, **Co-Artistic Director, Co-CEO**
Aïsha Trambas, **Program Manager** (previously Creative Producer)
Reis Low, **Business and Operations Manager** (previously Operations Coordinator)
Jennifer Barry, **Consulting General Manager**
Lucy Pitt, **General Manager**
Kim Suree Williamson, **Development Manager**
Joanna Lee, **Marketing Manager**
Amarachi Logo, **Artistic Associate**
Tennessee Lavelle, **Artistic Associate**
Ricardo Magno, **Production Coordinator**
Fardows Abdul, **Marketing Assistant**

BOARD

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

KEY CONTRACTORS

Brett Walker, **Videographer**
Damian Vincenzi, **Photographer**
Daniel Temesgen, **Photographer**
David Chan, **Videographer**
Emerald McGill, **Videographer**
Gianna Rizzo, **Photographer**
Shaan Lim, John Paxinos & Associates, **Bookkeeper**
Summayyah Sadiq Ojibara, **Wellbeing**

FINANCIAL REPORT

WESTERN EDGE YOUTH ARTS INC. COMMITTEE'S REPORT

Committee members present this report of Western Edge Youth Arts Inc.(Association), for the financial year ended 31 December 2024.

COMMITTEE MEMBERS

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

Names	Position
Veronica Pardo	Chairperson (Elected on 29/06/2022)
Anushka Wijendra	Deputy Chairperson (Elected on 29/06/2022)
Kiera Moloney	Secretary (Elected on 29/06/2022)
Liss Gabb	Board Member (Elected on 29/06/2022)
James Mckinnon	Board Member (Elected on 19/02/2025)
Erin Milne	Board Member (Elected on 19/02/2025)
Allie Stapleton	Board Member (Elected on 19/02/2025)
Mario Agostinoni	Treasurer (Elected on 12/05/2021 & Resigned on 31/03/ 2024)

PRINCIPAL ACTIVITY

The principal activities of the Association for the year ended 31 December 2024 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.

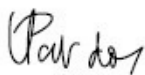
OPERATING RESULT

The net deficit incurred for the year is \$8,754 (2023: \$2,819).

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



Kiera Moloney
Secretary

23/07/2025

Dated

WESTERN EDGE YOUTH ARTS INC.

**AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN
NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE COMMITTEE 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 2024 there have been:

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

NOT FOR PROFIT ACCOUNTING SPECIALISTS

KESWICK SA 5035



Ian Mostert CPA
Registered Company Auditor No 539768

Dated: 25 July 2025

WESTERN EDGE YOUTH ARTS INC.
STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

	Note	2024 \$	2023 \$
Earned Income			
Box Office		2,271	635
Federal Government Grants	3	266,872	258,865
State Government Grants	3	439,787	457,682
Local Government Grants	3	90,000	151,616
Project Delivery Fee		20,793	44,368
Total Earned Income		<u>819,723</u>	<u>913,167</u>
Corporate and Private Giving			
Philanthropic Income	3	145,727	192,750
Donations and Fundraising		879	67,951
Total Corporate and Private Giving Income		<u>146,606</u>	<u>260,701</u>
Other Revenue			
Interest Income		13,128	2,327
Sundry Income		33,201	14,579
Total Other Revenue		<u>46,329</u>	<u>16,906</u>
TOTAL REVENUE & OTHER INCOME		<u>1,012,658</u>	<u>1,190,774</u>
EXPENDITURE			
Wages, Fees & Allowances		834,080	935,965
Production & Program Operating		78,240	112,958
Marketing & Promotion		17,215	52,004
Administration & Infrastructure		87,729	80,577
Fundraising Costs		4,148	12,089
TOTAL EXPENDITURE	4	<u>1,021,412</u>	<u>1,193,593</u>
NET DEFICIT FOR THE YEAR		<u>(8,754)</u>	<u>(2,819)</u>
Other Comprehensive Income		-	-
TOTAL COMPREHENSIVE LOSS FOR THE YEAR		<u><u>(8,754)</u></u>	<u><u>(2,819)</u></u>

The accompanying notes form part of these financial statements

**WESTERN EDGE YOUTH ARTS INC.
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2024**

	Note	2024 \$	2023 \$
CURRENT ASSETS			
Cash & Cash Equivalents	5	622,152	831,635
Trade & Other Receivables	6	12,293	6,796
Prepayments		7,589	4,815
TOTAL CURRENT ASSETS		<u>642,034</u>	<u>843,246</u>
NON-CURRENT ASSETS			
Property, Plant & Equipment	7	3,856	6,160
Right-of-use Assets	8	9,631	18,181
		<u>13,487</u>	<u>24,341</u>
TOTAL ASSETS		<u>655,521</u>	<u>867,587</u>
CURRENT LIABILITIES			
Trade & Other Payables	9	60,846	77,691
Provisions	10	34,526	39,138
Grants Received in Advance	14	207,500	380,804
Lease Liability	11	9,630	9,091
TOTAL CURRENT LIABILITIES		<u>312,502</u>	<u>506,724</u>
NON-CURRENT LIABILITIES			
Provisions	10	9,864	9,864
Lease Liability	11	-	9,091
TOTAL NON-CURRENT LIABILITIES		<u>9,864</u>	<u>18,955</u>
TOTAL LIABILITIES		<u>322,366</u>	<u>525,679</u>
NET ASSETS		<u>333,155</u>	<u>341,909</u>
ACCUMULATED FUNDS		<u>333,155</u>	<u>341,909</u>

The accompanying notes form part of these financial statements

**WESTERN EDGE YOUTH ARTS INC.
STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2024**

	Accumulated Funds \$
BALANCE AT 1 JANUARY 2023	344,728
Net Deficit for the Year	(2,819)
Other Comprehensive Income	-
BALANCE AT 31 DECEMBER 2023	<u>341,909</u>
BALANCE AT 1 JANUARY 2024	341,909
Net Deficit for the Year	(8,754)
Other Comprehensive Income	-
BALANCE AT 31 DECEMBER 2024	<u><u>333,155</u></u>

The accompanying notes form part of these financial statements

WESTERN EDGE YOUTH ARTS INC.
STATEMENT OF CASH FLOWS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

	Note	2024 \$	2023 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from operations		820,729	1,340,606
Interest received		13,128	2,327
Payments to suppliers and employees		(1,043,340)	(1,207,970)
NET CASH FLOWS FROM OPERATING ACTIVITIES	12	<u>(209,483)</u>	<u>134,963</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of Property, Plant and Equipment		<u>-</u>	<u>(7,870)</u>
NET CASH FLOWS FROM INVESTING ACTIVITIES		<u>-</u>	<u>(7,870)</u>
NET INCREASE IN CASH & CASH EQUIVALENTS		<u>(209,483)</u>	<u>127,093</u>
CASH & CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR			
CASH & CASH EQUIVALENTS AT THE END OF THE YEAR	5	<u>831,635</u>	<u>704,542</u>
		622,152	831,635

The accompanying notes form part of these financial statements

**WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024**

1. **CORPORATE INFORMATION** The financial statements of Western Edge Youth Arts Inc. (Association), for the year ended 31 December 2024 were authorised for issue in accordance with a resolution of the Committee Members on 2 July 2025.

2. **STATEMENT OF MATERIAL 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 Flows
AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors
AASB 1048 Interpretation and Application of Standards
AASB 1054 Australian Additional Disclosures
AASB 1060 Simplified Disclosures (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 material 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.

WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

2. STATEMENT OF MATERIAL ACCOUNTING POLICIES (cont.)

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.

WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

2. STATEMENT OF MATERIAL ACCOUNTING POLICIES (cont.) Employee Entitlements Short-term Employee
e) 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 & 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.

WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

2. STATEMENT OF MATERIAL ACCOUNTING POLICIES (cont.) Leases

- j) 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.

	2024 \$	2023 \$
3. GRANTS AND SUBSIDIES RECEIVED		
Federal		
Creative Australia (Multi-Year Funding)	247,272	250,584
Creative Australia - Other Funding	19,600	-
Department of Foreign Affairs & Trade	-	8,281
	<u>266,872</u>	<u>258,865</u>
State Victorian Department of Families, Fairness & Housing	-	13,999
Victorian Department of Education - Annual	55,619	61,661
Victorian Department of Education - Project Creative	-	7,273
Victoria Multi Year Creative Victoria Project Vic Health	150,000	150,000
	-	100,000
	<u>234,168</u>	<u>124,750</u>
	439,787	457,682
Local		
Maribyrnong City Council	40,000	41,616
Wyndham City Council	40,000	75,000
Brimbank City Council	10,000	10,000
Hobsons Bay City Council	-	25,000
	<u>90,000</u>	<u>151,616</u>

WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

	2024	2023
	\$	\$
3. GRANTS AND SUBSIDIES RECEIVED (cont.)		
Philanthropic Trusts		
Ian Potter Foundation	83,000	77,000
Newsboys Foundation	22,727	32,750
Westgate Neighborhood Fund	-	40,000
Equity Trustees	-	3,000
Hugh D.T. Williamson Foundation	40,000	40,000
	<u>145,727</u>	<u>192,750</u>
 Total Grants and Subsidies Received	<u><u>942,386</u></u>	<u><u>1,060,914</u></u>
 4. EXPENDITURE		
Included in total expenditure is:		
Salaries & Wages	834,080	935,965
 Auditors' Remuneration Paid & Payable		
Audit Fees	5,750	4,850
Acquittal Audit Fees	1,500	1,500
Fees for the Preparation of the Financial Statements	2,050	2,050
	<u>9,300</u>	<u>8,400</u>
 5. CASH & CASH EQUIVALENTS		
Cash at Bank	622,152	830,185
Cash on Hand	-	1,450
	<u>622,152</u>	<u>831,635</u>
 6. TRADE & OTHER RECEIVABLES		
Trade Receivables	<u>12,293</u>	<u>6,796</u>
 7. PROPERTY, PLANT & EQUIPMENT		
Computer Equipment		
At Cost	29,008	29,008
Accumulated Depreciation	(27,038)	(25,066)
	<u>1,971</u>	<u>3,942</u>
Project Equipment		
At Cost	4,545	4,545
Accumulated Depreciation	(4,545)	(4,545)
	<u>-</u>	<u>-</u>
Furniture and Fittings		
At Cost	2,576	2,576
Accumulated Depreciation	(691)	(358)
	<u>1,885</u>	<u>-</u>
 Total Property, Plant & Equipment	<u><u>3,856</u></u>	<u><u>6,160</u></u>

WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

	2024 \$	2023 \$
8. RIGHT-OF-USE ASSETS		
Land & Buildings		
Recognised at Discounted Cost	9,631	18,181
9. TRADE & OTHER PAYABLES		
Trade Payables	50,909	73,546
Payroll Accrual	-	1,084
Other Payables	9,937	3,062
	60,846	77,691
10. PROVISIONS		
Current		
Annual Leave Provision	34,526	39,138
	34,526	39,138
Non-Current		
Long Service Leave Provision	6,864	6,864
Long Service Leave Provision - Casual	3,000	3,000
	9,864	9,864
11. LEASE LIABILITY		
Lease Liability - Current Portion	9,631	9,091
Lease Liability - Non Current Portion	-	9,091
12. CASH FLOW INFORMATION		
Reconciliation of cash and cash equivalents at the end of the year:		
Operating Result	(8,754)	(2,819)
Non-cash Flows in Operating Result:		
Depreciation	2,304	1,710
Changes in Assets & Liabilities:		
(Increase)/Decrease in Trade and Other Receivables	(5,497)	22,660
(Increase)/Decrease in Other Assets	(2,774)	(210)
Increase/(Decrease) in Trade and Other Payables	(16,846)	(7,029)
Increase/(Decrease) in Provisions	(4,612)	(8,847)
Increase/(Decrease) in Income Received in Advance	(173,304)	129,499
Cash flows from Operating Activities	(209,483)	134,963

13. RELATED PARTY TRANSACTIONS

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

The key management personnel of the Association during the financial year consisted of the Executive Director/Co-CEO, Artistic Directors/Co-CEOs, General Manager (until early 2024), Business and Operations Manager (from mid-2024), and the Committee Members.

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

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

WESTERN EDGE YOUTH ARTS INC.
NOTES TO THE FINANCIAL STATEMENTS (cont.)
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2024

	B/F 2023	Received 2024	Used 2024	C/F2025
	\$	\$	\$	\$
14. GRANTS RECEIVED IN ADVANCE				
Australia Council	123,636	300,736	266,872	157,500
Ian Potter Foundation	8,000	75,000	83,000	-
Maribyrnong City Council	40,000	40,000	40,000	40,000
Brimbank City Council	10,000	10,000	10,000	10,000
Vic Health	199,168	35,000	234,168	-
Total Grants Received in Advance	<u>380,804</u>	<u>460,736</u>	<u>634,040</u>	<u>207,500</u>

**WESTERN EDGE YOUTH ARTS INC.
COMMITTEE'S DECLARATION**

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 2024 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



Kiera Moloney
Secretary

23/07/2025

Dated: _____



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, comprising the statement of financial position and statement of changes in equity as at 31 December 2024, the statement of profit or loss and other comprehensive income and statement of cash flows for the year then ended, notes comprising a summary of material accounting policies and other explanatory information, and the committee's declaration.

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 2024 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 2024, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we will communicate the matter to the Committee Members.



CHARTERED ACCOUNTANTS
AUSTRALIA • NEW ZEALAND

Liability limited by a scheme approved under Professional Standards Legislation

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, 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

Registered Company Auditor No 539768

Dated: 25 July 2025

WESTERN EDGE

**1 MARKET STREET, NEWPORT,
VICTORIA 3015, AUSTRALIA
+61 3 8658 4052**

**INFO@WESTERNEDGE.ORG.AU
WESTERNEDGE.ORG.AU**

**ABN: 72 251 184 593
INCORPORATED ASSOCIATION A0047794C**

